Developing Meta-Awareness about Composition through New Media
in the First-Year Writing Classroom

by

Crystal L. VanKooten

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(English and Education)
in the University of Michigan
2014

Doctoral Committee:

Professor Anne Ruggles Gere, Co-Chair
Associate Professor Bump Halbritter, Co-Chair, Michigan State University
Professor Anne L. Curzan
Associate Professor Barry J. Fishman
Assistant Professor Melanie R. Yergeau

ACKNOWLEDGMENTS

feedback, for coming to my conference presentations, and for making the process of composing the dissertation truly collaborative.

And to my family—my Mom and Dad, my sister Kara, and my partner Ben—thank you for your continued and unconditional love and support as I pass through this process of working toward the PhD. Thank you for often getting more excited than I am about new media, rhetoric, and video composition, and for reassuring me again and again that I can do it.

TABLE OF CONTENTS

LIST OF FIGURES

FIGURE

LIST OF TABLES

TABLE

LIST OF APPENDICES

APPENDIX

ABSTRACT

Building from work in composition studies on transfer, meta-awareness, and new media, this study investigates "meta-awareness about composition" through audio-visual (AV) composition, providing empirical evidence of learning outcomes for students who compose with video in a writing course. Through analysis of video interviews, class observations recorded on video, and student-authored documents, I illustrate that meta-awareness about composition involves a student's ability to move consistently between enacting compositional choices (or, the *doing*), and articulating how and why those choices are or might be effective or ineffective (or, the *saying*) within a rhetorical context, and I identify four indicators of movement toward such meta-awareness. I argue that AV composition is particularly suited for developing meta-awareness because it encourages *rhetorically-layered doing*, a kind of *doing* that involves orienting and re-orienting to composing contexts, considering multiple audiences and purposes, and revision of parts in service of a whole. In the study, these kinds of rhetorically-layered actions led students to become interested and invested in their compositions, and such interested *doing* aided in movement toward meta-awareness when combined with specific kinds of *saying*. Moving toward meta-awareness was also a messy process that centered on problem-exploring, and I use narratives from two instructors to illustrate the complexity of and need for designing instruction and assessments that take messy problem-exploring into account. I conclude by laying out four suggestions for teachers of writing who seek to design instruction that supports students in developing meta-awareness.

Introduction

Vivian

It's December 14, and it's the second day of exams. The last day of classes for the fall semester was three days ago, and campus is snowy and quiet, students reading in libraries or shuffling quickly through the cold to get to their exam rooms. I meet Vivian in the afternoon, and she looks like she's been in the studying trenches: she wears a comfortable-looking cotton t-shirt with a thick pink winter coat slung over the top, and her long black hair is tied up in a messy ponytail, shorter pieces hanging down around her forehead.

Vivian throws her bright orange backpack on a nearby chair and plops into the interview seat, sighing. I greet her, and I tell her that today's interview will be about her experiences with the audio-visual unit that she just completed as part of her first-year writing course. She nods, and I begin by asking her to tell me about the video she composed. So she describes her video, and she narrates a long process that she went through to make it—she changed her approach three separate times. When Vivian finishes her answer, I ask her to compare the process of composing her video to the process she usually goes through when she writes essays. She responds quickly, and I notice that her answers thus far are fairly brief and lack detail. I remember back to her first interview two months before and how she answered in a similar manner, seemingly reluctant to provide specifics about her experiences and thoughts.

So I prompt Vivian for more details as we talk, trying to give her multiple opportunities to be specific. I ask her, for example, how she learned to do things that she didn't know how to do when composing the video. "I either figured it out or asked my friends," she answers. I want more, so I ask her to describe what "figuring it out" means. "In iMovie, there's pictures of things, so it's pretty easy. Once you know how to do one little thing, I think you can try to figure out some other things," she tells me. As the interview continues, I'm getting a little frustrated – I want more specifics; I want to know more about what Vivian was doing and thinking as she composed. She continues to respond to my prompts in short bursts.

I ask her, again, to tell me more about her revision process for the video, hoping that this time she might give me more details. Vivian repeats some of what she's already told me, and I ask her to take me deeper, to describe what she was thinking at each stage of composing. In response, she elaborates a little more about why she decided to make changes. I ask her, "What do you think you learned about revision through that whole process?"

She pauses, opens her mouth, and looks to the ceiling above her. "Um...I don't know." She smiles uncomfortably likes she's embarrassed. She adds, "That it takes a long time?" She looks uncertain, and chuckles. She doesn't seem like she buys what she just said, so I ask, "Do you not feel like you learned anything? It was just this horrible revision you had to go through?" "No, it wasn't horrible," she responds. "I don't know. I don't know if I learned anything that I think of, but I feel like I probably learned something from the process. But, yeah, I don't really know." I continue to prod a little more, hoping for something more specific: "What would that be?" Vivian chuckles again, turning her face away from me and from the camera I'm using to record her and covering her mouth with her hand. She's

uncomfortable, and she looks like she doesn't know how to answer me. "Um…" she trails off, starting to pick her fingernails.

She seems stuck, so I prompt her further: "Do you think you might approach things in the future differently…"—she interrupts me with an "oh"—"or do what you always did?" I finish my question. Her mid-question "oh" shows me that my prompt has flipped a switch and given her an idea for how to respond: she could tell me what she might do differently in the future. "Probably the next time I make a video," she says, "I'll make sure I know what I'm trying to convey…" and she describes what she might do differently if making another video down the line.

<div align="center">***</div>

The Intersection of Meta-Awareness and New Media

Vivian wrote some successful essays in her first-year writing class, and she also composed and revised an effective video. According to her own accounts and those of her instructor, she improved her ability to organize an essay through the course. Even so, as shown through this opening interview exchange, Vivian appeared to have left the course unable to talk about her learning on her own and unsure of the specifics of what she might take away from the experience of composing and revising several projects. I begin this dissertation with this scene from my interviews with Vivian because her experiences with audio-visual composition in her writing course speak to the two overlapping concepts I address in the pages to come: meta-awareness and new media. I return to analyze the interview excerpt above more fully in chapter four, but I begin with it here because it is a snapshot of a student who is just beginning to move toward the development of meta-awareness about composition through new media.

Recent research in composition studies has highlighted "meta-awareness about writing"—referred to under several names such as "rhetorical awareness," "metacognitive thinking" or "metacognition"—as one factor that aids in the transfer of writing knowledge from one context to the next (for examples of this work, see Beaufort, Carroll, Nowacek,

Sternglass, Wardle "Understanding"). It remains unclear, however, what exactly such meta-awareness consists of or how and when it can be recognized within a writing course. This study investigates what movement toward meta-awareness looks and sounds like and how an instructor might teach for its further development.

This dissertation is also about new media. Scholars and teachers in composition studies argue that students benefit from and should be asked to read and compose with a range of digital and non-digital modes, media, and tools in writing courses, not just with the written word. Much of this work lays a theoretical foundation for the value of composing in multiple modes of expression (see Brooke, Halbritter *Mics*, Rice, Welch, Wysocki "Opening," Yancey "Made Not Only"*)* or uses accounts from teachers about their own students or individual case studies to argue that students benefit from writing with new media (see Halbritter *Musical Rhetoric*, Selfe, Shipka, Sorapure). None of this work, however, provides empirical evidence that new media composition encourages students to reach specific learning goals in a writing course, goals that might include the development of meta-awareness, for example. This dissertation study provides such evidence, demonstrating the value of audio-visual composition for students in two first-year writing courses, while using new media simultaneously as a lens with which to examine movement toward meta-awareness. Through this study, then, I interrogate meta-awareness though new media, as well as examine the value of new media through looking for meta-awareness.

Hypothesis and Research Questions

I first came to be interested in studying the development of meta-awareness in a writing course because of my own teaching. As an instructor of first-year and advanced

writing courses and a graduate student interested in studying new media, I asked students to complete new media composition assignments along with written essay assignments as part of my courses. My students, for example, wrote research papers, remediated written essays into other forms, created websites, and composed videos. I took a rhetorical approach to teaching writing, and during these assignments I observed students take up rhetorical concepts such as attention to audience or persuasive appeals to *logos*, *pathos*, or *ethos* and apply them across media. I saw value in new media assignments because I saw them as supporting students' development as *writers*, writers who could be competent if asked to compose a variety of 21st-century texts, including but not limited to the written essay. When I came across Elizabeth Wardle's article "Understanding Transfer" early in my graduate career and read her arguments about "meta-awareness about writing" being an important quality for students to develop in writing courses, a light bulb turned on. "Aha!" I thought to myself, "*meta-awareness* is what students are developing when they compose with new media!"

This hypothesis, based in my own teaching experiences, that new media composition enabled students to develop the kind of meta-awareness that Wardle refers to and that can aid in the transfer of writing knowledge led me to develop a pilot study for which I interviewed ten former students about their experiences composing with new media in my courses. As I worked with their data, however, I began to realize that it wasn't clear to me exactly what I was looking for as I was attempting to track the development of meta-awareness—that meta-awareness often developed through thoughts and understandings, and that many times these weren't immediately observable. Where could I find evidence that meta-awareness was developing, then? Was I looking for students to create successful products, or did I want to see them make certain kinds of comments about their products that represented thinking?

Was I listening for them to use specific terminologies? What if they made claims about their work, but those claims weren't aligned with what was evident in products?

Questions such as these about what specifically constitutes meta-awareness and how it might be recognized in a course where students compose in new media led me to design the current study, which was guided by the following research questions:

1. What are some observable indicators of students developing meta-awareness about composition throughout a college writing course that includes instruction in new media?

2. In what ways can such indicators be tracked within the student's enactment of an assignment and across the course as a whole?

3. When students do not appear to show indicators of meta-awareness about composition, what might be the implications for learning?

4. What can be said about the relationship between composing in new media and the development of meta-awareness about composition?

5. Based on answers to these questions, what are some implications for instruction?

Chapter Summaries

In the chapters that follow, I offer answers to these research questions based on the data collected for this study. In chapter one, I summarize the two theoretical arguments that I draw from in this dissertation: first, meta-awareness as integral to learning in the writing classroom; and second, new media composition as important for building writing knowledge. I review the literature within composition studies relating to these two concepts in the first chapter, and I situate my own study in relation to other work in the field. In chapter two, I lay

out my methods for conducting this qualitative research study, and I introduce the student and instructor participants. In chapter three, I provide a description of the audio-visual (AV) unit that I designed for this study and that the instructor participants implemented into their classrooms, and I provide some background and theoretical context for its design.

In chapter four, the first findings chapter, I delineate four observable indicators of meta-awareness using accounts from the student participants about their experiences with the AV unit. Based on the data, I argue that meta-awareness about composition is multifaceted, and it is developed through moving between enactments and specific kinds of articulations—through *doing* and *saying*—in a recursive process. In chapter five, I make the case that audio-visual composition promotes movement toward meta-awareness through encouraging *rhetorically-layered doing* that then results in Deweyan interest. This *doing* involves a layered, overlapping process of orienting and re-orienting toward new compositional contexts, taking multiple purposes and audiences into account, and revising through consideration of the parts and the whole of a composition. In chapter six, I use narratives from two instructor participants to illustrate the complexity of and need for designing instruction and assessments that support students in movement toward meta-awareness, especially when instruction seeks to take into account the messy process of problem-exploring, which was part of many students' movement toward meta-awareness. Finally, in chapter seven, I outline implications for instruction, for the AV unit, and for further research. For teachers of writing, I lay out four suggestions for designing instruction that seeks to support students in moving toward meta-awareness in all its complexity. I also present goals for further research that might extend and complicate the findings of this study, along with remaining methodological and ethical questions that surfaced for me along the way as an audio-visual researcher.

Chapter 1: The Intersection of Meta-Awareness and New Media

Kelly

I sit across from Kelly, separated from her by a table and the video camera that I'm using to record. Today, Kelly looks poised, her red hair straightened and hanging stylishly around her face, a dark, patterned scarf wrapped around her neck. From the start of our interview, Kelly is positive about the AV unit: "I thought it was quite successful," she begins when I ask her how it went. "It was chaotic because I felt like sometimes I was one step behind my students. And other times I was one step ahead of them." I nod as she talks, taking notes as she mentions how the students struggled with learning about Creative Commons. Kelly is enthusiastic that the AV unit was useful for students: "They did well; they learned a lot," she tells me.

I ask Kelly to say more about how and what the students learned through the AV unit, and she talks about various lessons and particular students, about how she saw her students problem-solving, revising and improving their work, and considering audience. I notice that her descriptions of what students learned often include the word *awareness*. According to Kelly, composing in new media enabled students to become more aware of particular aspects of the writing contexts and situations they were negotiating. She gets more specific, adding, "*Audience awareness*, I think, is becoming a real handy term. But I think they have a more concrete and graphic imaginative awareness about audience."

Later in the interview, Kelly relates that she wants to build more activities that highlight such a rhetorical awareness across assignments into her overall pedagogy, to build student awareness not only through new media composition, but also as she works with students on their essay writing. "As I rethink the workshop for the prose pieces," she tells me, "I want to do some things that will invite that kind of engagement, a similar kind of engagement and awareness about rhetoric." Kelly's view is clear and her comments leave no room for doubt: awareness about rhetoric that could be applicable across media was a big piece of how Kelly conceptualized what students learned through the AV unit and the writing course as a whole.

***

Meta-Awareness about Composition

Kelly's testimony about how students developed awareness through composing in new media in her class was powerful and convincing. Her narrative of what students learned confirms that, in her view, there was a relationship between the development of meta-

awareness and new media composition in the writing classroom, a relationship that I designed this study to investigate. In this chapter, I lay out the theoretical arguments that led me to examine meta-awareness, new media, and the link between them. I begin with the argument that meta-awareness about writing is important for learning in the composition classroom. Several researchers within composition studies have made this claim through empirical studies. For example, reflecting on the preliminary results of a longitudinal study of seven college students' movement through their first two years of college, Elizabeth Wardle concludes that instruction might focus on the goal of helping students develop "meta-awareness about writing, language, and rhetorical strategies" ("Understanding" 82). Wardle describes this awareness as students' ability to "analyze assignments, see similarities and differences across assignments, discern what was being required of them, and determine what they needed to do in response" ("Understanding" 76-77); she adds, it "may be the most important ability our courses can cultivate," helping students to consider and consciously analyze writing in the university, disciplinary conventions, and their own writing habits and strategies ("Understanding" 82). Wardle's meta-awareness as she defines it, however, is difficult to observe concretely, as an instructor or researcher must look for students to *analyze*, *see*, *discern,* or *determine*. Where might evidence of these acts be located? In a product? In a student's actions? In what a student says in class or in a reflection essay? While Wardle points to the importance of meta-awareness, her definition lacks the specificity needed to recognize or teach for its development.

   Others have also investigated the function of meta-awareness, discussed under a variety of names. What Wardle calls meta-awareness about writing and language, Anne Beaufort labels "conscious awareness" of writing process (180) and "metacognitive thinking"

(195), which the most adaptive, successful professional writers in her study exhibited. Following several writers from college to a work environment, Beaufort saw little overlap between the participants' school and work writing, concluding that teachers must explicitly teach for transfer, which should include cultivating metacognitive thinking (195). Lee Ann Carroll demonstrates through her study of students' development as writers through four years of college that "metacognitive awareness" is central to writers' development as they move through their education (78). Carroll saw evidence of such awareness when students would "think rhetorically about their performance as writers, reflecting on how they are going about the job and how the approach can be improved" (78).

Marilyn Sternglass examines meta-awareness and transfer through a larger longitudinal study, following fifty-three students across their college years and collecting data about the students' experiences with writing and learning. She saw some of her participants move from using internalized, automatic reading and writing processes to using writing as "a more consciously complex tool in their academic arsenal" (28-9). Sternglass relates such a consciousness of the role of writing in part to metacognition, which "improves students' abilities to use writing effectively for diverse purposes" (59). Using different methods, Adler-Kassner et al. looked for evidence of writing transfer across two general education college courses, and the authors point out how learners in their study oscillated among stages when encountering "threshold concepts" related to writing. The authors use Meyer and Land's definition of threshold concepts as "specific ideas within disciplines" that a learner needs to move forward. Learners in their study grappled with concepts (preliminary stage), enacted knowledge and became aware of interacting with concepts (liminal stage), and began to think like an insider (postliminal stage); metacognitive awareness developed, the authors claim, as

students moved back and forth between these stages of development. The work of Beaufort, Carroll, Sternglass, and Adler-Kassner et al. reveals that meta-awareness about writing is a concept at play in the learning processes of students across time and disciplines, and all of these researchers concluded that fostering meta-awareness in the writing classroom is beneficial for learners.

Christiane Donahue reviews work within writing studies and education that makes a similar argument, referencing meta-awareness as "one of the key components of successful transfer," including actions such as conscious generalizing, explicitly formulating and extracting principles from a writing situation, and "self-reflection and mindfulness" (155). Yet she also points out that some are beginning to question the role of such meta-awareness, citing her own ongoing longitudinal study as evidence that "mature practices might indeed develop without an accompanying meta-awareness" (155). The writers in her study did acquire "a set of ways of articulating their experiences" (155), but they did not reveal conscious understandings of literacy, knowledge, or disciplinarity through these articulations. Rebecca S. Nowacek's findings corroborate Donahue's claim that meta-awareness need not be present for transfer to occur, but she clarifies that while meta-awareness is not a *necessary* element for transfer in all cases, for her study participants, "meta-awareness is an important element of 'integration' and in some cases a necessary condition for transfer" (34). Integration, for Nowacek, is "an act of transfer that assumes some degree of metacognitive awareness and a positive outcome for the student" (34). Donahue's and Nowacek's work illustrates the complexity of how writing knowledge might transfer, a complexity where meta-awareness plays some role for many learners.

The arguments of all of these researchers, taken together, illustrate that the development of meta-awareness is regarded as important for learning, especially in a course such as first-year writing where students are tasked with preparation for writing across the university and beyond. It follows that first-year writing instruction should support students in the development of such meta-awareness. Questions remain, however, about how meta-awareness can be recognized within a course. How does an instructor or a student know when meta-awareness is developing or has developed throughout an assignment sequence or across a course? What are the observable indicators of such an awareness? Many of the research studies that address what meta-awareness looks like do so only tangentially, bringing up meta-awareness only because it facilitates the transfer of learning from the writing classroom.

A good number of these studies attempt to track the transfer of writing knowledge through collecting longitudinal data, interviewing students and analyzing their writing beyond a writing course for an extended period of time (for examples of these kinds of longitudinal studies, see Beaufort, Carroll, McCarthy, Sommers and Saltz, Sternglass, and Wardle "Understanding"). Other studies break from this longitudinal model yet still use interview or survey data to address questions related to the transfer of knowledge to and from the writing classroom (see Bergmann and Zepernick, Graff, Jarratt et al., Nelms and Dively, Nowacek, and Reiff and Bawarshi). While these studies point to the need for students to develop meta-awareness about composition as one potential catalyst for transfer, few specifically explore what might constitute such meta-awareness or how it develops or begins to develop within a writing course; instead, these studies and their methods look beyond meta-awareness itself for evidence of transfer.

The development of meta-awareness is not the central focus of the transfer studies I cite here, but taken together, they do suggest several actions that a meta-aware writer participates in, illustrated in Table 1.1.

Table 1.1 Actions of a meta-aware writer, drawn from transfer studies

Actions of a meta-aware writer	Studies that establish these actions (bolding added for emphasis)
Analyzes the writing situation, **recognizes** aspects of the writing situation	Bergmann and Zepernick: "the point is to teach students to **recognize** where differences tend to occur and how to adapt their practices accordingly" (142). Wardle: "the ability to **analyze** assignments, see similarities and differences across assignments…" (76).
Thinks about disciplinarity, **acquires** disciplinary expertise	Beaufort: "each writer at JRC had to **acquire** context-specific expertise in five areas: discourse community knowledge, subject matter knowledge, genre knowledge, rhetorical knowledge, and writing process knowledge" (172). Wardle: "What FYC can do, however, is help student [sic] **think** about writing in the university, the varied conventions of different disciplines…" (82).
Thinks about, **reviews**, **determines**, and **names** writing strategies	Nelms and Dively: "…reflection, of course, is implicated in any manifestation of metacognition—that is, active **reviewing** of one's progress in accomplishing a task in order to **determine** strategies, resources, and processes needed" (225). Reiff and Bawarshi: "…students would also **name** rhetorical strategies associated with particular genres…" (319). Wardle: "What FYC can do, however, is help student [sic] **think** about […] their own writing strategies in light of various assignments and expectations" (82).
Reflects on choices and potential improvements to	Carroll, drawing on Bruner: "…the learner can be helped to achieve full mastery by **reflecting** as well upon how she is going about her job and how her approach can be improved" (78).

Actions of a meta-aware writer	Studies that establish these actions (bolding added for emphasis)
these choices, **engages** with prior work and knowledge	Fraizer: "Facilitating awareness of writing expectations and strategies through genre analysis and **reflection** may help some students to see the big picture" (51). Nelms and Dively: "…makes metacognitive reflection, the ability to **reflect** on one's choices and decisions, especially integral to knowledge transfer" (218). Nowacek: "frequent and integrated reflection is a powerful way to facilitate metacognition, allowing students to critically **engage** with their prior work and knowledge within a new context" (30).
Thinks rhetorically about writing	Bergmann and Zepernick: "…explicitly teaching the concepts of disciplinarity and the cross-disciplinary transfer of such rhetorical skills as the ability to **think** consciously about a particular reader's needs and expectations…" (142). Graff: "all are **thinking** more rhetorically after the project than they were before it…" (382).
Remembers and **gives attention to** writing as a process, **acquires** writing process knowledge	Beaufort: "each writer at JRC had to **acquire** context-specific expertise in five areas: discourse community knowledge, subject matter knowledge, genre knowledge, rhetorical knowledge, and writing process knowledge" (172). Graff: "This very explicit and conscious **attention to process** is what transferred for some students" (383). Jarratt et al.: "we group together students with **active memories** of writing as a process and more: their enthusiasm vividly colored accounts highlighting an independence and creativity that serves them well across contexts" (53).

These descriptions of what a meta-aware writer thinks and does are a useful starting point, but

the problem remains: the majority of the actions in Table 1.1 are not observable. They

include analyzing situations, thinking rhetorically, acquiring specific kinds of knowledge, or

reflecting on choices—actions that take place in the mind of a writer and might not be evident to an instructor or even on a conscious level to the student. The only action mentioned throughout the studies cited above that is observable is the naming of rhetorical strategies by the students in Reiff and Bawarshi's study.

Throughout the field of composition studies, then, meta-awareness is as-yet extremely hard to recognize and to teach for because it is poorly defined, and when it is defined, it is mainly described through unobservable qualities and actions that take place in the mind of the writer. Nowacek points out that "the question of how exactly individuals recognize similarities and differences between contexts, either consciously or tacitly, remains unanswered," and she argues that we need a "theory of transfer that would allow us to be more specific about […] what meta-awareness recognizes. In short, the nature of these metacognitive abilities needs to be further qualified and described" (17). While Nowacek and many of the other researchers cited above that discuss meta-awareness focus on it as an element of learning that leads to transfer, in this dissertation study, I focus on identifying and defining meta-awareness itself as it develops within an assignment and a course, using the experiences of my study participants to delineate four observable indicators of meta-awareness.

It is important to define the term *meta-awareness* carefully for use in this study, in part because its definition has been under-examined, as I illustrate above. To do so, I start with Wardle's term *meta-awareness about writing, language, and rhetorical strategies*. This label is used by Wardle and others to refer explicitly to alphabetic composition, and I extend it for new media here. When composing in new media and specifically in audio-visual digital spaces, students need to develop awareness not only of rhetorical choices made through

language, but also of the choices made with multiple modes of expression such as visuals, sounds, movements, and combinations of these modes. As I designed the AV unit for this study, the over-arching goal became to support students in the development of *meta-awareness about composition,* which includes choices about language and prose writing, but through use of the term *composition*, also includes the consideration of sounds, music, movements, images, animations, and other forms of expression.

Overall, I define *meta-awareness about composition* by drawing on Wardle's definition of *meta-awareness about writing*: a student's ability to negotiate diverse writing tasks, which includes analyzing a task, seeing connections and differences, discerning requirements, and determining what to do ("Understanding" 76-77). I add that meta-awareness about composition extends beyond the linguistic to the multimodal and the digital, and it is an ability that is developed and observed through *doing* and *saying* in a recursive process – through moving between specific actions and articulations. This movement between *doing* and *saying* is evident in multiple areas of writing knowledge, as well, indicating the *multifaceted* nature of meta-awareness. A learner who is taking steps toward developing a multifaceted meta-awareness is not only successfully negotiating diverse composing tasks, but is able to think through and consistently articulate *how* and *why* compositional choices are made. Meta-awareness about composition, then, as I use it in the chapters that follow, is an ability to move consistently between enacting compositional choices (or, the *doing*), and articulating how and why those choices are or might be effective or ineffective (or, the *saying*) within a multifaceted rhetorical context. I flesh out and further illustrate this definition using student interview data in chapter four, pointing out four

indicators of such awareness that were observable through the experiences of the participants in this study.

New Media

The second theoretical argument that informs this dissertation is the notion that composing with new media benefits students and can help them achieve learning goals. Before I review the theoretical arguments of those in the field who make this claim, it is necessary to clearly define how I use the term *new media* and other related terms throughout this dissertation. Composition studies as a whole is as yet grappling with which terminologies to use to represent evolving forms of writing and composing and what the implications are in choosing to use certain terminologies over others. Kathleen Blake Yancey, among others, points out that "never before have writing and composing generated such diversity in definition" ("Made" 298), and across the literature in the field, there is not consistency in what terminologies are used to refer to today's 21st-century composing practices.

Claire Lauer illustrates this diversity of terminologies through interviews with composition scholars in the fields of computers and composition and education. The terms Lauer's interviewees use to describe today's composition include *multimodal composition*, *digital media*, *multimedia, multimodal,* and *new media*, and which term was used when was highly dependent on audience and context. Others in fields related to composition studies use still different terms to represent an expansive range of 21st-century writing practices: *digital writing* (National Writing Project), *multimodal literacy* (Jewitt and Kress)*, multiliteracies* (New London Group, Selber), *new literacies* (Knobel and Lankshear, Burke and Hammett), or *digital literacies* (Lankshear and Knobel).

All terminologies direct and deflect attention in a direction, functioning, as Kenneth Burke describes, as *terministic screens*. Key to the discussion of the use of *writing*, *composition*, and *new media* here is the way that a given selection of terminology can draw or deflect attention in a way that a user chooses. The term *writing*, for example, has long been used to refer to linguistic composition on paper or screen—for meaning making through words and sentences printed on a page. Some in the field argue that due in part to the availability of developing technologies, *writing* is changing, that now we are becoming more aware of "the complex weaves of writing as a material practice" (Wysocki "Opening" 2); as such, the field of *writing* is expanding to include symbol systems beyond the linguistic which are used for meaning making. Others, however, call these new forms of writing *composition*, where "print and digital overlap, intersect, become *intertextual*" (Yancey "Looking" 89). *Composition* in this sense often involves the use of various modes, tools, and technologies and has been labeled by some as *new media writing* or *new media composition*.

New media, just like *writing* and *composition*, screens attention in particular directions as well: to "newness" with the word *new* and to physical form and medium with the word *media*. Yet Jay David Bolter and Richard Grusin argue that media are never really "new" in the sense that we haven't seen them before, but instead, media do what the media before have always done—present themselves as refashioned and improved versions of other media (14-15). What *is* new about new media is not necessarily tied to materials, but instead to the ways they are used in context. Lisa Gitelman defines *media* this way, including in her definition "both technological forms and their associated protocols" (7), both materials *and* the social context of production and consumption (15). Henry Jenkins picks up Gitelman's dual definition, describing *media* as cultural systems distinct from technologies that function solely

as delivery systems (14). Such a consideration of social protocols and cultural systems within

a definition of *media* is what Anne Wysocki labels the materialities of *new media*. Wysocki

emphasizes that new media composers keep in mind these materialities—the contexts in

which they create texts and the specific purposes and audiences:

> We should call "new media texts" those that have been made by composers who are
>
> aware of the range of materialities of texts and who then highlight the materiality:
>
> such composers design texts that help readers/consumers/viewers stay alert to how any
>
> text—like its composers and readers—doesn't function independently of how it is
>
> made and in what contexts.   ("Opening" 15)

Authors of new media texts, for Wysocki, *do* consider physical materials—tools,

technologies, words, images, sounds—but just as importantly, they also consider

materialities—the *how* and the *why* of composing related to context.

Under this definition, new media texts do not necessarily have to be digital. Any text

in which the author keeps its materiality—how it is made, in what contexts, and for what

purposes—at the forefront during its creation is a new media text. Wysocki would not label

all electronic texts or texts that combine words, sound, and graphics "new media" either.

New media texts, as laid out here, require a shift in how the author thinks and acts during their

creation, and Wysocki is "trying to get at a definition that encourages us to stay alert to *how*

and *why* we make these combinations of materials, not simply *that* we do it" ("Opening" 19).

This definition of *new media* places focus both on a product and how it is assembled, but also

on the process of composing and why decisions are made based on context and audience.

Such a definition of *new media* focused on both materials and materialities is challenging and

can be confusing at times if not used carefully. While Wysocki maintains a focus on the

materialities of texts and how these interact with authors and audiences, popular use of the term *new media* often directs attention only to the tools and technologies used to compose and not to an author's rhetorical decision-making. As a result, the term can be fraught with ambiguity.

Acknowledging these limitations and drawing from Wysocki's definition of *new media* that includes attention to both materials and materialities, for this dissertation study, I use the term *new media composition* to refer to a broad range of composing acts which take into account materials and materialities, product and process, context, audience, and purpose. I select this term, fraught as it often is in use, in order to situate myself and my work within the growing subfield of new media studies within rhetoric and composition studies more broadly. *New media composition*, as I use it here and as Wysocki suggests, includes meaning-making acts that use a wide variety of materials, both digital and non-digital, to address audiences in multiple contexts for specific purposes.

Because of the breadth of all that falls within this definition of *new media composition*, I also use the term *audio-visual composition* to refer to specific composing acts that occur with visuals and sounds in digital environments, drawing from Halbritter's term *audio-visual writing* (*Mics* xii). While Halbritter argues for the *terministic catharsis* of the term *writing* and uses the term in his scholarship, I instead choose *composition* because I have found, with colleagues and with students, that *composition* screens attention toward modes of expression beyond the linguistic. The term *audio-visual composition*, then, directs attention to sounds and visuals (which include the written word) and the rhetorical choices that occur when these are combined, and it is one site within *new media composition* more broadly

defined which I use to inquire specifically into how students develop meta-awareness about composition.

New Media Composition in Writing Classrooms

Many have made theoretical arguments that new media composition benefits students in writing classrooms and helps them achieve learning goals, and I excerpt just a few examples of this theoretical work here. Wysocki, for example, posits that the production of new media texts helps students develop and occupy identities, to "see their selves as positioned, as building positions in what they produce" ("Opening" 20). Cynthia Selfe argues that new media is essential for students who must now "practice, value, and understand a full range of literacies" in the world, and that new media literacies "play an important role in identity formation, the exercise of power, and the negotiation of new social codes" ("Students" 54, 51). Stuart Selber points out that the multiple and overlapping literacies of the 21st century include functional, critical, and rhetorical skills and habits which enable students to effectively use computers, take part in informed critique, and produce technologies and texts through reflective praxis (24). Geoffrey Sirc states that a goal of his writing classes is to show students "how their compositional future is assured if they can take an art stance to the everyday," and composition in new media supports students in working toward this goal, setting students "free for such associational drifts" that become useful when learning essential skills such as searching and annotating ("Box" 117, 121-2). Wysocki, Selfe, Selber, and Sirc make clear that new media composition can serve a variety of purposes and learning goals in writing courses.

Below, I highlight further the work of three composition scholars and teachers: Jason Palmeri, Jody Shipka, and Bump Halbritter, as each makes the argument that new media composition helps students develop meta-awareness and become more conscious, deliberate composers across genres, contexts, and modes. First, Palmeri's remixed history of multimodal writing pedagogy leads him to several pedagogical conclusions for the classroom, including the claim that there might be "transferable composing skills" related to rhetoric and process that our courses should emphasize, skills useful across the alphabetic, the visual, and the oral (49-50). He elaborates,

> a student who comes to understand the importance of audience when composing a
> video text *may be* able to transfer this understanding of audience to her composing of
> alphabetic texts; or, conversely, a student who develops an understanding of the
> importance of revision in alphabetic writing *may* then also come to recognize the
> power of revision in digital audio composing.   (emphasis added, 49-50)

I add the emphasis to Palmeri's statement to point out that while he makes claims about the transfer of writing knowledge related to audience awareness or revision, he offers no empirical evidence that the transfer of knowledge across modalities is, in fact, actually occurring for students who compose with new media, nor does he explore the factors that might help facilitate such a transfer process. This study builds from his claims and provides observable evidence that they are true in some cases, and it inquires into the meta-awareness that facilitates the transfer that Palmeri supposes *might* occur.

Jody Shipka also argues that students develop meta-awareness about composition through composing in new media, although she uses slightly shifted terminologies, delineating a "mediated activity-based multimodal framework for composing" that supports

the development of "metacommunicative awareness" (86). Shipka aligns this framework with

the work of Bawarshi, Devitt, Downs and Wardle, and others who stress flexibility and

adaptation across genres in prose writing, describing her framework as

> intentionally designed to facilitate students' awareness of the wide variety of
>
> resources, both human and nonhuman, that they employ while producing and
>
> consuming texts. Additionally, by requiring that students imagine multiple ways of
>
> approaching tasks the framework facilitates rhetorical and material flexibility and
>
> leads to increased metacommunicative awareness. (56)

Shipka's framework differs from others because of the responsibilities it places on students to

determine the form of products, the operations employed in generating the products, the

resources and materials used, and the conditions with which the final product will be

experienced (88-9). Where other frameworks might predetermine for students the specific

genres, media, or audiences with which they will work, Shipka advocates for student choice in

all of these matters, arguing that this choosing fosters metacommunicative awareness or

rhetorical sensitivity (89).

Shipka's framework starts with asking students to come up with at least two ways of

addressing or solving a problem presented in an assignment. In thinking through multiple

ways to respond, students are required to consider alternate goal structures, tools, and media,

to contemplate privileging of modes and tools, and to think carefully about the contexts for

their work (92). Ultimately, students choose to pursue one of their imagined options, and

Shipka asks them to compose not only the product, but also a detailed "Statement of Goals

and Choices" (SOGC). In the SOGC, students discuss audience and purpose, describe all of

their rhetorical, material, or technical choices, and talk about their chosen plan in relation to

other potential plans. The SOGC asks students, in a tangible way, to "demonstrate rhetorical awareness and communicative flexibility by describing how those choices impacted, positively or otherwise, the meanings their texts are able to make" (118).

Shipka's arguments for the ways in which this pedagogical framework supports students in developing metacommunicative awareness are primarily theoretical in nature, and she derives these theories based on her experiences in the classroom with students. She illustrates how her claims about developing awareness through the multimodal composing framework are realized through several examples of her own students composing products and SOGCs: one of her students composed a live dance performance and had it performed in class (66-82); another created a "Mirror IQ Test" designed to disorient and frustrate its user (94-97); a third composed a public-access show intended to parody a TV show and bore the viewer (97-100); and all three students reflected specifically over the decisions they made through SOGCs. Shipka states that students like these who respond to and reflect over assignments that do not specify what the final products must be "come away from the course with a more expansive, richer repertoire of meaning-making and problem-solving strategies" (101).

Shipka's mediated activity-based multimodal framework for composing comes close in its design and aims to the work of this dissertation project. Shipka's framework, however, encourages students to compose using any and all resources and technologies, new and old, digital and non-digital. Like Shipka, I embrace a wide, all-encompassing definition of new media composition, and I include non-digital texts in my definition, but for this dissertation project, the audio-visual unit pre-determined the medium that students used to compose. While Shipka argues that assignments (like the AV unit) that make choices for students do not

always support the development of as many problem-solving strategies, AV composition does require students to make extensive choices *within the form*: students must determine what hardware, software, and editing platforms to use, for example, and they must make many authorial choices about written text, images, sounds, and how to make meaning with these various elements. In this dissertation study, then, I build from Shipka's claims that composing with various forms of new media and reflecting over the choices made in strategic ways can lead to the development of metacommunicative awareness, and I do so through providing empirical evidence gleaned from a variety of students and instructors in several classes. Where Shipka looks to her own teaching and her own students to make arguments about the power of new media composition to help students reach learning goals, this study looks across several classrooms, teaching styles, and students for evidence of learning.

Bump Halbritter is the third scholar I cite here who argues that new media composition in the writing classroom enables students to achieve learning goals such as developing awareness. For Halbritter, his learning goals also include developing writers who take part in the *verbiness*—the action—of writing, who use "new, audio-visual writing skills and habits of mind to solve real problems in their lives" (*Mics* xi), and who develop the "habits and awareness of writers" (*Mics* 199). Halbritter lays out "a pedagogy for developing writers" (*Mics* 7), and his pedagogy focuses on audio-visual writing as one subset of multimedia writing that benefits students (*Mics* xii). The pedagogy begins with the notion that AV writing is unfinished, and citing Donald Murray, he invites teachers to glory in the unfinished nature of what students produce, taking the focus off product. Moviemaking is thus writing for Halbritter not because the products of films and alphabetic texts are similar, but because of "the effects of those products and their production: distinct things with many

shared *symbolic* actions" (*Mics* 25). Again citing and re-tuning Murray, Halbritter argues that

to develop writers, instructors provide a *scene* for symbolic action that fosters interest (here,

AV writing). Writing in such a scene "has no immutable, static nature" and should not be

limited to composing with language only, is never finished but is only due, is not focused on

grammatical concerns until the end, and includes a process of discovery (*Mics* 45-72).

Halbritter then further describes his pedagogy as one that involves attention to the

multidimensional rhetoric of AV (and all) writing, a rhetoric that is both *entitled* (all there at

once) and *defined* (composed of multiple layers) (*Mics* 75). Paying attention to

multidimensional rhetoric, he states, requires "a grammatical terminology—one that writers

can use to reveal relationships between components and to predict how they may be arranged

to accomplish desired rhetorical effects for specific audiences" (*Mics* 97). He uses Robin

Williams's design principles—*contrast*, *repetition*, *alignment*, and *proximity*—to guide

analysis of the layered rhetorical elements in several examples of AV writing. He states, "to

teach audio-visual writing, we not only need to make audio-visual writing […], we need to

have power over the all-there-at-onceness of complex acts and instances of audio-visual

writing," a power that recognizing and naming grammatical features gives (*Mics* 108). I draw

explicitly from Halbritter's theories of rhetoric as entitled yet simultaneously defined and able

to be described through a grammatical terminology in the design of the AV unit in this study.

The unit lessons included a list of AV terminologies that the instructors and students could

use in class lessons and as they composed their videos, terminologies that, just as Williams's

design principles functioned for Halbritter, might help the study participants have power over

the "all-there-at-onceness" of AV composition.

Halbritter continues to elaborate his pedagogy through pointing to the importance of the tools writers might use to listen to, look at, and describe the world. He offers lessons for using microphones to capture and present audio and cameras to capture and present video, pointing out that "rhetorical purposes should guide your choice [of equipment], not the 'quality' of the equipment itself" (*Mics* 151). Halbritter ends the description of his pedagogy for developing writers with suggestions for the design of assignments and courses, reminding instructors to shape assignments and assessments around learning goals, not products: "the thing that will be assessed is not the artifact of writing as much as the realization of the lesson" (*Mics* 199). Halbritter establishes an assignment sequence through outlining a problem, citing theory related to the problem, and articulating a specific learning goal for students: that they experience the value of metaphor in writing, for example, or that they conduct inquiry-based research through leading with questions. He then suggests writing assignments—prose essay assignments and audio-visual assignments—designed to help students meet these learning goals. He also outlines a potential assignment sequence for first-year writing that includes essay writing and video making, a course that has as its goal to "look to multiple forms of writing in order to help students develop as writers" (*Mics* 229).

Halbritter's discussion of a pedagogy for AV writing makes apparent how video might work theoretically in writing classes to help students realize specific learning goals, and as mentioned, this study draws directly from Halbritter's work in the design of the AV unit, where students were asked to compose audio-visual products, to examine parts and wholes through naming and using audio-visual composition techniques, and to reflect through written goal statements and reflection essays. Like Palmeri and Shipka, however, Halbritter does not

provide observable evidence that his AV pedagogy benefits students and helps them achieve learning goals in writing classes.

Through its presentation of empirical data, this study extends the conversation that Halbritter and others have started about new media, and in particular, about audio-visual composition, to support students in realizing learning goals such as the development of meta-awareness. Where Palmeri, Shipka, and Halbritter end—with theoretical claims that form the basis of a pedagogy for new media and with anecdotal evidence from their own students that it works—I begin, examining the student learning that becomes evident through audio-visual composition in two first-year writing courses at a major university. In the next chapter, I lay out the specific research methods I used for designing and conducting the study to further explore meta-awareness, new media, and the intersections between the two.

Chapter 2: Research Methods

Crystal

I'm waiting in the hallway outside of Kelly's classroom for the class that is currently in session to conclude, ready to conduct a final observation of Kelly's lesson and students. As the current class adjourns, I hustle into the room and begin setting up my recording equipment, one camera on a tripod in the front of the room and the same in the back. Students filter into the classroom as I do so, logging on to computers, greeting one another, unpacking their bags for the class session to come. I attach a third camera to a sound mixer and shotgun mic. I will hold this camera during class, and the mic mounted to the top will capture only the sounds directly in front of where I point it.

As I finish setting up, Kelly starts class: "Ok folks," she says, "You should be in your workshop groups. I want to bring your attention to what's up for next week before we start…" As she speaks, I point the camera toward Kelly, standing at the back of the class, far away from Kelly and the students.

Today is small group workshop day, so when Kelly wraps up her introductory statements, students gather in threes, moving closer and re-adjusting their belongings. They begin chatting about their videos, and most have laptops open on the tables in front of them. I move around the room, recording small group interactions. Now I get really close, holding the camera only a few feet away from students as they talk to one another. Because this is the fourth classroom observation I've conducted, all with the same camera set up, most of the students don't seem to notice me as I roam about the room and record, and they don't look up when I point the camera at them or pass by. I don't speak to or interact with the students or with Kelly; I observe and record, listening to their interactions filtered through the camera and my headphones.

***

In order to better define meta-awareness about composition and to examine the relationship between audio-visual composition and meta-awareness, I designed a qualitative research study that I conducted in several sections of first-year writing at a major university in the midwestern United States. To come to the conclusions that I present in chapters four, five, and six, I collected and analyzed data from interviews, classroom observations, and documents. As I illustrate in the opening vignette, I recorded much of this data on video so that I could use audio-visual composition as a part of my analysis and the presentation of findings. The process of conceptualizing and planning the study, conducting observations

like the one briefly detailed above, composing interview protocols and talking with student

and instructor participants, collecting various documents, and synthesizing it all so that I

could begin to make arguments about what occurred involved many methodological

decisions. This chapter provides a detailed account of the overall design of the study and a

rationale for many of the complex choices I made as a qualitative researcher along the way.

Development of the Audio-Visual Unit

For this study, I decided to collect data from students and instructors who were using

audio-visual composition in first-year writing. I had no access, though, to instructors who

already included AV composition as part of their first-year curricula, so I chose to design an

AV unit that other writing instructors could easily implement into their courses. The AV unit

was based on lessons I developed, revised, and taught in my own writing classroom over a

period of several years, and it was supported by theoretical frameworks drawn from John

Dewey, Stuart Selber, and others in education and composition studies. I give a more detailed

account of the elements in the unit, the theory that underpins its design, and how the instructor

participants picked up and implemented the unit in their classrooms in the next chapter.

Recruitment of Instructor Participants

Four writing instructors adopted the AV unit I designed into their first-year writing

courses in the fall of 2012. I recruited these instructor participants via email with the

cooperation of the English Department Writing Program at the university where I conducted

the study. In May of 2012, I sent a recruitment email to all first-year instructors, inviting

them to consider being a participating instructor and describing what participation would

entail. Angie, Kelly, Merideth, and Philip[1] all responded to my email inquiry and decided to

become instructor participants in the study, implementing the AV unit into their first-year

writing courses during the fall semester of 2012. I provided all four instructors with the AV

unit materials, which included a lesson sequence, an assignment prompt,[2] handouts for

students, suggested readings, an assessment model, discussion guides, a goal-setting

worksheet, and a reflection essay prompt. I met with all four instructors several times during

the summer of 2012 to talk through the AV unit, go over the materials provided, and discuss

any questions that the instructors had about implementing the unit. Because it was impossible

to completely control how the instructors would use the AV unit materials, all instructors

were given the freedom to tailor the AV unit lesson sequence and materials in any way to

their individual needs and preferences.

Main Research Site Selection and Recruitment of Student Participants

The four participating instructors began teaching their sections of first-year writing in

September of 2012. Angie, Merideth, and Philip were teaching one section, and Kelly was

teaching two sections, and I visited all five classes during the second week of the term to

introduce myself to the students and briefly describe the study. During that first visit, I

collected the names and email addresses of all students in the five sections who indicated

interest in being an interview or classroom participant in the study. Interview participants

agreed to complete three sixty-minute interviews, be observed and recorded in class, and

provide me with access to their compositions and reflective products. Classroom participants

agreed to be observed and recorded in class.

---

[1] I use the real names of instructor participants throughout the dissertation, and I obtained permission from all to
do so. I discuss the rationale for this decision later in this chapter.
[2] See chapter three for a summary of the lesson sequence and an excerpt of the assignment prompt.

Based on student interest in participation and willingness to being observed and recorded, I selected Angie's section and Kelly's afternoon section to be the main research sites for this study. In Angie's section, twelve out of eighteen students indicated initial interest in participation, and in Kelly's section, ten out of eighteen indicated initial interest. After I selected the main research site classrooms and informed the students of the selection, fourteen out of eighteen of Angie's students and seventeen out of eighteen of Kelly's students gave their permission to be classroom participants and to be recorded in class. I then emailed three students from each section who indicated interest in becoming interview participants, trying as much as possible to recruit both male and female students from a range of backgrounds.[3] I also solicited information from Angie and Kelly about the volunteers and asked their opinions. From Angie's class, I recruited Vivian, Marlee, and Shannon as student interview participants, and from Kelly's class, I recruited Logan, Travon, and Angel.[4] Later in the term, Angel discontinued his participation, and while he did not respond to my email inquiries for a second interview, Kelly told me that he discontinued his participation due to work commitments. As a result, I recruited Lauren near the end of the AV unit to serve as the final interview participant from Kelly's class. I provide a fuller introduction to all six student interview participants later in this chapter.

Due to the vast amount of time required to conduct interviews and observations with Angie's and Kelly's sections alone (I scheduled, prepared for, and conducted twenty-four one-hour interviews and nine classroom observations that ranged in length), I chose not to

---

[3] I did not solicit descriptive information about the students or their backgrounds in advance; thus I made decisions about which students to select as interview participants based on initial observations in class and information provided by Angie and Kelly.

[4] I use the real names of students throughout the dissertation with their permission, with the exception of Shannon and Logan, who indicated a desire to remain anonymous, and thus their names are pseudonyms. I discuss my rationale for the decision to use real names later in this chapter.

interview students from or observe lessons in Merideth's and Philip's classes. Because of my

interest in teachers and instruction, however, I did interview Merideth and Philip as they

administered the AV unit, and pieces of their testimonies appear throughout this dissertation.

I provide a fuller introduction to all four instructors later in this chapter.

Data Collection – Interviews and Planning Moment Activities

I conducted three rounds of semi-structured interviews with the participants. As

shown in Table 2.1, I interviewed the instructors before the course began, after the AV unit

concluded, and after the course was completely finished.

Table 2.1 Interviews with Instructors

Instructor Name	Date & Time	Length	Location
Angie – Interview 1	August 30, 2012 1:00 PM	42:20	Brandon Center, SoE
Angie – Interview 2	December 13, 2012 11:00 AM	1:03:39	JPEE conf. room
Angie – Interview 3	January 25, 2013 3:15 PM	53:51	English Dept. conf. room
Kelly – Interview 1	Sept. 7, 2012 9:00 AM	51:44	JPEE conf. room
Kelly – Interview 2	December 19, 2012 11:00 AM	1:17:00	JPEE conf. room
Kelly – Interview 3	January 16, 2013 8:45 AM	1:05:02	JPEE conf. room
Merideth – Interview 1	August 30, 2012 3:30 PM	41:29	Brandon Center, SoE
Merideth – Interview 2	December 14, 2012 11:00 AM	55:45	JPEE conf. room
Merideth – Interview 3	January 16, 2013 1:00 PM	1:01:44	English Dept. conf. room

Instructor Name	Date & Time	Length	Location
Philip – Interview 1	August 30, 2012 10:00 AM	40:37	Brandon Center, SoE
Philip – Interview 2	December 17, 2012 1:00 PM	52:54	JPEE conf. room
Philip – Interview 3	January 23, 2013 10:00 AM	58:49	JPEE conf. room

During the interviews, I used protocols to guide my questioning, but I also probed participants for more information or detail and allowed them to explore and describe aspects of their experiences that were interesting and relevant to them. The first interview focused on the instructors' background in teaching first-year writing and other composition courses, their general approach to teaching the course, and the expectations and goals for the course and the AV unit. The second interview focused on instructors' memories of and reflections on the AV unit as a whole and their perceptions of student learning through the lessons and activities. The third interview solicited reflections on the ways students learned throughout the AV unit embedded within the course as a whole.[5]

As shown in Table 2.2, I interviewed the student participants near the beginning of the course, after the AV unit, and after the course was completely concluded.

Table 2.2 Interviews with Students

Student Name	Date & Time		Length	Location
Vivian – Interview 1	October 12, 2012	11:00 AM	52:56	JPEE conf. room
Vivian – Interview 2	December 14, 2012	1:00 PM	39:51	JPEE conf. room
Vivian – Interview 3	January 14, 2013	5:15 PM	59:12	JPEE conf. room

---

[5] For a copy of the interview protocols I used with instructors, see Appendices A, B, and C.

Student Name	Date & Time		Length	Location
Shannon – Interview 1	October 9, 2012	4:30 PM	1:11:38	Sweetland office
Shannon – Interview 2	December 13, 2012	2:00 PM	51:05	JPEE conf. room
Shannon – Interview 3	January 16, 2013	10:15 AM	57:22	JPEE conf. room
Travon – Interview 1	October 9, 2012	2:30 PM	57:12	Sweetland office
Travon – Interview 2	December 11, 2012	4:00 PM	56:16	Sweetland library
Travon – Interview 3	December 13, 2012	3:00 PM	1:02:25	JPEE conf. room
Angel – Interview 1	October 2, 2012	4:30 PM	1:15:37	Sweetland library
Lauren – Interview 1	December 17, 2012	11:30 AM	57:10	JPEE conf. room
Lauren – Interview 2	January 14, 2013	3:25 PM	1:02:33	JPEE conf. room
Logan – Interview 1	October 2, 2012	3:00 PM	1:10:34	Sweetland library
Logan – Interview 2	December 14, 2012	2:30 PM	1:11:37	JPEE conf. room
Logan – Interview 3	December 19, 2012	1:00 PM	1:03:39	JPEE conf. room
Marlee – Interview 1	October 2, 2012	1:30 PM	59:35	Sweetland library
Marlee – Interview 2	December 11, 2012	3:00 PM	59:10	Sweetland library
Marlee – Interview 3	December 17, 2012	3:00 PM	1:02:45	JPEE conf. room

As I did with the instructors, I used protocols to guide my questioning during the interviews with students, remaining open as before to probing and student interest.[6] The first interview focused on soliciting background information about the students, how they approached writing in various contexts, and their views of themselves as writers. I also had students enact and reflect on a "composition planning moment" during this first interview. This activity allowed me to both look at what participants did in a hypothetical planning situation and listen to their narratives of learning, interview techniques adapted from Halbritter and Lindquist (4). For this first composition planning moment activity, I provided students with a hypothetical scenario in which they were to imagine that they worked for a non-profit company that builds

---

[6] For copies of student interview and planning moment activity protocols, see appendices D, E, and F.

homes for low-income families and had to recruit new sponsors from local businesses. After

presenting the students with the scenario, I asked them to create a plan of action for

composing any kind of text to respond to the situation, and I left the interview room to give

students ten minutes to create a plan. When I returned, I asked students to describe the kind

of text they would compose in such a scenario and the plan that they created.

The second interview focused on soliciting narratives from students about their videos

and the audio-visual unit, and I asked students to talk about what they learned through

composing their video. The third interview then solicited information from the students about

how the AV unit was situated within the course as a whole and did or did not play into their

interpretations of their learning in the course. I asked students to enact and reflect on a

second composition planning moment activity during this third interview as well, which

allowed me to compare their responses to the activity after the AV unit was complete to the

responses they provided at the beginning of the term before the unit. For the second activity,

the hypothetical scenario was as follows: students were to imagine that they worked for the

same non-profit company and that the company had implemented their first plan to recruit

sponsors with some success, but the company still needed to recruit more sponsors. The

students were to create another plan of action for composing another text in response. I again

left the room and gave students ten minutes to complete the activity, returning to ask them

questions about their second plan. Table 2.3 provides a comparative list of how each student

responded to the two planning moment activities and the time they each spent in planning.

Table 2.3 Student Responses to the Composition Planning Moment Activities

Student Name	1st Planning Moment: Plan description	Time planning	2nd Planning Moment: Plan description	Time planning
Lauren	N/A	N/A	Video of families receiving a house, email	7:20
Logan	Video using visuals plus statistics	6:17	Email and follow-up phone call	7:03
Marlee	Pamphlets and a set of clearly written forms	11:53	Email and website campaign	9:23
Shannon	Social Media Campaign on Facebook, Twitter, and Instagram	7:19	Gala Auction, promoted through social media	5:37
Travon	Fliers, Speeches, and Social Media	7:14	Commercial featuring past sponsors, shared on Facebook and Twitter.	7:35
Vivian	Charity dinner, auction, and speech promoted by fliers and advertisements	6:54	Visual display at a store with pictures of families and a jar for donations	3:52

Data Collection – Classroom Observations

I also collected data through classroom observations. I observed and video recorded

four to five lessons in each class in order to look for observable indicators of developing

meta-awareness in classroom interactions and activities. In Angie's class, I observed and

video recorded lessons 4, 5, 6, 7, and 8, and in Kelly's class, I observed and video recorded

lessons 3, 4, 5, and 6. The activities in these lessons included the introduction to and

discussion of techniques for video composition (Angie and Kelly), introduction to

metalanguage (Angie and Kelly), analysis and discussion of video models (Angie and Kelly),

goal setting (Angie and Kelly), pair mini-workshop (Angie), technical problem trouble-

shooting (Angie), full class workshop of two student-authored drafts (Angie), multimedia box

(Kelly), and the small group workshop and goal revisit (Kelly).[7] I chose these lessons to observe because they contained heavy amounts of discussion and interaction, providing potential for observing if and how students picked up and used metalanguage or revealed verbal indicators of developing an observable meta-awareness about composition.

In the classrooms during the observations, I used video cameras and microphones to observe and record interactions. As much as possible, I acted as a peripheral participant-observer, filling what Adler and Adler label a peripheral membership role where I could "observe and interact closely enough with members to establish an insider's identity without participating in those activities constituting the core of group membership" (380). This means that I was present as an observer in the classrooms, and I interacted with the instructor and students on an informal level, but I did not participate as an instructor, mentor, or class member in activities, remaining separate, as much as possible, from the instruction. My role in the classrooms was to observe and to collect and record data. Occasionally, the instructors or students did address me or ask me questions about various aspects of their work. When this occurred, I answered the questions if appropriate or referred students to their instructor. I did my best not to insert myself into conversations or interrupt the interactions that were occurring in the classes, keeping my thoughts and comments to myself unless directly addressed by the participants.

Data Collection - Documents

The final data source for this study was written and digital documents. From the instructors, I collected a syllabus for the course. From the students, I collected copies of their written and revised goal statements and the final drafts of their AV compositions. From

---

[7] For a more detailed description of the elements that made up these lessons, see chapter three.

Lauren, Logan, and Travon, I also collected their reflection essays which they turned in with the final drafts of their AV compositions. These documents allowed me to compare and supplement the students' narratives from the interviews and their observable actions and articulations during class with the products they produced and the narratives they supplied in goal statements and reflection essays. I also used (and will use in the future) the students' videos as part of my own video composition process when making short videos about the students' experiences.

Data Collection - Video and Audio Recording

I recorded all interviews and classroom observations with video cameras so that I could use the resulting video data as a tool for analysis and to present findings in multiple ways: through prose but also through visuals and sounds. As I narrate in the opening scene of this chapter, recording interviews and observations on video involved grappling with a myriad of logistical, methodological, and ethical questions. For each observation, I had to locate, select, and secure recording equipment; to transport cameras, microphones, and tripods to and from classrooms and interview rooms; to set up and tear down equipment quickly; and to figure out how and where to store the large-sized video files that I collected. I also had to make decisions about what type and how many cameras and microphones to use, where to place the recording devices, and when to operate cameras versus using a stationary tripod. As I made these choices, many complex ethical questions related to the representation of participants arose, including how to honor participant requests to abstain from the study or to participate anonymously, or the usefulness of using pseudonyms to refer to participants when collecting AV data.

For interviews with instructors and students, I decided to use one video camera and one audio recorder as a backup. Participants sat at a table or desk in the interview rooms, and I placed the video camera on a tripod in front of the participant with the lens pointed directly at them. As the interviewer, I sat directly behind the video camera when asking questions and probing for more information, and participants had to look directly at or just past the camera lens in order to make eye contact with me. I made the choice to place the camera in front of the participants and not to include myself in the shot in order to capture not only the exact language of the participants along with inflection and tone-of-voice, but also their facial expressions, gestures, and the overall context of their language in use. I also wanted to highlight the participants' responses instead of my questions.

For classroom observations, I used three video cameras, two tripods, a shotgun mic, and a sound mixer. I recorded with stationary cameras on tripods set in front and back corners of the classrooms, and I also walked around with a camera in my hand that had the shotgun mic mounted to its top, recording the sights and sounds directly in front of me. I used the stationary cameras to capture wide, overall shots of the events in the classroom, and I used multiple angles in order to record interactions and commentary at both the front and back of the room and to include both the students' and the instructor's faces. Moving around the room with a camera and shotgun microphone enabled me to capture the sights and sounds of particular interactions between students in a loud classroom environment where there were multiple people talking, and also to focus in on particular students and their experiences if desired.

As this short narrative of some of my methodological choices indicates, collecting audio-visual qualitative data for this study raised many complex questions about the design of

audio-visual research and the effects of the researcher's decisions on the study participants and the data itself. Initially, for example, I thought of the video cameras mainly as recording devices; however, as I began to record interviews and class sessions, I realized that cameras also function as actors in the scene and affect what kind of data might result and the findings a researcher might draw from the data. I further explore the implications of using cameras and microphones to collect data in the final chapter of this dissertation, and I ask questions there that are relevant for further AV research.

Coding and Analysis of Data

After data collection was complete in January of 2013, I began the process of transcribing, coding, and analyzing the data. I transcribed twelve of the interviews and used a transcription service for the other eighteen.[8] I viewed the classroom observational footage and made an outline for each lesson of what occurred in the class session and what aspects or small group interactions I recorded with the handheld camera, and I transcribed portions of the classroom observational footage that I considered most relevant as I began to code and analyze the interview data.

Using the transcriptions and qualitative data analysis software, I began open coding the interview data. I started coding with four "meta-awareness themes" drawn from the literature on meta-awareness and transfer and the findings of my pilot study.[9] These four

---

[8] I transcribed the interviews word for word, omitting filler words such as *um* and *like*. I also omitted words where participants backtracked to restate what they were saying more clearly, unless the first version expressed what I interpreted to be a meaningful and useful point. I transcribed all non-words and sounds descriptively, referring to the video data when necessary to clarify meaning. Using the video data, I also added notes about body movements and facial expressions to the written transcripts when these were relevant or notable.

[9] The pilot study I refer to here was conducted in the fall of 2011. This study investigated student learning through new media composition in the writing classroom, questioned if and how this learning could be applied in other writing contexts, and looked for the presence or absence of markers of a generalizable meta-awareness

codes included "thinking rhetorically," "seeing writing as a process," "choosing resources and strategies carefully" and "trouble-shooting composition problems." To begin, I first re-read each transcript without making any markings. Then I read each transcript again and placed codes in the margins linked to quotations and passages, letting the codes I used emerge from the data.[10] After I open coded each interview, I composed a memo where I listed the most frequent codes and reflected over the themes across codes that were emerging in each particular interview.[11]

After open coding all of the interviews, I began to group the resulting codes into categories based on how often the codes appeared across all of the interviews. For the student interviews, I made a list of "top codes" based on frequency which included codes that described student actions and choices such as *makes links between writing and video* (112 occurrences), *articulates an understanding of audience/purpose* (92 occurrences), *articulates an understanding of process* (87 occurrences), *uses meta-language* (52 occurrences), and *uses feedback to revise* (50 occurrences). I also used a network tool provided in the qualitative analysis software to visually organize the codes I was using under three broad categories: *rhetoric*, *process*, and *translation.*[12] After examining the codes across all of the student interviews and grouping them in different ways, I arrived at four over-arching categories that emerged as indicators of meta-awareness. These indicators consisted of both actions and articulations related to the following areas: composition as a process, specific compositional techniques, rhetorical situation, and similarities and differences across genre and mode. I used these four indicators to organize my analysis of the student data that appears in chapter

---

about composition. I collected data for this pilot study through semi-structured interviews with ten students who took my English 229 *Professional Writing* course at the University of Michigan in the winter semester of 2011.

[10] For a full list of all the codes I used during the open coding process, see Appendix G.

[11] To read several examples of these memos, see Appendix H.

[12] See Appendix I to see a copy of the network visualization.

four. The codes and categories were also useful when organizing the arguments about audio-visual composition that appear in chapter five. I conducted a similar coding and categorizing process for the instructor interviews, as well, and this data is presented in chapter six.

Audio-Visual Composition as a Method of Analysis

In addition to coding and analyzing data using written transcripts as described above in ways that align with traditional methods for qualitative research, I also used the audio-visual data I collected as part of my analysis in several ways. First, as I began to write up and analyze the data using the categories that emerged from my open coding process, I often referred to and re-watched the video footage of the students and instructors. Re-watching the video enabled me to consider and discuss non-verbal aspects of the data, such as Vivian's facial expressions and body movements during her interviews, or Travon's body language and positioning as he interacted with his peers in class. At times, I viewed clips of the participants before and after the AV unit in quick succession to compare the ways students looked, talked, and gestured at a variety of time points. Because of the video data, I was able to add short descriptions of students' facial expressions and movements to the written transcripts, and these descriptions aided my interpretation of the participants' words. For example, near the end of chapter four, I analyze an interaction between Vivian and me that occurred during her third interview in which she made a connection between video and writing, but struggled to articulate in words what that connection might mean.[13] Her nervous and confused facial expressions as I questioned her were key to my analysis, and watching and re-watching the recording allowed me to use her words, her tone of voice, and her facial expressions and body movements in combination to form my interpretations of what occurred.

---

[13] See chapter four to read a full account of this interaction.

Second, I composed the vignettes that open each chapter of this dissertation through a careful reviewing of the video data (with the exception of the vignettes that open chapters two and three and focus on me as a researcher). The recordings allowed me to craft highly specific vignettes that reference and describe the participants' appearances, clothing and accessories, physical movements and gestures, eye contact (or lack thereof) with me and the video camera, and any interactions with other objects or features in the interview room such as a table, computer, or window. The ability to include these elements provides a richer, more specific picture of the study participants, their experiences, and their own interpretations of their learning, and at times, such information altered the meaning made from a comment alone, providing depth and specificity. I think of Logan, pursing her lips and tapping her nails emphatically on the table as she talked about applying what she learned in the AV unit to her work in the future.[14]

Third, I used the video data from interviews and observations, along with a student-authored video composition, to compose one short video about student participant Lauren and her experiences with the AV unit.[15] In the future, I hope to compose more videos that highlight other participants as well. I began video composing with Lauren's data because of how she talked about using what she called a "shift," a shift I knew was evident in her video product itself, and I wanted to juxtapose clips from her AV composition that highlighted the shift with clips of her reflecting in interview over her compositional choices. As I worked to stitch together the video data I had collected about Lauren, composing the video became an alternate method of analysis. In one sequence, for example, I borrowed a song from Lauren's video "Saving the Arts," layering it with typed out quotations from Lauren's reflection essay

---

[14] For a full account of these actions, see the closing vignette in chapter seven.
[15] For a link to this video, entitled "Developing Awareness of Composition: Case 1 – Lauren," see Appendix J.

about how she used *contrast* and *repetition* in her composition process. As I put these elements together, I realized I was "double quoting" from Lauren's work, citing her video through the music and her reflection essay through the sentences simultaneously. This layering of quotations caused me to further consider the layered nature of Lauren's composing experiences with AV composition, the ways she had to make many simultaneous and overlapping authorial choices with multiple modes of expression, just as I had to do when composing the video about her. As this one example begins to show, arranging Lauren's video data in different ways through the editing software allowed me to hear, see, and reconsider Lauren's experiences differently, simultaneously, in layers.

AV composition also reminded me of the physicality of Lauren's existence—my participants are real people with faces and voices, and they use more than words to communicate meanings. After watching, re-watching, and editing together clip after clip of Lauren's interviews and classroom interactions, the sound of Lauren's laugh and the unique rhythms of her speech are now seared into my memory. This reminds me that students like Lauren and the others in this study have real needs and desires and motivations, and my own awareness of the real-world stakes of my project for flesh-and-blood students in writing classes was heightened when I worked and composed with video data.

AV composition both slowed down and sped up my process. Working with video data slowed me down in that it took hours to compose and edit together Lauren's video, and to do so I had to watch, listen to, re-watch, and re-listen to many of the clips. Once the video was created, though, it enabled me to deliver multiple pieces of information to an audience very quickly, information that immediately opened up new avenues for discussion. I shared the video I composed about Lauren and her experiences at the 2013 Computers and Writing

conference, and session attendees were able to see, comment on, and ask questions about different aspects of my data than if I had presented and discussed only the written transcripts. One attendee inquired about the placement of the video cameras in the interview room and during classroom observations, for example, and we started a discussion about how methodological choices related to the placement of audio-visual equipment for data collection can shift and change a research context.

What is clear from these few examples is that AV composition as a method of data collection, analysis, and presentation altered and added to the conclusions I came to in this study, if only in small ways for now. In addition to writing up this dissertation study in print, I have composed only the one video about Lauren, and I'd like to do more so that I can continue to learn about and experience what AV composition offers and adds to traditional forms of qualitative research and analysis. In the future, I hope to combine the use of AV composition with written analysis, using both methods to craft a more persuasive and comprehensive argument about meta-awareness and audio-visual composition.

Validity

I took several measures throughout this study to pay attention to what Joseph Maxwell labels descriptive and interpretive validity through my data collection, the accounts given of the data, and the findings. First, all interviews and classroom observations were recorded and transcribed word for word. I re-checked all transcripts for descriptive validity, recording relevant non-words, sounds, and movements descriptively when possible. Second, to make sure that my interpretations of the data were correct according to their meaning to the people involved, I asked clarifying questions throughout the interviews, probing participants to

provide more information and explanation when concepts were underdeveloped or unclear. I used language drawn directly from participants (for example, my use of the term *translation*) to open code the data, and I let themes arise from their wording as well as from the literature on meta-awareness and my pilot study. I also provide accounts of the data in the findings chapters that use exact words, sentences, and phrases of the participants as much as possible.

I member-checked my analysis and findings with Angie, Kelly, Merideth, and Philip, meeting or speaking with each instructor one-on-one in August of 2013 or in January of 2014 to discuss the findings and obtain their reactions to my analysis. I provided Angie and Kelly with copies of all three of the findings chapters, and we discussed their feedback in face-to-face meetings. I provided Merideth and Philip with selected excerpts of the findings chapters where their interview material appeared, and I had meetings with each instructor to discuss their reactions. I also sent emails to all six student interview participants, asking them if they wanted to read and provide feedback on my analysis and findings. Several students indicated a desire to give feedback, and I provided access for these students to excerpts or summaries of my analysis. After doing so, however, I did not receive comments from any of the students.

Ethics

This study was determined as exempt through the University of Michigan Health Sciences and Behavioral Sciences Institutional Review Board (IRB).[16] This exemption meant that I had freedom to make the methodological decisions I deemed necessary to collect data as

---

[16] The IRB HSBS reviewed the study and determined that it was exempt from ongoing IRB review per the following federal exemption category: Exemption #2 of the 45 CFR 46.101.(b): Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

long as the study participants were not able to be identified *in combination with* being put at risk. While the University of Michigan IRB did not elect to oversee this study, I was extremely careful to consider the ethical implications of all the decisions I made along the way, many of which I document here. First, participation in this study was voluntary, and I sought out instructors who wished to participate and who responded willingly to my call for participation. Students who were enrolled in the courses were informed at the start about the study and were given the option not to participate in the study or to participate as a classroom or interview participant. Four students from Angie's section and one student from Kelly's section chose not to participate. During class observations, I asked these students to sit in locations where their images would not be captured by the stationary video cameras, and I was careful to avoid recording them with the handheld camera as much as possible. Students who agreed to participate as classroom or interview participants were given the option to remain anonymous, to be identified by name, or to leave the decision of how they would be identified up to me. I also solicited written permission from classroom and interview participants to collect and publish their recorded image, recorded voice, and digital products, and I have not used or published any footage of students who did not grant me this permission.

Several students, including interview participants Logan and Shannon, agreed to participate in the study but indicated a desire to remain anonymous, and so I refer to them here and in the chapters that follow using pseudonyms, and I will not publish their video data. Most students agreed to participate in the study and left the decision of how to refer to them up to me. Traditionally, maintaining participant anonymity is an important aspect of qualitative research as the use of pseudonyms helps to avoid placing research subjects at risk

in any way. But what I originally thought would be a simple decision to use pseudonyms became a much more complex issue that I grappled with over months due to the audio-visual nature of the data I collected. As I describe above, I plan to publish video products that utilize the AV data and where a user can see the participants' faces and hear the participants' voices, and I've already begun the process of composing some of these short videos. In these products, participants are clearly recognizable, and identity markers such as gender, race, dialect, and inflection are more obvious when viewing and listening to the video data than they are when reading about the same participants in print. In order to maintain continuity between the written work in this dissertation and the video products that I have begun and that will be expanded in the future, I have chosen to use the real names of participants in this dissertation if they have given me permission to do so. For some participants, using their real names in print highlights particular aspects of their identities such as race or gender, but these aspects are obvious, as well, in the video data. I reflect further about the implications of using the real names of participants in chapter seven, and there I explore several lingering ethical questions that this decision has raised for further qualitative research.

This study benefitted the participants in several ways. First, for the students, participating in qualitative interviews served as a reflective space where they became more conscious of their learning—of developing meta-awareness and of audio-visual composition's role in that development. Student interview participants were also compensated monetarily with fifty dollars. The instructors also benefitted from participating in this study as it provided a space for them to try a new pedagogical approach with built-in support. The instructors had open access to the ready-made curricular materials of the AV unit and to me as a mentor, and participating in interviews allowed them to consciously consider and reflect

over their teaching and pedagogies and to set new goals for the future. I also provided each instructor with detailed data and analysis from the interviews, observations, and documents that they could use to further reflect on and revise their pedagogies. All four instructor participants were compensated with a digital video camera and equipment (SD card, carrying case, connector cords, tripod, and cleaning materials) which they could keep for personal or educational use after the study was complete.

Several factors limit the findings of this study, the first of which is size. The study is small and examines the students and the instructors in two college writing classes at one institution; thus it is unlikely that the findings can be generalized to other contexts with different student populations and resources. The study does suggest some patterns of experience, though, that can serve as starting points for inquiry into meta-awareness through audio-visual composition in other contexts. Second, I chose the instructor and student participants through convenience sampling in part, selecting the main research sites according to instructor and student interest and interviewing those who responded to my call for participation and were able and willing to meet for interviews. As a result, the four participating instructors were highly motivated and interested in developing their own pedagogies through using technologies, and they did not represent an equal sampling of all writing instructors university-wide. The sections that I selected as the main research sites were filled, for the most part, with motivated and interested students. Because I did not interview all of the students in the classes, the experiences of those within my interview sample represent only a portion of student experiences. Lastly, my own positionality as a writing instructor at the university where I conducted this research and as the designer of the instructional materials in the AV unit limits the study in some ways. While I took steps to

allow the findings of the study to emerge from the data, I was eager to find themes that I intended in the design of the instruction or that I previously saw emerge in pilot work.

Introduction to Participants

In the chapters that follow, I use data from interviews with all four instructors and all six student participants and data from classroom observations and course documents to elucidate findings that speak to the nature of meta-awareness and how it develops, the role of audio-visual composition in moving toward meta-awareness, and the complex nature of instruction and assessment designed to develop meta-awareness through audio-visual composition. Below, I provide an introduction to the four instructors and the six student interview participants, using information that each participant provided in the interviews to give a glimpse into how they talked about their own identities and themselves as teachers and writers. To set the scene for the data that I will present in chapters four and five about the students' AV compositions, I also give a brief summary of the students' AV composition processes according to their own narratives articulated to me during the interviews. Together, these introductory snapshots of the participants and their work provide context for the arguments I will make in the pages to come about the student and instructor experiences with meta-awareness and audio-visual composition.

Merideth: Graduate Student Instructor, English and Education

Merideth, a doctoral student in English and Education, had several years of experience teaching composition at the junior college and high school levels when I conducted this study. Fall of 2012 was Merideth's first semester in graduate school, and thus her first semester

teaching English 125, which she did as part of her graduate student funding package.

Merideth had no experience teaching new media composition assignments, but she did have

experience with AV composition as an author and with the genre of online video: before

participating in the study, she had composed several of her own videos and posted them to

YouTube, and she followed several vloggers (video-loggers) online.

Merideth's first-year course met three times a week for fifty minutes, and she initially

planned for the lessons in the AV unit to occur every Friday throughout the semester. She

introduced the video assignment early in the term and hoped to take class time on Fridays to

move through the lessons. However, spreading the unit out over the entire term and having

students work on other assignments at the same time didn't go as smoothly as Merideth

anticipated, and so a few weeks into the term, she revised the curriculum. Merideth moved

the AV unit to the end of the course, and the students picked up with the lessons where they

had left off after the Thanksgiving holiday. Merideth's classroom was not a main research

site for this study, so I did not interview any of her students, but I did interview her at multiple

points about the AV unit and her interpretations of student learning, and I use data from

Merideth's interviews in chapter five.

Philip: Graduate Student Instructor, Psychology

Philip, a doctoral student in Clinical Psychology, was a Graduate Student Instructor in

the English Department Writing Program during the semester I conducted this research. Fall

of 2012 was Philip's first time teaching writing, and he came to teach a writing course as a

Psychologist as a part of a fellowship program for graduate students and faculty across the

campus that was offered through the university's writing center. During the fellowship

program, Philip participated in seminars that focused on writing pedagogy, and he elected to participate in the program because of his experiences teaching writing assignments in Psychology courses. While grading Psychology essays, Philip noticed errors in student writing but was unsure why the errors appeared or what to do about them, and as a result, he sought training in writing instruction through the fellowship program, which culminated with each participant teaching one section of first-year writing. Before participating in this study, Philip had no experience teaching new media writing assignments or AV composition, but he had discussed new media and multimodal composition as part of the fellowship seminars.

Philip adopted the AV unit as the last assignment for his first-year writing course, which met twice weekly for eighty minutes. Philip adapted the lessons by requiring students to collaboratively compose the videos, placing them in groups of three and four. Philip's classroom was not a main research site for this study, so I did not interview any of his students, but as I did with Merideth, I interviewed Philip at multiple points during and after the term about the AV unit and his interpretations of student learning, and I use Philip's data in chapters five and seven.

Angie: English Lecturer, English Department Writing Program

Angie is a lecturer in the English Department Writing Program, and she holds a Ph.D. in English Language and Literature. Prior to the fall of 2012, she had taught first-year writing two times and another first-year course, *Writing with Literature*, two times. She also had taught Writing 100, a preparatory summer writing course for incoming freshmen. Angie had never taught new media assignments in her writing classes nor had she composed video herself before volunteering to participate in this study, but she wanted to incorporate more

technologies into her teaching. She stated that she volunteered for this study in part as a complement to her social media course theme for fall 2012—her course was subtitled "Does Anyone LOL Anymore? Writing As Experts about Social Media and Internet Culture." I chose Angie's course as a main research site for this study, and I provide more information about how she adapted and implemented the AV unit in chapter three. I also use data from interviews with Angie in chapter six.

Kelly: English Lecturer, Comprehensive Studies Program

Kelly is a seasoned writing instructor with fourteen years of experience teaching various courses at the university. She holds a BA in English and an MFA in Creative Writing and is a published poet. For the last five years, she has taught in the Comprehensive Studies Program (CSP) at the university, a program which focuses on offering courses and support for students from under-represented communities for their first two years in college. Before agreeing to be a participant in this study, Kelly had never taught any new media composition assignments in her writing courses, and she had no video composition experience herself. She stated that she always wanted to include a new media project, but never had the time to do it on her own. I selected Kelly's afternoon section as a main research site for this study, and I provide information about how Kelly implemented the AV unit into her course in chapter three. As with Angie, I also include material from interviews with Kelly in chapter six.

Marlee, college freshman, author of "Camp Davis"

Marlee, a freshman in Angie's course and undecided in her major, selected Angie's section of English 125 because of the social media focused course theme. At the start of the

course, she described herself as loving English and enjoying all types of writing. Marlee had

a variety of writing experiences in high school: she wrote AP essays on literature and biology

and research papers. Outside of class, she wrote journals and "memory writings" when

something important happened that she wanted to record or remember, and she also wrote on

Facebook. Marlee noted that her parents had a large impact on how she learned to write

before college, giving her feedback on sentence structure and grammar.

Marlee's video, "Camp Davis," gave details about the off-campus program of the

same name, where students could take course credit while camping and hiking in Wyoming

during the summer. Marlee decided on this topic after setting goals for and composing a first

draft on another topic, slurs against women. She decided to switch topics because the topic of

Camp Davis was more stimulating and upbeat, and she was able to use an iMovie theme that

went along with the purpose. To compose her first draft, Marlee wrote out an outline and then

combined pictures, written sentences, and voice-over. She also drew from the rhetorical

techniques discussed in class and used *completion* and *repetition* in her draft. As she revised,

Marlee talked about being motivated by seeing her classmates' drafts in class, thinking about

multiple audiences for her video, and getting feedback from others inside and outside of class.

I draw from Marlee's narrative of her experiences with AV composition throughout chapters

four and five.

Shannon, college freshman, author of "The Benefits of Sleepaway Camp"

Shannon was also a freshman in Angie's class, undecided in her major, but leaning

toward social sciences. Like Marlee, Shannon selected Angie's section because of its

emphasis on technology and was interested in the topic because of all the different ways she

used technologies in her own life. At the beginning of the course, Shannon described her

writing knowledge as "in transition." She was moving from thinking about high school

writing assignments that were often very structured to the assignments in Angie's class which

had little required structure. In high school, Shannon wrote fiction, nonfiction, and poetry for

a creative writing class; debrief writing for AP Government; essays on literature in AP Lit;

and short argument pieces for AP Microeconomics. She did an in-depth research project on

Chicago neighborhoods, incorporating her own empirical research into her paper. Outside of

school, Shannon wrote journals for herself, letters to friends when she was away from home at

summer camp, and she texted, emailed, chatted on Facebook, and tweeted via Twitter.

For the AV unit, Shannon composed "The Benefits of Sleepaway Camp," a video

about what a person can gain from attending an overnight summer camp. Shannon talked

about choosing this topic because of her background knowledge: she had attended a

sleepaway camp every summer since she was ten years old, and she was applying to be on

staff at the camp for the following summer. Once Shannon selected her topic, she began

composing by setting goals and recording interviews with family members and friends who

also had attended summer camp. She made an organizing list, selected portions of the

interviews to use, and added music and images. Shannon received feedback on her first draft

in class from a partner and then in a subsequent class period from the entire class, and she

summarized the feedback as mostly positive with only a few suggestions for revision. I refer

to Shannon's accounts of her experiences throughout chapters four and five.

Vivian, college freshman, author of "How Do You Judge Something You Don't Know?"

Vivian was a freshman in Angie's course, undecided in her major but leaning toward business. She signed up for Angie's section because of the course theme, interested by the topic of Twitter and technology use. Before college, Vivian wrote research papers, in-class essays for AP courses, and poetry as part of her high school classes. She reported that she never wrote outside of school because she didn't like writing, describing school writing as "really stressful." Vivian did talk about composing on Twitter a lot, but she explained tweeting as an activity that paralleled writing but that she didn't consider writing in itself. Even though she didn't like writing very much, at the start of the course Vivian described herself as a pretty good writer, but someone for whom writing took a lot of effort and work.

Vivian's video, entitled "How Do You Judge Something You Don't Know?" focused on disproving stereotypes about children with no siblings ("only children," in Vivian's words). Vivian picked this topic because she is an only child and wanted to pursue a topic for the project that she was "really passionate about." Vivian began by composing a satirical first draft: she asked over-the-top questions about only children and paired them with video clips of actors demonstrating each quality to the extreme. Vivian described hoping that the satire would come across in her first draft—she wanted to disprove stereotypes about only children by showing those stereotypes as outrageous and ridiculous. However, upon watching the draft, many of her classmates were confused and didn't understand the satire. Thus Vivian chose to revise, and drawing on a classmate's suggestion, she addressed stereotypes of other groups in her second draft (such as blondes or African Americans) in addition to only children. But Vivian decided that this draft, too, was unclear, and she revised again, focusing on the experiences of two only children in particular: herself and a friend, and she included

interview footage and music that she described as "endearing." Throughout the composition and revision process for her video, Vivian met extensively with Angie during office hours, and she described these one-on-one meetings as a large influence on many of her decisions to revise. I refer further to Vivian's accounts of these experiences in chapters four and five.

Lauren, college freshman, author of "Saving the Arts"

Lauren was a freshman in Kelly's writing course in the fall of 2012, undecided in her major, but considering pre-med. The summer before the course, she took part in the university's summer bridge program, during which she took several courses, including a 100-level preparatory writing course, before starting regular coursework at the university. For Writing 100, Lauren had Kelly as her instructor, and because she liked Kelly and was comfortable with her style of teaching, she decided to take English 125 in the fall with her as well to fulfill her first-year writing requirement. Lauren described her high school writing as consisting of writing "essays based on prompts" in response to literature for English class and research projects in other courses such as Anatomy or History.

Lauren's video, "Saving the Arts," was an argument meant to persuade non-artists that arts classes in schools are valuable and should continue to be funded. Lauren began composing by collecting images under Creative Commons and selecting a Mozart sonata from the public domain. She watched online tutorials for Windows MovieMaker and then placed the collected images and song into the software to create a first draft, bringing this draft to class for her small group workshop. After the workshop, Lauren interviewed several friends on video about the role of the arts in their lives, tweaking her interview process and techniques as she went and adjusting lighting, location, and question preparation along the

way. Lauren then edited these interview clips into her draft, also incorporating additional video footage and artwork. The resulting draft was six minutes long, and Lauren described the difficult process of cutting it down, which resulted in the omission of almost all of the Creative Commons images she had originally searched for. Lauren also talked about considering *juxtaposition* and *musical rhetoric* at this stage in her process. Lauren completed composing by revising her goals, meeting with Kelly and her small group, making final edits, writing her reflection essay, and handing both the video and the essay in. I draw from Lauren's interview data in chapters four and five.

Logan, college freshman, author of "The Perspectives of Relationships"

Logan was a freshman Neuroscience major in her first semester at the university in the fall of 2012 and a member of Kelly's first-year writing course. Like Lauren, she also took part in the university's summer bridge program and took Writing 100 before the fall semester began. She explained that she took English 125 during her first fall semester because it was a requirement, and she wanted to get her English classes out of the way. In high school, Logan wrote a lot both inside and outside of school, and she described herself as a confident writer. She wrote poetry, spoken word performance poems, essays for English and for other courses, personal journal entries, several blogs, and even a book about her own life. However, Logan described that writing in college, beginning with her work for the summer writing course, was much different, and that much of what she knew or thought she knew about writing was being challenged.

The video that Logan composed in Kelly's course, "The Perspectives of Relationships," examined how men and women approach romantic relationships differently

yet still often end up together. To begin, Logan set initial goals as prompted in the lessons, and then she compiled ten questions, interviewing five men and five women on video using the questions. She went though the resulting footage and picked what she judged the "best answers," clipping and assembling them together in a first draft. Logan workshopped this first draft in class with two classmates, coming away from the workshop frustrated because of her video's lack of focus. After the workshop, she talked about how she went home and looked through essays and papers she had written in the past, noticing a similar lack of focus in much of her previous writing. Logan recounted revising her video draft by asking herself focusing questions and deciding on a clear purpose. Kelly assigned the students to revisit and revise their goals for the project, so Logan used this opportunity to refine her purposes. She articulated the point she wanted to make with her video clearly, abandoned a previous plan of shooting a talk show scene, revamped her interview questions to elicit more specific responses from participants that aligned with her purpose, completely re-shot all of her interview footage, and reassembled a new draft which she then revised multiple times before submitting the final video. Logan also completed and turned in a reflection essay along with her final video draft. I refer to Logan's accounts of her experiences throughout chapters four, five, and seven.

Travon, college freshman, author of "A University of Michigan Video"

Travon was also a freshman in Kelly's course, hoping to major in business and accounting. Like Logan and Lauren, he participated in the summer bridge program upon entering the university and took a preparatory writing course in the months preceding Kelly's course. He took English 125 in the fall because it was a requirement to apply for the Business

School, which he planned to do at the end of the year. When asked about his writing before college, Travon talked about writing journals and several papers in school, but his own positive views on his writing abilities and his teachers' evaluations of his work at times did not match. Travon also mentioned that he didn't write outside of school with the exception of on Twitter and Facebook. At the beginning of Kelly's course, Travon described his writing abilities as slowly progressing thanks to Kelly, who was helping him to think about how to revise his work for depth and clarity.

Travon's video informed incoming freshmen about aspects of student life that they weren't explicitly told about by the school. At first, Travon wanted his video to be specifically about the summer bridge program, and he began composing by interviewing students on video. Based on the footage he collected, he decided to reorient the video around the topic of entering the university in general and the "secrets" that incoming students did not know. His first draft included interview clips along with footage of himself as a narrator taking a viewer around the campus, and it was twelve minutes long. Travon brought this draft to class to workshop it with his small group, and they suggested that he make the video shorter to comply with the assignment guidelines and that he also reorganize the information. Travon met with Kelly and his group members again the following week, and afterwards, he condensed and revised his video before turning it in along with a reflection essay. Travon expressed dissatisfaction with how his video turned out in the end, stating that having to cut it down and take himself out of the video was limiting. I discuss Travon's accounts of his experiences in chapters four and five.

Conclusion

As this chapter makes clear, designing this study, recruiting participants, collecting and analyzing different types of data, and writing up findings was a complex learning process for me as a beginning qualitative researcher, a process filled with a myriad of methodological and ethical decisions that had an effect on the data I collected and the ways I now interpret the data to make arguments about meta-awareness and audio-visual composition. I experienced first-hand that qualitative research takes time, and it often involves establishing trust and relationships with participants, as others in the field have also pointed out (see Halbritter and Lindquist, to start). I learned that cameras and microphones are exciting tools for recording data, but that they also influence the research environment and have intended or unintended effects on participants and the researcher. I learned that the ethical treatment of participants requires constant consideration, and that seemingly simple choices relating to representation can have large effects on how others might interpret the work. I considered anew that there are many ways to analyze data, some linguistic, some visual, and some multimodal, and that using multiple methods of analysis and data presentation can stimulate thinking in new ways. In chapter three that follows, I give a detailed account of the development of the audio-visual unit itself, the theory that underpins its design, and the ways that Angie and Kelly decided to take up the unit in their classrooms. In chapters four, five, and six, I then present and analyze much of the data that I've collected using the methods described in this chapter, and use this data and analysis to make claims about the nature of meta-awareness and how it develops, the role of audio-visual composition in moving toward meta-awareness, and the importance of designing instruction and assessments that account for the messy process of problem-exploring.

Chapter 3: The Audio-Visual Composition Unit

Crystal

It's the summer of 2011, months before I officially began to design the research study described in these pages. As part of my second year doctoral exam, I'm writing about my own new media instruction and how it has developed over the last two years. I'm drafting quickly, typing out a narrative of my pedagogical experiences with new media that began when I taught an exploratory new media assignment in a first-year writing class in 2009. I write about a former student who created an aesthetically-pleasing, effective video argument for that assignment, but I note that this student didn't (or perhaps couldn't) articulate *how* or *why* she made such effective compositional choices. The fault for this omission, I write, is mine: I didn't provide instruction, prompting, or scaffolding that assisted her and her classmates in moving beyond *doing* only.

Using classroom experiences like these, I continue to write about how new media instruction can be crafted, and as my exam develops, my arguments begin to draw more and more on Stuart Selber's tri-part framework for multiliteracies. Selber suggests that writing teachers focus on the development of *functional, critical,* and *rhetorical literacies* in combination. I'm writing about how I asked students to compose goal statements for their new media work, a process which became frustrating when students set goals only about their use of software and hardware. As I write, Selber's framework helps me to think of these technical concerns as part of developing *functional literacies*, a valuable aspect of learning to compose in new or unfamiliar contexts. But learning isn't limited to the functional, Selber allows me to realize, but should extend to and overlap with the critical and the rhetorical.

Later, back in the classroom in the fall of 2011, I try and test some of what I wrote about that summer in relation to Selber's framework and its implications for new media instruction. I ask students to set functional and rhetorical goals for their new media projects, and I encourage them to use those terminologies when talking about their process and their learning. I add other terminologies to class lessons that include *juxtaposition* and *musical rhetoric*, terms that I read about in other new media work in the field. I respond one-on-one and in writing to students' initial functional and rhetorical goals and work with students throughout the assignment to refine and revise their articulations about what they want to learn. In other words, I go through my own process of *doing* and *saying* in relation to my pedagogy; of moving among actions, reflections, and revision.

***

I begin this chapter with a glimpse into the development of aspects of my own

pedagogy for new media, which, as I suggest above, was cultivated and refined over a long

and complex process of *doing* and *saying*, reflecting, reading, and revising, and testing things

out in the classroom. Developing my own new media pedagogy in this way heavily shaped

the audio-visual unit that became part of this dissertation study. What began through a desire

for a clearly defined, theoretically sound pedagogy for new media composition eventually

became an audio-visual unit that other instructors picked up, adapted, and implemented in

their own classrooms, a unit that I was able to use as a means for studying the development of

meta-awareness about composition in the first-year writing classroom.

In brief, the unit consisted of asking students to produce an AV composition as one of

the major assignments in their first-year writing course. Figure 3.1 presents an excerpt of the

assignment handout I offered to instructors as part of the unit materials.

Figure 3.1 Excerpt from the AV Composition Handout

The Task:
For this assignment, you will compose a **video composition** intended for publication on the Web.
You may choose the topic and content of the video, but the video must serve a rhetorical purpose
and be directed to an audience. For example, you could compose an **informational video** about a
product, event, person, place, or issue, or you could create an **argumentative video** that takes a
stance and argues a position. You can remix and edit the work of others to create the video (as long
as you use others' work legally), you can shoot and edit original footage that you capture with a
video camera, or you can do a combination of these.

The Requirements:
→ **Rhetorical Purpose**: your video must have a purpose, a main point, a mission.
→ **Audience Awareness**: you should choose a specific audience for your video. All users of the
   World Wide Web is too large an audience. Address as specific an audience as possible.
→ **Combination of Modes of Expression**: At a minimum, your video must use one piece of
   music or sound, one still image, one moving image, and some language (written or spoken). Of
   course, you may use more than the minimum requirement if desired.
→ **Length**: 1:00 – 2:00 minutes.
→ **Copyright**: Because videos usually are published on the Internet, your video must be legally
   publishable on the Web and "copyright clean." You may freely use images, music, sounds, and
   text that you create yourself, of course, or you may borrow others' work that is in the public
   domain or licensed for reuse under Creative Commons.
→ **Licensing**: your video must be licensed through Creative Commons. You may choose which
   type of license you would like to use for your video.
→ **Publication and Feedback**: you are encouraged but not required to publish your video to the
   Web through YouTube or another video distribution platform. You can earn "extra credit" for
   this assignment if you publish your video to the Web and obtain real-world audience feedback.

As the handout makes clear, the assignment required that students compose a short video intended for publication on the Web that combined audio, visual, and linguistic modes of expression. Other requirements were fairly open: the video could be about any topic as long as the student had a clear purpose and audience.

This AV assignment was accompanied by eight lessons designed to support students in being able to compose videos, but also in achieving another instrumental end: movement toward meta-awareness through *doing* and *saying* and the development of functional, critical, and rhetorical literacies. Table 3.1 presents a summary of the eight lessons and their objectives. I provide an additional description of each of the lessons and the activities involved later in this chapter.

Table 3.1 The Eight AV Lessons

Lesson Number and Title	Lesson Objectives Students will…
Lesson 1 ~ Making a Video: Ethics, Copyright, and Finding Materials	• become familiar with copyright law, fair use of materials under copyright, the public domain, and creative commons licensing • learn how to find materials and media assets that they can reuse in their video compositions according to the uses they intend • find one image, one piece of music, and one video on the Web for which they have express permission to reuse • trouble-shoot problems with locating materials as they arise
Lesson 2 ~ Video Editing Hardware and Software	• familiarize themselves with the interface of the video editing software • learn how to import and manipulate still images, video clips, and music • learn how to rip and insert video from the web • learn how to use video cameras, webcams, or other recording devices to capture video or audio, import and manipulate it • learn to add and manipulate written text • learn to produce a video file • learn how to use one another, the instructor, and the Web as resources

Lesson Number and Title	Lesson Objectives Students will…
Lesson 3 ~ Analysis of Video Models & Building Metalanguage	• discuss and analyze several video models • evaluate the use of the audio-visual composing techniques they see at work in the models • begin to develop metalanguage for audio-visual composing
Lesson 4 ~ Techniques for Video Composing, Building Metalanguage, and Goal Setting	• define and recognize video composing techniques • become more aware of the layers of media in video composing • critically analyze and evaluate the use of composing techniques • develop metalanguage for audio-visual composing • set goals for developing functional and rhetorical literacies
Lesson 5 ~ Multimedia Box	• compose a "multimedia box" using images, sounds, written words, and video • use and recognize video composition techniques • interact with, evaluate, and discuss their own work and the work of their peers using metalanguage • consider ways to apply the video composition techniques to their video assignment
Lesson 6 ~ Small Group Workshop; Goal Revisit	• view and interact with their own and each other's video composition drafts • critically analyze their own and each other's drafts and participate in discussion about the drafts, giving and receiving critical feedback on each other's drafts and using metalanguage • reflect on goals and progress, revising and adding to goals
Lesson 7 ~ Conference with the Instructor	• critically analyze their video draft, ask questions about the draft, and reflect over choices and the rationale for those choices • participate in discussion about the draft • listen to and respond to feedback from the instructor • reflect on next steps in composing the draft and ways to improve it
Lesson 8 ~ Submission of Final Draft and Reflection	• reflect on goals and progress, explaining a rationale for the goals • reflect over composition process, chosen purpose and audience, use of AV strategies, and use of rhetorical and technical features • articulate rationales for choices • consider ways to connect the learning they experienced in this assignment to future assignments or writing contexts

Intrinsic and Instrumental Ends

I designed the AV unit with several over-arching learning goals for students in mind, goals that demonstrate what I have come to understand as the intrinsic and instrumental value of audio-visual composition in a writing course. First, I wanted the unit to enable students to create AV products that were effective in their purposes for multiple audiences, and second, I wanted students to demonstrate movement toward meta-awareness about composition as they composed. I also had a third goal: that students might be interested in what they were composing through the AV unit, which would allow them to achieve both intrinsic and instrumental ends.

I use *intrinsic* and *instrumental* drawing on John Dewey's theory of educational value, which traces two different meanings for the value of classroom content. First, a course of study may be valued through "the attitude of prizing a thing, finding it worth while, for its own sake" (Dewey, *Democracy* 249); this is *intrinsic value*, value inherent in a lesson or a topic because the activity is an end in itself. Students in the study found such intrinsic value as they became interested in composing the AV composition and its outcomes, and this intrinsic value in a school assignment was enjoyable for many. Courses of study can also hold *instrumental value*, Dewey states, and this involves "topics studied because of some end beyond themselves" (*Democracy* 242). The topic or object then becomes the instrument that brings the learner to an alternate end, to what Dewey would call an instrumental end or an instrumental good. Importantly, though, Dewey argues that intrinsic and instrumental value not be divided in education, but combined: "we must not, however, divide the studies of the curriculum into the appreciative, those concerned with intrinsic value, and the instrumental,

concerned with those which are of value or ends beyond themselves" (*Democracy* 249).

Instead, intrinsic value can be leveraged to lead to instrumental value through *interest*.

For Dewey, interest, or "the engrossment of the self in an object" (*Democracy* 126),

suggests "what is *between*,— that which connects two things otherwise distant" (*Democracy*

127). Students' desires (more often of intrinsic value) and the teacher's learning goals (more

often of instrumental value) can thus be connected through interest. Again, from Dewey:

> In learning, the present powers of the pupil are the initial stage; the aim of the teacher
>
> represents the remote limit. Between the two lie *means—that is middle conditions:—*
>
> acts to be performed; difficulties to be overcome; appliances to be used. Only *through*
>
> them, in the literal time sense, will the initial activities reach a satisfactory
>
> consummation. (*Democracy* 127)

This consummation occurs when students achieve instrumental (and intrinsic) learning goals

via intrinsic interest in a topic or activity.

I discuss bridging intrinsic and instrumental values through interest because such a

theoretical framework underpins the design of the AV unit, and it also justifies my choice to

use audio-visual composition to inquire into the development of meta-awareness about

composition. As I illustrate in chapter one, conversations about new media and meta-

awareness most often occur in separate spheres of composition studies. In the design of the

AV unit, however, I sought to leverage the intrinsic value of the acts, difficulties, and

appliances of AV composition to achieve an instrumental end: that of supporting students in

the development of meta-awareness about composition.

Framework for the AV Unit

For this study, four instructors adopted the audio-visual unit that I designed into their first-year writing courses (English 125). I designed the unit to be focused on the instrumental end of the development of meta-awareness about composition, and I used Stuart Selber's tri-part framework for multiliteracies to organize classroom activities that would support this end. As I define in chapter one, meta-awareness about *composition*, in contrast to meta-awareness about *writing*, involves *doing* and *saying* related not only to alphabetic composition, but also to choices made in multiple modes of expression and in digital spaces, choices about visuals, sounds, movements, and still other modes of expression. Selber's tri-part framework for multiliteracies takes such multiple modes of expression into account, presenting a portrait of "the ideal multiliterate student that teachers should be trying to develop" (3). His portrait moves beyond skills-based approaches to literacy, emphasizing critical and rhetorical literacies along with functional, and Selber suggests that all three literacies in different combinations are necessary: "teachers should emphasize different kinds of computer literacies and help students become skilled at moving among them in strategic ways" (24). Selber's framework for a multiliterate student aligned with my concept of a student who is meta-aware about composition, and the framework thus became an organizing device in my own teaching and as I created the AV unit for this study, as I narrate in the vignette that opens this chapter. Selber's terms *functional*, *critical*, and *rhetorical literacies* supplied a vocabulary for thinking about how to design activities that would support students in movement toward meta-awareness across modes of expression.

I designed the lessons and activities in the AV unit to encourage students to increase facility with tools and technologies for composing (functional literacies, or, the *doing*); with

asking questions, offering critique, and analyzing contexts (critical literacies, or, the *saying*);

and with using and analyzing all available means of persuasion effectively in these contexts

(rhetorical literacies, or, the *doing* and the *saying*). These literacies were cultivated in the

unit, as illustrated in the framework presented in Figure 3.2, through various methods and

activities that included learning-by-doing, metalanguage, and reflection, approaches drawn

from composition and educational theory and pilot work in my classroom. I then briefly

survey the literature that speaks to all three aspects of this instructional design in relation to

Selber's framework and the development of meta-awareness.

Figure 3.2 Framework for the Audio-Visual Unit

Goal (Instrumental End): Meta-Awareness about Composition

↑

Means: Intrinsic Value and Interest in the Audio-Visual Composition Unit
Unit Organized through Selber's Framework for Multiliteracies: **Functional Literacies** – facility with tools and technologies **Critical Literacies** – facility with asking questions, offering critique, and analyzing contexts **Rhetorical Literacies** – facility with using all available means of persuasion effectively in context

Methods and Activities Designed to Cultivate these Literacies:		
Learning-by-Doing	**Metalanguage**	**Reflection**
Learning through the experience of composing a product for a purpose.	A language of reflective generalization to describe products, composing processes, and learning.	Articulating and assessing goals for composition at regular intervals using evidence. Making connections across assignments and contexts and looking to future writing situations.
Classroom Activities: • Using materials, tools, and technologies for composition • Individually and collaboratively solving functional and rhetorical problems	**Classroom Activities:** • Learning metalanguage applicable to specific products • Completing and responding to short readings and lectures • Interacting with compositional models and applying	**Classroom Activities:** • Setting, revising, and assessing goals • Composing written, spoken, and mental reflection

• Composing multiple drafts with purpose and audience in mind • Distributing compositions to an audience • Giving and receiving feedback on compositions	metalanguage to those models • Analyzing student-generated compositions • Giving and receiving feedback • Using reflection and self-assessment • Generalizing specific metalanguage to broader contexts	throughout a composition process, at its close, and between assignments • Reflecting on and responding to feedback on compositions

Learning by Doing

A learn-by-doing approach to composition involves individual and collaborative learning through the experience of composing a product for a meaningful purpose using materials and tools. Dewey lays a theoretical foundation for the value of this kind of experiential learning, pointing out the "organic connection between education and personal experience" (*Experience* 12) and calling for school reform that centers on student freedom and authentic purposes for actions (*Experience* 84). In such a schooling environment, an instructor is not a boss or a dictator, but instead assumes a membership role in the social learning group, at times functioning as leader or guide (Dewey, *Experience* 35, 65-6). Learning-by-doing also aims to foster and highlight intrinsic value within a task, where students feel interest in an object through identifying with its outcomes.

The classroom activities in the AV unit that supported learning-by-doing included the development of functional literacies through composing with modes such as words, images, sounds, and tools such as computers, cameras, microphones, word processors, and video-editing software. Because students composed with some materials, tools, modes, or technologies that were unfamiliar, another learn-by-doing activity that fostered the development of multiple literacies involved solving technical and rhetorical problems that arose as students composed multiple drafts of products. The instructional design encouraged

students to use one another as resources not only to solve functional problems with hardware and software, but also to solve critical and rhetorical issues. The unit also included opportunities for students to give and receive feedback on their compositions. These activities were intended to foster the development of multiliteracies and thus of meta-awareness by having students *do*: to use tools, technologies, and materials for specific purposes; to encounter and trouble-shoot issues and problems; and to give and receive feedback.

Metalanguage

The AV unit included a focus on instructing students in metalanguage for audio-visual composition, a language of reflective generalization to describe products, composing processes, and learning—what the New London Group argues is one important aspect of overt instruction in multiliteracies (34). Selber also mentions the value of using metalanguage for the development of both functional and rhetorical literacies, stating that "a functionally literate student makes use of the specialized discourses associated with computers" (45) and "a rhetorically literate student articulates his or her interface design knowledge at a conscious level" (147). Metalanguage for audio-visual composition is still developing and evolving within new media composition studies, though, and thus the terminologies I provided in the lessons for the AV unit were experimental. Drawing from new media theory, I chose particular terms for inclusion because of how they built from what we know about print composition, yet highlighted the multidimensional nature of AV composition and drew attention to compositional strategies that students might not have used before. The terminologies introduced in the unit included *collage* (Janangelo), *appropriation* (Rice),

juxtaposition (Rice, Staley), *the rhetoric of music* (Halbritter, "Musical Rhetoric"), *metaphor* (Sorapure, Horn), *metonymy* (Sorapure, Horn)*, synecdoche* (Horn)*, completion* (Horn), and *reinforcement* (Horn). These terms were intended to enable students to begin developing a metalanguage that was both specific to particular audio-visual products *and* generalizable to new contexts and new compositional modes, materials, and genres.

The activities focused on metalanguage in the AV unit were intended to foster the development of multiliteracies and of meta-awareness through giving students specific ways to *say*: to discuss and analyze their own and their peers' composing processes and products, to discuss readings and information from mini-lectures, and to become more critical of the authorial choices they made. Suggested lessons relating to metalanguage asked students to interact with video models and apply terms to those models as they analyzed and discussed their strengths and weaknesses, and to use the metalanguage to talk about student-generated drafts authored within the class and to give and receive feedback during workshop. The lessons included prompts that were designed to encourage students to use the metalanguage in oral and written reflection as they set goals, revised, self-assessed, and talked about future writing situations.

Reflection

Finally, the AV unit included an emphasis on reflection, cited often within literature about transfer for its ability to heighten student awareness (for example, see Nelms & Dively or Jarratt et al.). Selber's rhetorical literacy also includes the category of reflection, where a student articulates knowledge at a conscious level and "subjects their actions and practices to critical assessment" (147). Reflection, as defined by Kathleen Yancey, is "a dialectical

process by which we develop and achieve, first, specific goals for learning; second, strategies for reaching those goals; and third, means of determining whether or not we have met those goals or other goals" (*Reflection* 6). By this definition, *reflection* occurs before, during, and after composing, and thus the reflection activities in the AV unit ask students to both *look forward* and *cast backward* (Yancey, *Reflection* 6).

Yancey also breaks reflection into three kinds: in-action, constructive, and in-presentation (*Reflection* 13-14). Reflection-in-action takes place during a composing event as an author sets goals and moves through invention, reviews work completed, projects forward with regard to the particular composition, and revises. Constructive reflection happens as an effect of reflecting-in-action over multiple texts, and enables a writer to hone an "ability to *gather* knowledge and apply that knowledge to similar problems" (Yancey, *Reflection* 51). Reflection-in-presentation then occurs when an author presents an image of this writerly self in public to an other (*Reflection* 14)—what students do when asked to compose reflective texts or essays, and it often includes self-assessment. Recent research on the assessment of new media texts also calls for students to be meaningfully involved in the assessment of their digital writing – the kind of self-assessment that both Selber and Yancey mention (see McClay and Mackey, the National Writing Project, Takayoshi, or Whithaus). It is as they participate in constructive reflection that students think about generalizing writing knowledge from one context to the next and develop meta-awareness of their writerly selves that can translate across contexts and discourses.

The AV unit asked students to compose refection-in-action through smaller assignments which led to constructive and in-presentation reflection in a final reflection essay, with the over-arching, instrumental goal of movement toward meta-awareness about

composition. The smaller assignments and activities included setting, revising, and assessing goals for the video composition, along with reflecting individually and in small groups in writing and in speech. The reflection essay asked students to look back on their goals and the assessment model and self-assess in writing, as well as to look forward to future compositional contexts that would not be video and describe how learning from the AV unit might apply in the future. These reflective activities were designed to actively encourage students to develop multiliteracies and ultimately meta-awareness about composition through *saying* as they were prompted to describe their authorial choices, articulate a rationale for those choices at regular intervals, and think about and enact ways to improve those choices through revision.

Lesson Summaries and Alignment with the Framework

The AV unit consisted of the eight lessons introduced above, lessons designed to be administered over a four week period in a first-year writing class that met twice weekly for eighty minutes. The unit served as "what is *between*,— that which connects two things otherwise distant" (Dewey, *Democracy* 127), connecting students' interest in AV composition (which I discuss at greater length in chapter five) to an instrumental end: meta-awareness. To use Dewey's terms, I selected the acts to be performed, the difficulties to be overcome, and the appliances to be used (*Democracy* 127) in order to encourage students to both *do* and *say* in specific ways as they moved toward a more robust and observable writing knowledge.

I taught multiple versions of all of the lessons in the unit in my own composition courses prior to the fall of 2012, and I selected the methods and activities included in the unit based in part on those experiences and my perception of my former students' learning. As I

allude to in the vignette that opens this chapter, the process of coming to articulate the lessons in the ways they appear here was long and complicated, and it took place over several years as I tried out approaches and activities in writing classes with students, reflected and wrote about what occurred, researched and read extensively about new media composition instruction and writing instruction, and revised the lessons to be tested yet again in the classroom.

The development of the goal setting worksheet that was a part of Lesson 4 ("Techniques for Video Composing, Building Metalanguage, and Goal Setting") illustrates the complex, extended design process of much of the AV unit materials. I initially incorporated goal-setting and reflection on goals into my own audio-visual composition pedagogy after reading recent research in new media assessment (cited above) that extorts teachers to ask students to self-assess when composing in new media. Thus I asked the students in the writing course I was teaching to set "process goals" and "product goals" as they composed videos and to write about these goals in a reflection essay. These students set process and product goals on their own without a worksheet or prompt to guide them, handing in handwritten or typed goals with their final products.

The terms *process* and *product*, as I realized after asking students to set such goals, were imprecise and at times overlapping, and these labels did not always elicit goals that focused on various aspects of writing knowledge. Students set process and product goals that could be checked off of a list (for example, "compose 3 drafts") or goals that were focused on only one aspect of their learning, such as the development of what I would later call functional literacies. Thus the next time I taught video, I substituted Selber's terminologies for *process* and *product*, asking students to set goals that would help them develop their functional, critical, and rhetorical literacies. I also developed a goal-setting worksheet that

provided some sentence frames and models. Students struggled, however, with setting goals

for critical literacies and with differentiating critical literacies from rhetorical literacies, and I

myself struggled to conceptualize the differences, as well. Thus I adapted the worksheet yet

again for use in the AV unit, and this version asked students to set goals for developing

functional and rhetorical literacies.[1] I also revised the models that appeared on the worksheet

to be more specific and to be about several different aspects of writing knowledge, a revision

process that is still in progress even now as I continue to adapt the worksheet for current use.

What follows is a description of the lessons in the unit and the activities for each

lesson that were presented to the instructors in the summer of 2012, along with a few brief

comments about how I saw each lesson aligning with the unit framework and the instrumental

end of movement toward meta-awareness through the development of Selber's

multiliteracies.[2]

Lesson 1: Making a Video: Ethics, Copyright, and Finding Materials

The first lesson asked students to become familiar with copyright law, fair use, the public

domain, and Creative Commons, and to be introduced to the process of finding online

materials for legal reuse. The lesson was designed to help students develop functional

literacies through reading, discussion, mini-lecture, modeling, and learning-by-doing.

Activities included presentation of the video composition assignment, an interactive mini-

---

[1] To see a copy of the goal-setting worksheet included in the AV unit, see Appendix K.
[2] The instructors were presented with an Audio-Visual Composing Unit Lesson Sequence, a Conceptual Framework for the AV unit, and accompanying materials. The sequence was much more detailed than the information I include here in this chapter, and it included the following for each lesson: specific lesson objectives written out in sentence form; a paragraph description of the lesson's role in the unit framework; a bulleted descriptive list of lesson activities; and a bulleted descriptive list of the materials and equipment needed to enact the lesson. The conceptual framework given to instructors was similar to the framework in this chapter and also included some description of the framework. The accompanying materials included assignment sheets, PDFs of readings, discussion guides, handouts, and worksheets to be used in class.

lecture and discussion on copyright and fair use, and time to practice locating reusable materials online.

Lesson 2: Video Editing Hardware and Software

Lesson two opened space for students to develop functional literacies related to AV composition and to familiarize themselves with software and hardware through learning-by-doing and collaboration. The activities in this lesson included a do-it-yourself video editing workshop where students worked through a list of tasks at their own pace and time to discuss and collaborate with peers.

Lesson 3: Analysis of Video Models & Building Metalanguage

This lesson asked students to view and discuss several video models and to begin to develop their own metalanguage for describing audio-visual composing techniques, supporting the development of critical and rhetorical literacies through analysis and beginning to apply metalanguage for new media. The activities included viewing models and responding to them in writing, discussing the models, and generating a video composing techniques list.

Lesson 4: Techniques for video composing, building metalanguage, and goal setting

The objectives for lesson four included further developing a metalanguage for AV composition through being introduced to terms suggested by new media theorists, as well as setting initial goals for AV compositions. Students were asked to make explicit connections between lessons 1-4 of the unit and their own composing process as they set goals for developing functional and rhetorical literacies. Students read several articles discussing AV

composing techniques, discussed the readings, examined and defined terminologies within the readings, and applied the terms to a video model. At the end of the lesson, students set initial goals for their video composition.

Lesson 5: Multimedia Box

Lesson five gave students low-stakes experience with AV composition, as well as opportunities to use and apply metalanguage and to interact with, evaluate, and discuss their own work and the work of their peers. Students created an online "multimedia box" which contained images, written text, and sounds. Then they observed, commented on, and discussed their own and their peers' work and wrote a short, informal reflection connecting the activity to their video drafting process. This lesson supported students in the development of functional literacies through learning-by-doing and the use of metalanguage, and critical and rhetorical literacies through analyzing, discussing, and reflecting upon student-generated multimedia boxes.

Lesson 6: Small Group Workshop; Goal Revisit

For this lesson, students viewed and provided feedback on each other's video drafts and reflected on their goals and their progress. The activities included a small group workshop and time to revisit goals and plan for the one-on-one conference with the instructor. This lesson was designed to support the development of critical and rhetorical literacies through asking students to observe the work of classmates, to give and receive feedback, and to participate in discussion.

Lesson 7: Conference with the Instructor

Students met one-on-one with their instructor to continue analyzing and discussing their video drafts and reflecting on their compositional choices. Students also discussed and revised their goal statements with the instructor. This lesson supported students in the development of critical and rhetorical literacies through analyzing their own draft, receiving feedback, participating in discussion, and reflecting.

Lesson 8: Reflection Essay

Through writing the reflection essay, students were asked to self-assess by discussing their functional and rhetorical goals and progress in relation to those goals. Guided by the prompt, students were also asked to reflect in writing about various aspects of their video compositions such as audience and purpose, process, use of techniques, and connection to future writing, which was designed to facilitate the development of all three of Selber's literacies. Students were to compose the essays outside of class and hand them in with the final drafts of their video compositions.

How the Instructors Took Up and Adapted the AV Unit

As I describe in chapter two, I gave all four instructors freedom to incorporate the AV unit into their classes in ways that worked best for them, to adapt the lessons if needed, and to keep or change any aspects of the unit according to their needs. The teachers' use of the unit was less about observing and testing how the specific curriculum provided might work (or not work) to support students in working toward particular intrinsic and instrumental ends. Instead, because the instructors were willing to adopt and adapt the unit for their own

purposes, the unit provided a "space between," or the means through which I could start to look for and more specifically define movement toward meta-awareness about composition through new media. Each instructor picked up and implemented the unit in a different way. Merideth, for example, initially chose to integrate the unit across the entire course, later revising that plan and relocating the unit as a free-standing assignment at the end of the term. Philip asked his students to compose their AV compositions in small groups. Angie and Kelly, as well, picked up and adapted the unit and the lessons therein in different ways according to their needs and pedagogical values.

Angie chose to place the AV unit as the final unit in her course, which met three times weekly for fifty minutes. The assignments leading up to the unit included four prose essays that centered on the course theme of social media. First, students wrote a paper reflecting on their directed self-placement essay and the topic of Jonah Lehrer's self-plagiarism case; second, they wrote a "summarize and compare" paper incorporating two sources about social media with opposing viewpoints; third, they composed a paper which asked them to oppose a position on a social media issue; fourth, they wrote a social media related "problem and solution" essay; and fifth, students composed videos. Because the AV unit was designed for use in a twice-weekly class and because of overall time constraints, Angie adapted the lessons to better fit the time she had, omitting some activities and adding others of her own design.

Angie taught the unit over a four week period, and her lesson sequence is described below. From the AV unit materials provided, Angie omitted the *Multimedia Box* (lesson 5), the *Small Group Workshop* (lesson 6) and the *Reflection Essay* (lesson 8).[3] She added an

---

[3] Before the unit began, Angie asked my advice for which lessons from the unit she might exclude due to time constraints. I suggested that she omit lesson 5, the Multimedia Box, because it seemed to be the most free-standing activity with the least obvious connections to the AV assignment itself. Angie made the decision to omit the Small Group Workshop and the Reflection Essay on her own without input from me.

Introduction to Video Composing and the Assignment (lesson 1, below), *Pair Mini-Workshop* and *Technical Problem Trouble-shooting* (lesson 5, below), *Analysis of a Student-Authored Model* (lesson 6, below), and *Full Class Workshop of Two Student-Authored Drafts* (lesson 8, below).[4] Before Angie modified the unit, my intent was to observe lessons 3-6. After her modifications, I observed and recorded lessons 4, 5, 6, 7, and 8, which approximated the lessons I had originally wanted to observe. Per Angie's request, I also substituted as the instructor for lesson 2, *Ethics, Copyright, and Finding Materials* as Angie was sick. Angie's lesson sequence was as follows:

Lesson 1: Introduction to Video Composing and the Assignment [Wednesday, November 14, 2012]

Lesson 2: Ethics, Copyright, and Finding Materials [Friday, November 16, 2012]

Lesson 3: Video Editing Hardware and Software [Monday, November 19, 2012]

Lesson 4: Techniques for Video Composing, Discussion and Analysis of Models [Monday, November 26, 2012, observed and video recorded]

Lesson 5: Analysis of Video Models; Pair Mini-Workshop; Technical Problem Trouble-shooting [Wednesday, November 28, 2012, observed and video recorded]

Lesson 6: Discussion of AV Composing Techniques and Analysis of Student-Authored Model [Friday, November 30, 2012, observed and video recorded]

Lesson 7: Discussion and Analysis of Video Model [Monday, December 3, 2012, observed and video recorded]

Lesson 8: Full Class Workshop of Two Student-Authored Drafts [Wednesday, December 5, 2012, observed and video recorded]

Lesson 9: One-on-one Conferences with Instructor [December 3-7, 2012]

---

[4] I composed the titles for Angie's lessons for descriptive purposes here.

Kelly adopted the AV unit as part of the curriculum for two first-year courses that she taught simultaneously in the fall semester of 2012, teaching the unit as the last major assignment in each course. The assignment sequence for Kelly's courses included four projects: three prose essays followed by the AV unit. First, students wrote a literacy narrative; second, they composed an open letter modeled after Martin Luther King Jr.'s *Letter from Birmingham Jail*; third, they produced an *ekphrasis* essay where students wrote about a work of art; and fourth, they composed the video. Both of Kelly's sections were offered through the Comprehensive Studies Program, and because of this, many of the students in her sections were CSP students, able to take many of their introductory courses through the program. Kelly's sections met twice weekly for eighty minutes. She included all eight lessons from the AV unit materials in her curriculum, teaching the unit over a five week period, and she made a change only to lesson 7, in which she elected to conference with students in small groups of three instead of one-on-one. Kelly's lesson sequence is described below. For this study, I observed and video recorded lessons 3, 4, 5, and 6 as planned.

Lesson 1: Ethics, Copyright, and Finding Materials [Thursday, November 8, 2012]

Lesson 2: Video Editing Hardware and Software [Tuesday, November 13, 2012]

Lesson 3: Analysis of Video Models and Building Metalanguage [Thursday, November 15, 2012, observed and video recorded]

Lesson 4: Techniques for Video Composing, Building Metalanguage, and Goal Setting [Tuesday, November 20, 2012, observed and video recorded]

Lesson 5: Multimedia Box [Tuesday, November 27, 2012, observed and video recorded]

Lesson 6: Small Group Workshop and Goal Revisit [November 29, 2012, observed and video recorded]

Lesson 7: Small Group Conferences with Instructor [December 3-7, 2012]

Lesson 8: Reflection Essay [due with final draft, Tuesday, Dec 11, 2012]

Continuing Revisions to the AV Unit

As I will show through the data from interviews with students and instructors in chapters four, five, and six, the AV unit as I originally designed it was not perfect, and many aspects of it could be usefully revised to better achieve the instrumental end of supporting students in movement toward meta-awareness. I discuss potential changes and improvements to the unit in more detail in chapter seven. These changes include the following:

1. Build in more support for consistent *doing* and *saying* in a recursive process in all of the lessons, and in particular to lessons 1, 2, 3, and 4.

2. To all lessons, add a more purposeful and consistent emphasis on diverse kinds of articulations, including problem-exploring.

3. Provide more opportunities for students to reflect in writing and in other ways throughout the unit and to engage in dialogue about their reflections.

4. Be more strategic about where the unit is located within the course curriculum and how it interacts with other assignments and aspects of the course as a whole.

Even with its flaws, I consider the AV unit as presented in this chapter a highly successful part of this study in that it provided a way for the instructor participants to quickly implement AV composition into their first-year writing curricula. None of the instructors had used AV composition (or any form of new media composition) before, and in their initial interviews,

several of them talked about wanting to include new media instruction in their pedagogies and their courses, but not knowing where to start. The unit did just that: it gave these teachers a place to start with new media, and in so doing it also provided me as a researcher with the "space between" to investigate the development of meta-awareness.

As my own narrative of designing, using, handing off, and returning to the AV unit illustrates, developing a pedagogy for new media composition that is focused on both intrinsic and instrumental ends is a complex, extended process, one that requires careful consideration of the elements of instruction, much research, and a willingness to abandon, rework, and try again. My own process of coming to use and revise the curriculum presented here also exemplifies a process of learning I will trace out in the student and instructor experiences in the pages to come. Like the study participants, I too am engaged in the recursivity of *doing* and *saying* as I work toward refining this pedagogy for an instrumental end, that of using new media composition to better support students in movement toward meta-awareness.

Chapter 4: Indicators of Meta-Awareness about Composition

Lauren

Lauren, Meghan, and Christy[1] sit next to each other in the center of the classroom, their jackets draped over the backs of the wheelie chairs they sit in. The girls have their laptops set up on the table in front of them, and there are papers strewn about—handouts, the video assessment model, notebook paper. It's workshop day, and these three have been grouped together to discuss drafts of their AV compositions. The room is lively with talk coming from other small groups stationed around the classroom, and music, voice-overs, and laughter drift by as students start and stop their videos, discussing as they go. Lauren, Meghan, and Christy have their video drafts pulled up on their laptop screens.

As I walk up to the group with my video camera, the girls are finishing up a discussion of Meghan's video, which focuses on the Michigan "twin cities" of St. Joseph and Benton Harbor, once both booming but now separated by large economic, social, and racial differences. Meghan is talking to Lauren and Christy about how to show the differences between the cities more clearly: "I was thinking, at the end, putting the two pictures of the cities next to each other," she says. Lauren nods in agreement: "Mmm-hmm. That'd be good. Like get one really nice shot and then one really crappy shot of the other side, and that would, yeah, make the contrast really…" Lauren's voice trails off but she shakes her hands in front of her, as if saying "really strong." "Yeah," Meghan mutters as she jots down notes on a piece of notebook paper.

Meghan looks up and asks the girls if they have any other comments. Lauren jumps right in: "I like the—I know it isn't anything—but I think you use, I don't know, not *juxta*—maybe it is. But I liked when you were showing the one side of the city, you used really positive imagery, like you got the kids playing with little Grinch, and all that stuff. It was really cute." I make a mental note: in her comment, Lauren is attempting to use one of the audio-visual composing terminologies from a class lesson, *juxtaposition*. And while she isn't exactly sure if what she is commenting on fits perfectly with *juxtaposition*, I am observing her emergent attempt at a specific description of an audio-visual technique, and I can almost see her mental wheels turning. She continues, "and I liked the camera moving, and then you'd have a picture, and then the camera, and then a picture. It seemed to go like that. And then you'd have some more video tape. I liked that." "Ok, yeah," Meghan responds, and Christy agrees, "Yeah, that was really smooth."

As I move away from the girls and toward another group, I'm struck with how Lauren is willing to try to articulate the techniques she is seeing in Meghan's video and to work through her understanding of *why* those techniques are effective aloud. I know that what Lauren says

---

[1] Christy indicated that she wanted to remain anonymous, and her name is a pseudonym.

is important for her learning, and I'm excited to see what she might do after the workshop with her own video.

<div align="center">***</div>

This scene from Lauren's small group workshop reveals Lauren as a student who was taking a step toward meta-awareness about composition through activities in her writing course. As I define in chapter one, meta-awareness about composition is an ability to move consistently between enacting compositional choices (or, the *doing*), and articulating how and why those choices are or might be effective or ineffective (or, the *saying*) within a rhetorical context. As I noted in class while I recorded the interactions between Lauren, Meghan, and Christy, Lauren's articulations regarding the techniques she saw in Meghan's draft were one observable indicator[2] of her movement toward meta-awareness of compositional techniques, and what she said about her own and her classmates' compositions during workshop had a part in her learning.

Through discussing Meghan's draft, Lauren, still unsure of if and how she could use specific terminologies, was thinking about the composing techniques *contrast* and *juxtaposition* and the ways that Meghan might use those techniques visually. She articulated a developing understanding of how Meghan might contrast positive and negative images of the cities to better get her point across, and she pointed out the effective use of juxtaposition with animations and effects as Meghan alternated back and forth between movement over a picture and a still image. As I would find out later, *contrast* and *juxtaposition* would play a

---

[2] When I originally designed this study, I used the term *markers* in my research question to refer to potential indicators of student learning that might be observable in student experiences, accounts, or products. *Markers*, however, is a term often used in cognitive science and educational psychology to indicate a neurobiological, cognitive, behavioral, or developmental deficiency (see Gardner et al., Goswami, Kamberelis, or Katzir and Paré-Blagoev). To break from this model, I have chosen to use the term *indicators* in this chapter instead of *markers*. The indicators I discuss here do not demonstrate deficiency; in fact, quite the opposite. These indicators include actions and articulations, and they represent productive movement toward the development of meta-awareness about composition.

large part in Lauren's own AV composition process, and she would learn to use the

terminologies with much more confidence and consistency. In the AV unit activities, her AV

composition process, and reflections in class and in the interviews with me, Lauren would

demonstrate movement toward meta-awareness with regard to techniques through regular,

varied types of *saying*, and through moving between this *saying* and *doing* as she purposefully

employed techniques in her own video.

The opening snapshot from Lauren's AV composition experience illustrates that

taking steps toward the development of meta-awareness is indeed observable in a writing

course through enactments and articulations. This particular example shows Lauren

beginning to move toward awareness in one area: knowledge and use of compositional

techniques. Robust meta-awareness, as this chapter will illustrate, involves *doing* and *saying*

related to several overlapping areas of writing knowledge, as well as the consistent occurrence

of particular kinds of actions and articulations. Using data from interviews with students like

Lauren, classroom observations, and documents, this chapter identifies four observable

indicators of students taking strides toward meta-awareness throughout a college writing

course that included instruction in audio-visual composition:

Indicator 1: The student enacts composition as a process and talks about the

significance of composition as a process.

Indicator 2: The student uses specific compositional techniques and talks about the

value of those techniques.

Indicator 3: The student articulates an understanding of rhetorical situation and talks

about using this understanding when making compositional choices.

Indicator 4: The student articulates an understanding of differences and similarities related to process, compositional techniques, and rhetoric that spans genres *and* modes of expression and talks about using this understanding when making compositional choices.

I differentiate these indicators from one another and discuss them in separate sections of this chapter in order to provide an in-depth and specific inquiry into the multifaceted nature of moving toward meta-awareness, but I also point out and explore how these indicators overlap and work together. Both understandings of the indicators—as distinct from each other in definition and as complexly interwoven in practice—are important for researchers and instructors interested in pedagogies that support the development of meta-awareness.

Other work about meta-awareness in composition studies focuses on meta-awareness as facilitating the transfer of learning; that is, researchers have tended to look beyond meta-awareness itself to see and interrogate what it might lead to after or outside a writing course (see Beaufort, Carroll, Sternglass, or Wardle "Understanding"). In contrast to this approach, in this chapter, I focus on student learning that is evident within the writing course through the four indicators. When we gloss over meta-awareness without a full examination of what it entails or the supports that might exist to facilitate its development, we miss gaining a better understanding of the learning that happens in the moment of the class and how it is realized.

This chapter uses student accounts of learning, peer-to-peer and peer-to-instructor interactions, and reflection essays and goal statements as evidence of what it looks and sounds like when students move toward developing meta-awareness about composition. This data indicates that meta-awareness is not an "all-or-nothing" ability that students acquire. Instead, through their actions and articulations, the students here revealed movement toward meta-

awareness through the four indicators much like movement forward on a continuum, and they made strides toward meta-awareness in multiple areas at different speeds and with varying amounts of instructional scaffolding. Consistently taking part in enactments and varied kinds of articulations in a recursive process facilitated observable movement toward the development of meta-awareness for many students. Figure 4.1 represents movement toward meta-awareness through *doing* and *saying* in a recursive process related to one area of writing knowledge: composition as a process.

Figure 4.1 Movement toward Meta-awareness Related to Composition as a Process
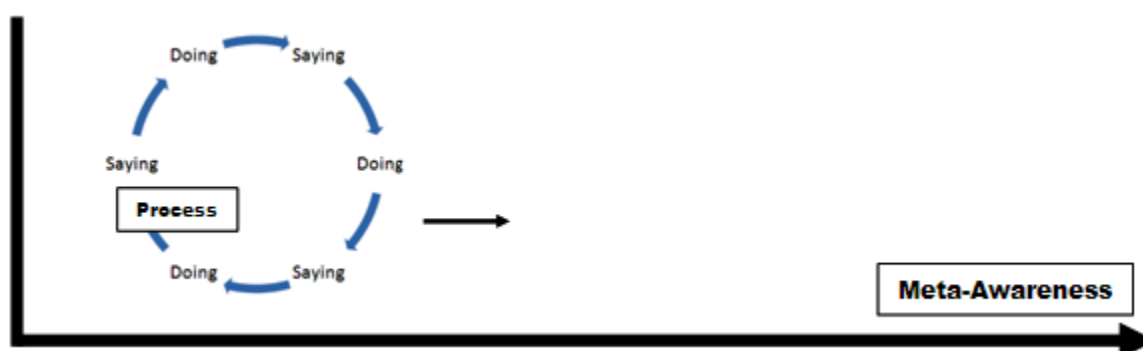
The value of such recursive movement between enactments and articulations is illustrated through the four indicators I outline above, as each indicator involves both *doing* and *saying*. The structure of the AV unit made actions—the students' *doing*—most noticeably evident as the requirements and supports built into the unit's structure facilitated a multi-part process of *doing* for most. Students participated in invention activities, composed multiple drafts, gave and received feedback, and revised their work. As I investigate in chapter five, audio-visual composition also facilitated what I call *rhetorically-layered doing*, where students felt heightened engagement with their work and made compositional choices

due to layered conceptions of audiences, purposes, and contexts. Thus some students—the *doers*—made useful compositional choices in their assignments, and these choices were indeed part of their movement toward developing meta-awareness about composition. These students *did*, however, without much *saying*: they did not articulate why or how they made choices, they did not explore problems, and they did not look to the future. With prompting, though, some students began to articulate in specific ways along with their *doing* and thus took additional steps toward further developing meta-awareness.

Other students took larger strides toward developing meta-awareness by moving between *doing* and *saying* with more regularity; through articulating what was occurring, had occurred, or might occur in specific and varied ways; and through consistently *doing* and *saying* across multiple indicators. The varied kinds of articulations that appeared most useful for movement toward meta-awareness related to all of the indicators included setting and revising goals for an immediate task, providing detailed descriptions of composing actions, using metalanguage to describe and enact techniques, articulating rationales behind compositional choices, problem-exploring aspects of their *doing* that did not bring about desired outcomes, and speculating about writing situations that might occur in the future. The students who moved back and forth consistently between *doing* and these kinds of *saying* across multiple indicators—who were both *doers* and *sayers* in a recursive process—were those who took the largest steps toward developing a robust and clearly observable meta-awareness about composition, and several of these students were able to translate their learning to new contexts and writing spaces.[3]

---

[3] Composition studies is grappling with what terms to use for discussing issues of how learning moves from one site to another, discussed in the past under the heading of *transfer*. Donahue, Wardle, and others call for new terminologies and a move away from the term *transfer*; thus in this study, I adopt the term *translation* to describe what happens when students take knowledge developed in one space and repurpose that knowledge for use in an

The four indicators that organize this chapter emerged from the student interviews as I used a grounded theory approach to code and analyze the data.[4] I began coding using four themes that described a "meta-aware writer" drawn from the literature on meta-awareness and the findings of my pilot study. These initial codes included "thinks rhetorically," "sees writing as a process," "chooses resources and strategies carefully," and "trouble-shoots composition problems." In addition to these four codes, I let other codes arise from the data, using language directly from participants when possible. I coded the student interview accounts of what they did while composing during the AV unit and throughout the course, what they said about their learning, and the articulated reasons behind their choices and actions. I then organized the resulting codes into four categories: "process," "compositional techniques," "rhetoric," and "similarities and differences across genre and mode," which I have presented here as the four over-arching indicators of developing meta-awareness.[5]

Indicator 1: The student enacts composition as a process and talks about the significance of composition as a process.

The first indicator of meta-awareness about composition was evident as students enacted composition as a process, talked about the significance of composition as a process, or did both in a recursive process—enacted *and* articulated why the enactments were important or how they might be improved. Enacting composition as a process occurred through invention, giving and receiving feedback, and revision, and these enactments were

---

alternate context. *Translation* emerged organically from the data in this study: several of the student and instructor participants used some variation of the term to describe their experiences.

[4] As Sharan B. Merriam explains, in a grounded theory approach to qualitative research, "the investigator as the primary instrument of data collection and analysis assumes an inductive stance and strives to derive meaning from the data. The end result of this type of qualitative study is a theory that emerges from, or is 'grounded' in, the data" (29).

[5] For a list and frequency count of the codes I used that initially made up these four categories during my coding process, please see Appendix L.

apparent in class through activities and discussions, in conversations with peers and the instructor, in products, and in reflection essays and interviews as reported by the students themselves. Much of this *doing* related to composition process was prompted and scaffolded by the structure of the AV unit.

Saying in relation to composition as a process was less prevalent than *doing*, in part because students did not have many opportunities to articulate or the right kind of instructional scaffolds that might have guided them to more in-depth and specific articulations. Vivian and Travon, for example, made strides toward developing meta-awareness as they went through a rigorous invention, feedback, and revision process for their videos, but they were just beginning to articulate the importance of that process in the interviews with me, which functioned as an additional reflection space for all of the participants. Lauren and Logan enacted composition as a process through their video compositions and other work, but in part because of reflection essays and goal statements (in addition to their reflections in the interviews), they took larger steps toward developing meta-awareness about process as they moved back and forth more consistently between *doing* and *saying*, and their articulations went beyond the descriptive into the realm of problem-exploring and looking beyond the immediate assignment to possible futures. Logan's meta-awareness about process also developed to the point that it became portable: she reported translating her knowledge about composition as a process to new spaces and writing contexts.

Vivian: Enacted and Began to Talk about Composition as a Process

Vivian took her AV composition, which focused on disproving stereotypes about children with no siblings ("only children," in her words), through an in-depth revision

process. With regard to process, Vivian was a *doer* and began to move toward developing

meta-awareness through her actions, but she was in need of more prompting to *say*: to talk

about the significance of composition as a process for her own writing knowledge. The data

that follows reveals that Vivian enacted composition as a process, and when prompted, she

began to articulate what that might mean for her as a writer overall; however, with only a few

short opportunities to *say*, many of which occurred in the interviews for this study, her

articulations were did not develop at the same rate as her actions.

Vivian narrated taking her video through several iterations. She initially intended the

project to communicate its message through satire, but when she showed a draft to her peers,

her classmates were confused, and thus she revised and omitted the satirical angle. After

talking with her instructor Angie several times, Vivian also decided to revise her second draft,

which attempted to blend a humorous discussion of stereotypes of only children with

discussion of other stereotypes about race and physical appearance. In the end, Vivian gave

the video a more "serious" feel. Through making these choices to revise, Vivian enacted

composition as a process, seeking and listening to feedback from others, re-seeing her

purpose, and changing the techniques she was using to achieve that purpose several times.

With regard to meta-awareness about process, then, Vivian was a *doer*, and her doing resulted

in a product that was more clear and that she was happy with. She stated, "at the end, I think I

feel pretty good about it *[…]* And I had to change my point around, but in the end, I got what

I wanted, I guess" (2).[6] Enacting composition as a process through receiving feedback and

revising helped Vivian "get what she wanted" by making a video that clearly conveyed its

point.

---

[6] I cite the interviews with participants by number throughout the dissertation. The number in the parenthetical
corresponds to the particular interview with the student or instructor (1, 2, or 3) which the quotation or passage is
drawn from.

While Vivian *did* composition as a process through her AV composition, very little in the classroom or the AV lessons asked Vivian to *say*: to articulate what the importance of that process was for her as a writer. During the interviews for this study, I prompted Vivian to start to talk about what she was learning about process, as shown in the following exchange that occurred after Vivian recounted her video revisions. I opened the introduction of this dissertation with an account of this exchange, and here I return to it to further analyze Vivian's responses to my prompts.

Crystal: So what do you think you learned about revision through that whole process?

Vivian: *[pauses, opens mouth, purses lips]* Um…hmmm. I don't know. *[smiles in an embarrassed way]* That it takes a long time. *[chuckles]*

Crystal: Do you not feel like you learned anything? It was just this horrible revision you had to go through?

Vivian: No, it wasn't horrible. *[chuckles and smiles]* I don't know. I don't know if I learned anything that I think of, but I feel like I probably learned something from the process. I don't—yeah, I don't really know.

Crystal: What would that be?

Vivian: *[laughs and turns face away, covers mouth with hand]* Um… *[starts picking fingernails]*

Crystal: Like do you think you might approach things in the future differently *[…]*

Vivian: Oh.

Crystal: *[…]* or do what you always did?

Vivian: Probably the next time I make a video, I'll make sure I know what I'm trying to convey, and try, have a good ending point. Because I didn't really have a

conclusion, I guess, for my video. So I'll probably try to outline it or something like I

would do in a paper.   (2)

Vivian initially struggled to talk about or to name her learning, and her nervous smiles,

chuckles, and turning her face away indicate that she was uncomfortable in the interview

situation perhaps because she didn't yet have answers for my questions, hadn't explicitly

considered what she learned, or didn't know how to put it into words. Since Vivian did not

have to reflect on her composition process as part of the AV unit, this interview exchange was

the first time she had tried to verbalize what happened as she composed and why those events

were or weren't important. She *enacted* global revision through the assignment, but during

this interview, she was just beginning to verbalize what it might have been that she could

carry forward from the experience. When I specifically prompted her to think ahead to the

future, Vivian then articulated what might be applicable should she make another video: using

outlining to plan more carefully like she does for written essays. This was a start—the

beginnings of *saying* what she learned and thinking about what may or may not be applicable

as she moved past this assignment. In this moment, however, Vivian did not go beyond

considering what Perkins and Salomon call "low road transfer," and she looked from the AV

composition context to another potential video context that would be very similar.

It was clear through other moments in the interviews that Vivian was not used to

articulating her composition process or the importance of composing experiences, and she

was still figuring out how to verbalize and describe her learning in this area. For example, the

following exchange occurred during our final interview:

Vivian: Now I think it *[writing]* comes more naturally than it did before. *[…]* I don't

have to write a paper and then spew out all my ideas and then learn how to organize it

for a really long time. I think it's more like a one-process thing. *[…]* I think I, in my *mind* I do that, organize it more, and I know what I want to write before I start writing it.

Crystal: What does that look like? Are you sitting there consciously thinking *for my first paragraph, I want to have blah, blah, blah?*

Vivian: No, I don't think it's like—kind of, I guess. Because you're writing it, and you write your thesis, and then you're like, *oh, I want to talk about this*. And then you have all the ideas underneath of that, and then the next paragraph. *[chuckles]*

Crystal: Is that in your head or that's as you're writing?

Vivian: Yeah, kind of, in my head, both.

Crystal: And you didn't do that before?

Vivian: I did, but it was just, I don't know, it's kind of hard to quantify, you know?

(3)

It's unclear from this description if Vivian *was* organizing more in her mind before she wrote, or if she was planning more actively as she composed—perhaps both, as she stated toward the end of the exchange, as writing and organization became part of the same act. Through my questions, I pressed Vivian to move beyond *doing* to talking specifically and concretely about her process, and putting her learning into words was a task that was new and difficult. Thus at this initial stage of *saying*, her emergent articulations were a bit jumbled, perhaps because her newly discovered process was also jumbled or still developing.

During the same interview, Vivian also described what she might do when writing a literary analysis essay in the future:

Vivian: I come up with an intro, which would be very interesting, and then I write my thesis, whatever it's about—the book, and then whatever I'm supposed to prove—and then how I'm going to prove my point in my thesis. Then, I just write it. I don't know. This is hard to talk about.

Crystal: Why?

Vivian: Because I don't think that *this is what I'm doing right now. After I write this intro, I'm going to write my*—I don't know, you don't really think about the steps of writing.   (3)

Vivian made clear that she wasn't used to stepping back and considering what she did when she composed, yet my prompting throughout the interviews caused her to do just that, to "think about the steps of writing" and to put those thoughts into words. Because Vivian was primarily a *doer*, she struggled as she began to undertake the new meta-task of *saying*. As Vivian enacted composition as a process during her AV composition and during the course as a whole, she didn't articulate what she had done, how problems were explored and solved, or if and how she made process connections across assignments. The interviews provided her with fleeting opportunities to begin to articulate what she was enacting and learning about composition as a process, but as the jumbled nature of her initial articulations indicates, she was in need of more prompts and scaffolds—like those provided by the interview questions for this study—that would lead her to continue and further develop the work of *saying* along with *doing*.

Travon: Enacted Composition as a Process and Articulated what Occurred

Travon also took steps toward developing meta-awareness through *doing*, taking his AV composition through an extensive revision process. In the interviews with me, Travon also provided some specific descriptions of what occurred. His articulations did not go beyond a descriptive level, though, and thus his movement toward meta-awareness related to process was small in comparison with others. Travon's AV composition provided information for freshmen entering the university and new to the summer bridge program, and Travon interviewed current students about what they wished they would have known when they initially arrived at school. Travon's first draft of the video was lengthy and unorganized, filled with interview footage that was "randomly" collected and assembled. Travon narrated part of his composing process for his first draft: "I just started to just shoot different scenes, and as I was actually just walking, randomly, places, I would catch people, and I would say, *hey, do you want to do an interview?* And they were like, *ok!* So once I got the interviews and all the shots, I went back to MovieMaker" (2). The first draft, then, a compilation of this interview footage, was eight minutes, too long based on the assignment requirements.

In class, Travon's workshop group members, David and Bryan, helped him brainstorm ways to clarify the organization and the overall message of the draft, prompting him to think about his rationale for the organization and suggesting that the order of the clips be rearranged:

> *David*: What if you had videos, like the end of one person's statement going into the
>
> next person's statement? *[…]*

Travon: Mmm, I could do that. Because Chloe and Dexter were basically talking

about the same thing. Or was it Asia? It was these two *[points to computer screen]*

talking about diversity. *[...]* So it's possible.

Bryan: That goes into the functional literacy of mastering that, I guess.

David: It makes it, because if you see them next to each other, then you get the idea,

there's more than one student that feels this way. And makes it like, ok, so there's

other people. Because I didn't even see the connection until you just said that, that

they were talking about the same thing. Because they're so far apart from each other.

Travon: I mean, I take your point. It really didn't cross my mind. I just threw them

all in there.   (Class Observation, November 29, 2012)

This discussion prompted Travon to *do* in a more deliberate way, to make a mindful decision

about the order of interview clips. Instead of just "throwing them all in there," in the second

draft, Travon took up David's suggestion and revised by cutting and rearranging. In this

instance, Travon valued revision and was willing to enact it because he saw a legitimate

purpose for it: to emphasize a pattern in the information and to clarify the flow of the clips,

creating more meaning through the video as a whole.

The way that Travon talked about the value of revision as part of composition as a

process changed, however, when he did not see why or how the revision would improve his

work. He described loathing what he called the "cutting up technique," a process which he

reported he was required to enact for his papers and his video:

I swear I *hate* that. I do not like chopping up my paper and *[laughs]* just, that type of

revision process, I don't like it, and I said it before, started in the summer. And then it

happened here with my papers in English class, and then it turned around and

happened with my video. Because I was like, *why can't I just leave it eight minutes*

like this? And she was like, *no, you're definitely going to have to chop that down*. (2)

Understandably, Travon didn't place value on revision when he did not fully understand or

agree with its purpose. In the excerpt above, he reported that his instructor gave him feedback

mainly about his video's length, and whether or not she indeed suggested he revise in only

that way without providing a rationale, his interpretation of her suggestions was that he

needed to cut the material no matter what, and the reason for the cutting was not immediately

apparent to him.

Travon received similar feedback from his peer group, who also suggested that he cut

his long draft to a more manageable size by taking out the clips that featured himself as

narrator. Travon reluctantly listened to their advice in the end: "my peer editing workshop,

they were leaning towards, *well, maybe if you cut yourself out and keep the interviews*, and I

was like, *well, fine [shrugs shoulders]*" (2). Travon gave in to this suggestion in order to

make the video shorter, but he was unhappy with the final version. He stated, "it didn't turn

out how I wanted it to turn out. The time constraint really killed me, and not the time

constraint as in it was due today. It was the two minute time constraint. I only had two

minutes, so I had to cut a lot of the themes out that made the video more creative how I

wanted it" (2). Travon saw following the advice of his instructor and peers to fit within the

two-minute suggested length as the only purpose for taking himself out as narrator, and he

was compelled to make the change, but the choice did not support his own vision for the

video. Travon articulated further why he was not satisfied with his revisions:

besides the revision of the order of ideas, the first video had myself in it to narrate

people, like *this is the summer bridge program.* Because somebody that's not in the

summer bridge program, when they see *[the image of the dormitory]*, they just see

"*Summer*," they're going to be like *[makes confused face]*. So with me actually there

to help them and guide them, it was more of a personal feel to the video that actually

would get somebody to want to keep watching. *[…]* So that was one creative

technique that I liked in the video, and I didn't want to cut out, but I had to, so that

disappointed me.   (2)

In this example, the complex web of how Travon's process decisions interacted with his

awareness of rhetorical situation is evident. Travon had an invoked audience of students who

would not immediately recognize the image of the dormitory in mind as he thought about how

to revise, as well as the immediate addressed audience of his instructor and his peers, and he

was trying to balance and respond to the needs of each. Choosing to shorten the video instead

of choosing to guide and catch the interest of an invoked audience didn't make much sense to

Travon, but he did it anyway; he placed the needs and wants of his addressed audience over

his own and his invoked audience's needs and wants.

Travon pointed to other similar situations where his own purposes came into conflict

with a teacher's or the assignment's:

Travon: It's always something. In every paper and apparently video *[laughs]*, that

when I put something, like I said, I don't put it in for no reason. I have a reason. It

may not be a good reason *[laughs]*, but to me, it's a reason that I like. So every time I

have to cut something out, it's just like, *ok.*

Crystal: So what do you think would happen if you started writing more what you

wanted to put and taking some of what your teacher said, but not always doing

whatever they said?

Travon: They would have me revise it *[chuckles]*. They would just say, *well, I hear what you're trying to say. I get a sense of you in the paper. But more so stick to what I want you to say.* So I'm like, *well, what? [chuckles]* I can have my personal opinion, but I have to have it in the way that it's instructed on the guidelines. So I can't just freely talk about this topic. So that's what gets me.   (2)

Travon described a problem that surfaced during his AV composition process and that he had experienced before with his writing: a clash between his own desires for his work and those of his instructor. For him, school writing was not a place to "freely talk," which for his AV composition involved making compositional choices for an outside audience, even when an assignment (like the AV composition) told him that he could. Halbritter would call this problem the "bait and switch" of writing classrooms, where assignments or teaching acts don't align with learning goals (*Mics* 71). Travon is not fooled by the bait and switch, either; his comments during interviews revealed that he knew there was a disjuncture between what he wanted to do in his video for his envisioned audience(s) and his interpretations of his instructor's suggestions. In the end, Travon could not reconcile his own desires—wanting to "freely talk" about his topic—with requests from his instructor that were focused on other outcomes.

Travon's articulations end at a description of this problem. In the interviews, I did not prompt him to offer any additional *saying*: to explore the problem or look to the future, for example, and he had limited opportunities or scaffolds in class that might have allowed him to extend his articulations. He did compose a reflection essay that he handed in with the final draft of his AV composition, but there, he told a different story: "when I finally chopped, played, transitioned, and music collaborated, my movie was finally finished, still a little over

2 minutes I was happy with the results *[sic]*" (Travon's Reflection Essay). In response to the reflection essay prompt, Travon did not explore the issue between what he wanted to do and what he perceived the instructor and his classmates wanted from him; in fact, he doesn't even bring up the conflict. Thus Travon *did*—he revised—and he began to *say* in the interviews with me, but his movement toward meta-awareness about composition as a process was small because his articulations did not move past description.

Lauren: Enacted Composition as a Process, Talked about the Importance of Composition as a Process, and Moved Toward Problem-Exploring

Lauren showed evidence of developing meta-awareness about composition as a process through *doing*, and in the interviews and in her reflection essay, Lauren also *said* in ways that went beyond description and led to problem-exploring, thus allowing her to take larger steps toward developing a robust meta-awareness in this area. Lauren took her video "Saving the Arts" through complex revisions, and like Travon, she described putting together a first draft that was much too long and needed to be cut down. In contrast to Travon's inability to reconcile requests to revise with his own purposes, Lauren talked about how revision served the overall purpose of the composition and made her points more clear and concise:

> I think my video was almost six minutes long. So then I had to cut down, and that was really hard, because at this point, I'm like, *wow, this is my masterpiece. Of course it should be six minutes long.* Yeah, it shouldn't *[laughs]*. So I cut out a whole section. I had *the arts involve creativity, they make you more disciplined*, all this stuff. *[…]* And I just took that out. And I thought that beauty and creativity, they aren't the exact same things, but I think the point would get across.   (2)

Lauren *did*: she revised her video by cutting and rearranging sections, and she also talked about revision as a process of exploring and solving the problem of getting her point across in the best way possible. Where Travon revised reluctantly because he didn't see or didn't agree with the point of the revisions, Lauren expressed a rationale for her choices and began to articulate why those choices were effective. Lauren also talked about the importance of composition as a process in her video reflection essay. She wrote, "even though I had to spend hours editing, it was probably the most rewarding part because it is such an essential part to creating a good video. Editing is revision; if there is one thing I have learned through English, it is that revision is as important as actually writing the paper." Here, Lauren again articulated an understanding of the reasoning behind revision: "creating a good video," a text able to clearly communicate its message. Even so, there is certainly room for Lauren to extend and develop these reflections, to be more specific about *how* revision choices affected her product's effectiveness and how this experience might influence her approach to revision in the future.

After the course was completed, when asked how she would describe her general approach to writing, Lauren talked further about how the course helped her to move beyond mindless *doing*:

> I usually start off with just getting it down first. But I think this time around, I'm more aware of what I'm getting down. *[…]* I feel more conscious while I'm writing, if that makes sense. *[…]* Inside, I'm thinking about *what's the tone of this going to be? How should this go?* Whereas beforehand, I just write, and then I read it. And then I figure it out a little bit, but then I revise it. Then I change it completely because

I hate it. This time around I'm not changing things completely because I hate them.

[laughs] […] I have a lot more on my mind while I'm writing now.   (3)

Through reflections like these, Lauren explored problems with her own writing process,

realizing that a *doing*-only "just write" approach to composition was not the most helpful and

learning to be "more conscious" of aspects of her writing such as tone and organization.

Lauren's new method of thinking more before and as she composes also included additional

saying to herself along with *doing* through asking herself questions and naming techniques

such as what kind of tone to use. Lauren narrated learning to move back and forth between

doing and *saying* to herself, using mental articulations to pause and reconsider her

compositional choices as they occurred. Thus for Lauren, movement between *doing* and

saying that included description and problem-exploring enabled her to make noticeable strides

toward meta-awareness about process, setting the groundwork to translate her knowledge to

new spaces.

Logan: Moved between Enacting and Articulating Composition as a Process, and Translated
her Knowledge of Process

Like the other students in this section, Logan took her video through a rigorous

revision process. Through setting goals, writing a reflection essay, and answering my

questions during interviews, Logan also articulated an observable, specific awareness of the

significance of process. Through *doing* and *saying* recursively, Logan took large strides

toward meta-awareness about composition process, and she then translated her knowledge to

other composing contexts. Enacting composition as a process began for Logan in class when

students met in groups to workshop first drafts of their videos. Logan's video was entitled

"The Perspectives of Relationships," and her purpose was to illustrate differences in how the

sexes approach romantic relationships, ultimately emphasizing what keeps men and women together despite these differences. Logan recorded short interviews with men and women, but her purpose was not yet clear when she put together her first draft. She narrated, "the draft was due. And I was just like, *ok, well not much is expected. So let me just put these together.* And I put them together, and I looked at it, and I'm like, *this is depressing. What am I doing?*" (2). Confused as to how she could combine the interview clips to support an overarching purpose, Logan brought what she had assembled to class workshop. Looking back, she commented that at this stage in the composition process, "I just knew I wanted to do interviews. I didn't know where it was going. The rough draft, I was kind of like *what do you think I'm trying to say? Because I'm not sure yet. I just know I want to talk about relationships*" (2).

Logan's small group workshop experience, though, did not provide her with clear answers to her questions. She remembered, "when we were in class, and basically people were looking at the video, and I'm watching, and they're like *it's good, it's good*. And I'm like *what am I trying to say?*" (2). These unsettled feelings then pushed her to reflect over her composition process, realizing that "I don't know what I want, but I know it's not *this*! It made me think about it like *where else do I do this at?*" (2). Then Logan took action:

> As soon as I went home, I just started going through papers, like high school papers. I went through some papers from my summer writing class. And I realized, this is my problem: I just go off in my head, and I just write. And whatever comes out is what I turn in. And I also don't double check papers. That's another problem. I do not. And that's the thing I had to do with the video. I couldn't just do the video and stop. I had to keep looking at the video. I had to keep cutting and pasting, cutting and pasting. (2)

These articulations include a specific description of Logan's actions, and they move toward problem-solving issues with her usual composition process: lack of planning in advance or double checking work. Both problems were relevant to Logan's AV composition and also to her prose writing. Video, however, encouraged her to make different process moves beyond those in her usual writing routine—to *do* in a different way—and her articulations in the interviews enabled her to work toward a conscious awareness of how she was beginning to explore and solve problems. Logan stated, "it took the video and I guess seeing it, watching the video, actually seeing it and not reading it, actually seeing it made me realize how important it was to have goals and to meet goals in order for your final project to come out the way you want it to" (3). For Logan, *seeing* her unfocused and unrevised AV composition as she reviewed it allowed her to realize things about her composition process that weren't as obvious when she considered her prose writing, and it produced different actions that helped her move toward developing meta-awareness: she later set explicit goals that clarified the purpose and revised.

At the same time that Logan was making these connections about goals and revision on her own after workshop, she was also asked to *say* in the form of written goal statements, which she had to complete and discuss in conference as part of the lessons in the AV unit. This explicit goal setting, similar to the statement of goals and choices that Jody Shipka asks her students to compose as part of her mediated activity-based multimodal framework for composing (113), asks students to look forward to immediate composing tasks and articulate goals before and as they make compositional choices. Focusing her thoughts and putting them into words was foreign to Logan, who was accustomed to taking action without much forethought. She described her tendency to focus first (and only) on *doing*:

I really hate planning things. I really just like going out and doing them. So when Ms. Allen made me write down goals, it bothered me. But once I did my draft and I realized it wasn't going the way I wanted it to go, I realized that I needed the goals to guide me to get where I wanted to go. So once I realized *ok, this is what I want to do. I want to do perspectives, ok*. That helped me compile a better set of questions. (2)

The requirement to write down rhetorical goals that asked her to clearly articulate her purpose forced Logan to stop composing, think about her purpose, state it in words, and then return to *doing*, which she did through revamping her interview questions, completely re-shooting all of her footage, and reassembling a new draft which she then revised multiple times before submission. The goal setting forced her to look back at her as-yet unsuccessful first draft and forward to the immediate changes she could make. In the interviews, as well, she continued her articulations by describing what happened in detail and further exploring the problems that arose, concluding that "one of the things that doing the video made me realize is that when I write papers, I need to have goals. Because if I don't, I never get to the point of the paper" (2). Thus Logan began to look to the future and speculate about how she might shift her actions to improve her work. More helpful, then, for Logan's development of meta-awareness than *doing* in isolation was recursive movement between *doing* and *saying*, and the *saying* included looking ahead to an immediate task, specific descriptions of actions, problem-exploring, and looking to potential future actions.

Logan also recounted and demonstrated translation of her learning, suggesting that she was prepared through *doing* and *saying* to make what Perkins and Salomon label a "high-road transfer" move of mindful abstraction, taking what she had learned and purposefully applying this knowledge in a new context. In an interview, she told me about choosing to set goals for

a 10-page paper she had to write in another class: "I made my set of goals first. What I need to talk about. And wrote about two or three sentences for each point I needed to make" (2). Logan translated what she learned during the AV unit about goal setting to this new context, using a type of outline to articulate where she wanted the writing to go as she enacted her choices.

Logan also revealed evidence of translation through the planning moment activities in the interviews. For the first planning moment, Logan described a video she might make to recruit sponsors for the non-profit company in the scenario. Her initial inclination was not to plan, however, but to jump in and immediately start making the video, as she related to me afterwards when I asked her what she would do if the scenario was a real situation:

> I would just do it. I feel like it would be no writing. I would be like *ok, what do I need to do? We need to bring people in, make them feel obligated. Ok, how are we going to make them feel obligated?* It would be no writing. I would—*what makes me feel sad? What makes me want to give?* Ok, let's put it in here; let's do it. *[…]* I feel like it would be no writing. I felt like I was supposed to do that.   (1)

Logan's first inclination when given this task was to *do*, and she *said* through articulating what she might do and why only because I asked her to. At this point, Logan was a *doer*, but unaccustomed to *saying* during or after composing.

For the second planning moment after the AV unit was completed, though, Logan translated her learning about setting goals and her new process of moving between *doing* and *saying* to the activity. This time, she planned to raise funds by composing an email and making a follow-up telephone call to potential sponsors, and she wrote much more on the prompt sheet I gave her and talked more fluently about her plan when I followed up with

questions. I reminded her of the difficulty she had during the first activity, and she reflected

over what had changed:

> the first time, I was totally confused. *[…]* I never did goals, so for me to sit here and
> not actually do the project and just talk about how I would go about it was torture for
> me. I didn't even know where to start. *[…]* So this time I had more to say. I had a
> lot more to say. I had a lot more to write. I had a lot more—I had a lot of
> understanding. I don't know. I just felt more confident this time than I did the first
> time.   (3)

Logan's experiences setting goals in the AV unit enabled her to become more accustomed to

saying in conjunction with *doing* as part of her composition process, and she then set goals

with fluency—"had more to say"—for this second planning moment activity when compared

to her actions in the first activity. *Saying* in the form of explicit planning or goal setting for

an immediate composing task, what used to be "torture," now helped Logan understand her

rhetorical situation better and gave her confidence a boost. Logan's experiences in the

planning moment activities suggest that moving between *doing* and *saying* makes knowledge

portable and translatable to new contexts. Her narrative also reveals that there are multiple

kinds of *saying* (goal-setting, providing description of actions, problem-exploring, and

looking forward) that, when combined with *doing*, encourage students to move toward meta-

awareness.

Indicator 2: The student uses specific compositional techniques and talks about the value of those techniques.

A second over-arching indicator of students moving toward the development of meta-

awareness again involved both *doing* and *saying*, but here in relation to the use of specific

compositional techniques, either using techniques or talking about the function and value of the techniques. The data in this section includes accounts of students using techniques that were visible in end products (the *doing*), but also of students talking about techniques, discussing the techniques they saw in use in models and each others' work, and using metalanguage to specifically describe techniques (the *saying*). Below, I discuss how Vivian, Travon, Logan, and Shannon utilized techniques in their videos, but they were still in the process of learning how to articulate why or how or to use metalanguage to specifically describe their choices. I then examine accounts of Lauren's and Marlee's experiences, two students who moved between *doing* and *saying* related to compositional techniques as they composed.

Vivian, Travon, Logan, and Shannon: Doing and Beginning to Say

Vivian, Travon, Logan, and Shannon made small strides in the direction of developing meta-awareness about techniques through their actions in the AV unit: they composed using specific compositional techniques. These students did not immediately see a use for combining this *doing* with *saying*, which was particularly evident through the ways they resisted picking up the audio-visual metalanguage introduced through the lessons in the AV unit. Vivian, for example, chose to make the music in her video very different from the video clips she used, which were comical. One of the terms introduced in the AV unit was *juxtaposition*, the idea of placing two or more ideas next to each other for effect. Vivian didn't find using this terminology helpful when composing, stating, "well, maybe in the beginning I guess I did try to juxtapose. Because I put the stereotype of only children, and the music was going to be something opposite of what I had, to the soft, quiet music. But I didn't

think *this is going to be a juxtaposition*. I don't think like that" (2). *Doing*—making the choice to put a visual of a silly stereotype up against soft music—was a more natural entry into composing for Vivian than *saying* in the form of naming the technique, which might, as she suggested, require a different kind of thinking, a kind she was not accustomed to.

Later, however, Vivian brought up the AV terminologies again on her own, linking them to the possibility of translation from video to writing:

> *Vivian: […]* then we talked about the *rhetoric* and the *juxtaposition* and what not, and I think maybe that could translate into writing too.
>
> *Crystal*: How?
>
> *Vivian*: Well, *I* didn't explicitly put stuff in there, but other people could have. Like for the *juxtaposition*, and maybe they could be like, *well, this could help my writing as well if I put this in there.*   (2)

As we talked in the interview, Vivian began to see a value for *saying* in the form of naming in conjunction with *doing*: naming a technique might help authors make moves across different genres and modes of expression more fluidly and draw on similarities across modes that could be articulated and described.

After the course was completed, though, Vivian still talked about "good writing" as something an author does, but something that can't be specifically described: "I think that people don't really know how to tell you to write better. It's like *just write and read a lot of books and then it will improve*" (3). Later she repeated the claim that articulating what makes writing good is impossible: "there's things that make a good paper good, but you can't teach someone how to write" (3). Thus even though the AV unit and the interviews forced Vivian to start to consider the power of *saying* along with *doing*, and her own nascent articulations

illustrate the beginnings of movement toward an articulated meta-awareness about compositional techniques, in the end, Vivian was most comfortable describing writing as comprised of pure *doing*.

Travon and Logan, as well, talked about how learning about specific techniques and terminologies for AV composition had little bearing on their enactments. Travon stated,

> I didn't center my movie around *ok, I need to make my movie fit juxtaposition. I have to make my movie fit musical rhetoric. I have to*—no. I was just *I'm going to make this movie how I want this movie to be made.* And then in this movie, as I'm going through it, I'm like *oh, look, juxtaposition. Oh, look, I did synecdoche there.* That's how I did it. So those rhetorical devices didn't really affect my actual thought process.
>
> (2)

Like Vivian, Travon initially found little value in *saying* before *doing*. He entered the assignment by constructing his video and then turned to the terminologies only because he was instructed to. Logan recounted a similar experience:

> *Crystal*: In class, you guys talked about terminologies like *musical rhetoric*, *juxtaposition*, *synecdoche*, all that stuff. Did those and talking about those have any role in your composing process?
>
> *Logan*: No. Like none at all. I don't really…I've used them before; I've heard of them before. They just…I didn't see a reason for them in my particular one. It worked in others'. One of the other people in my group did *collage*, and it worked well. But I didn't see a reason to use it in mine. Maybe if I had more time, I probably would have. But at that point, with that time period, and what I was doing, I didn't see that it was fit or necessary. (2)

The *saying* afforded by the terminologies from the AV unit did not align with Logan's purpose or goals, which included finishing her video on time, as she mentioned here. Thus for her, the terms and techniques were not "fit or necessary," and she found that she could achieve her rhetorical purposes without them.

Later in Travon's second interview, he mentioned that part of reason he did not find a use for the AV terminologies as he composed was that integrating *doing* and *saying* was difficult. He described, "sometimes I will recognize that I've used one *[an AV technique]*, but the burden is to find out which one I've used, because now, *ok, something, it's here, but what is it called?* And I have to go and have to find the definition, have to match it all up. No, I don't want to do that" (2). Travon's comments reinforce that he began composing through *doing*—he used a technique—and often, he recognized that he had done so. The hard part was correctly identifying and naming the technique, which required a new kind of mental effort.

During the planning moment activity in his final interview, Travon illustrated that he was indeed learning to use *and* name compositional techniques even though doing so presented an arduous task. For the activity, his plan to raise money for the non-profit company was to make a commercial. He stated,

> Since I said that I'm trying to appeal to *pathos* or emotions, I will have to actually make a video surrounded by emotions, using *musical rhetoric* to build up those emotions. Use *synecdoche* for—what is it? Operation of images, something. What is it? *Appropriation.* Yeah, that's what it is. *Appropriation.* (3)

Travon used several terminologies from class and the AV lessons in this description of what he would do when making his commercial, some correctly and others more awkwardly:

pathos, *musical rhetoric*, *synecdoche*, and *appropriation*. He located the word *appropriation* in his memory through searching aloud and stating a word with a similar sound ("operation"), and noticeably, his use of this term and others was not yet precise or specific. Imperfect as they were, however, these articulations represent emergent attempts at *saying* through naming and small movement toward meta-awareness about compositional techniques that could become both enacted and articulated with more opportunities to continue *doing* and *saying*.

Like the others, Shannon used compositional techniques in her video about summer camp, but she talked about how learning the names of the compositional techniques *completion* and *reinforcement* did influence her revision choices:

> When we peer edited my video, *[…]* someone pointed out that that's *[a particular sequence]* an example of *completion*, of completing the sentence that was spoken with text, and then reinforced with pictures. So I was like *oh, I thought it was a little awkward that her words are cut off and then it's different*, but hearing that that was a well-respected thing to use, I was like *well, I'll keep it. [laughs]*   (2)

In this instance, Shannon both *did* and *said*, but naming a technique may have gotten in the way of thinking rhetorically; that is, naming and then using a technique just because it is possible does not mean that the chosen technique necessarily aligns with the overall purpose of the composition or is particularly effective in a given rhetorical moment. Shannon abandoned her inclination that the sequence was awkward in exchange for using a technique that she could name. Shannon's case illustrates the multifaceted nature of meta-awareness about composition: it encompasses awareness of techniques that overlaps with awareness of rhetorical situation along with other areas. While Shannon used techniques and talked about them using a specific terminology, she didn't reveal much movement toward meta-awareness

in this instance because she focused only on the technique itself and not on how the technique functioned within the composition as a whole.

Lauren and Marlee: Moving between Doing and Saying

Lauren and Marlee used compositional techniques in their videos, but they also talked about the significance of those techniques through essays, goal statements, and the interviews. Marlee, as well, recounted translating her knowledge of compositional techniques to a new context. First, Lauren learned about different techniques throughout the entire writing course. In thinking back over the class, she commented, "I think learning about techniques and how writing has a style and what not led to being more conscious of how I write and the style I'm using" (3). Lauren learned about specific prose writing techniques through "diagramming of readings" assignments, where students had to produce specific responses to assigned readings. Lauren described how the assignments functioned: "diagrammings helped us as a class and all the students see what techniques writers use and how those are important, and what those techniques do to the paper to make it better, or what techniques we weren't really fond of, and we talked about why" (3). Thus before the AV unit, Lauren was already learning techniques for prose writing (such as appealing to *logos*, *pathos*, or *ethos*), and the AV unit allowed her to apply and tweak some of those techniques in a new compositional space.

One such technique was creating contrast, or as Lauren came to call it, using "shifts." Lauren first commented on using a shift in AV composition when she recalled workshopping her classmate Meghan's video draft, describing her peer's use of a musical contrast. Meghan's video and the techniques therein became a model for Lauren's own work: "in one video, we had someone use happy music to show the good side of the town, and then sad, bad

music to show the bad side. So using a shift with music, I would say, *oh, I liked how she did that. Can I do the same thing?*" (2). After seeing and discussing her peer's work, Lauren then employed the technique in her own AV composition "Saving the Arts":

> I made a shift in my video, and I was really proud of that moment. Because I feel like it goes from having *oh, this is the more, I don't want to say academic, but logic way of looking at why the arts are good. Yeah, they make you creative, they give you discipline.* I went from there and I shifted it towards, instead of having *logos*, I switched it to *pathos* and had an emotional, *the arts, I don't know where I'd be without music […]*   (2)

In addition to alternating between appealing to *logos* and *pathos*, Lauren made the choice to use piano sonata music during the *logos* sequence and to use silence in the *pathos* sequence, putting aural "shifts" to work in her video.

Not only did Lauren employ these techniques in her work (the *doing*), she further developed her meta-awareness about techniques through naming and describing them and articulating how and why they were important in her reflection essay and in response to my interview questions (the *saying*). In her essay, Lauren wrote,

> In order to use juxtaposition, I created a contrast *[…]* The first three examples are filled with logical reasons why and there is soft music that lines the background. The music is used as filler space, but the main reason is to create a connection with the intended audience. *[…]* Next, I used the rhetoric of music by having my music fade away as I approached the pathos part of my video. My pathos part needed to convey much emotion and by having the connection to the audience broken, they are forced to pay more attention to what the subjects say in the videos that follow.

(Lauren's Reflection Essay)

This essay was one site where Lauren was asked to *say* in conjunction with *doing*, and in response she named techniques such as *juxtaposition* and *musical rhetoric* along with articulating rationales linked to rhetorical situation for her choices. The AV techniques that Lauren described using in her essay gave her power, as Halbritter suggests, "to break apart the components—to direct our writerly attentions by way of a terminology that identifies and names the relationships within and between the rhetorical elements of a complex piece of audio-visual writing" (*Mics* 108). Lauren revealed her understanding of how the components and techniques she was using worked through her articulations in the essay.

In the interviews, Lauren then talked about how her knowledge of techniques for AV composition such as shifts might be useful in other composing contexts: "my favorite part, I swear, is the part where there's music and it fades away. I like the seriousness of the moment, and I think I found a new appreciation for a shift in a paper. Because they're big, but people just don't realize, I think. Or *I* don't realize" (2). Thinking about the musical shift in her AV composition and articulating its importance in her reflection essay led to thinking about the way that shifts might work in other contexts such as in a paper. She continued, "for any upper-level writing courses I take, that'll be helpful to just think back to *ok, I need to have a shift in the paper*" (2). While Lauren did not yet enact the translation she talks about, my interview questions prompted her to think to the future and speculate about what might carry over. By *saying* in this way—naming how current learning might apply in the future—in conjunction with *doing* and with other kinds of *saying* such as specific description of techniques, Lauren laid groundwork for translation through developing meta-awareness. This enacted and articulated awareness was again evidenced in our last interview when she stated,

"usually when I write I just—I feel like I just kind of write, but now I'm aware, *oh, certain techniques work better*" (3).

Marlee also indicated movement toward meta-awareness through a combination of *doing* and *saying* related to compositional techniques during her AV process. Because Marlee's instructor Angie did not include a reflection essay as part of the AV unit, evidence of Marlee's *saying* was found in the interviews. Marlee described herself as a student who liked to be different with her compositions; she liked her work to be unique and to draw readers in. Using compositional techniques, she said, was one way to have her writing stand out: "I don't like to have straight sentences. *[…]* if I write a boring first draft, I'm like *all right, what can I use in this? Should I use parallelism?* Or *what devices can I use?*" (2). Marlee was already *saying* along with *doing* to some extent with her prose essays before the AV unit, as evidenced in how she described using linguistic devices such as *parallelism*. She continued and extended this conscious approach, as well, to composition in the AV unit.

Marlee used the AV technique *completion* in her video about Camp Davis two times, including the first part of a sentence to introduce a section in her video and completing the concept with images and the end of the sentence several seconds later. She stated, "I used it *[completion]* a couple times, and it was really helpful, I think, in conveying the message. *[…]* It was a fun outlet, and I don't think I would have done it without going over those devices in class" (2). So unlike Vivian, Travon, Logan, and Shannon, who began by *doing*, Marlee began by *saying* through naming when she learned about *completion* in class, and she then continued by *doing* as she put the technique to use in her video and *saying* some more as she answered my interview questions. Beginning by *saying*, as Marlee did here, did not elicit more learning than beginning by *doing*, as other students did. *Doing* and *saying* together,

though, supported Marlee's movement toward meta-awareness that set a foundation for translation.

Marlee related translating what she learned about *completion* in AV composition to a paper she wrote for her women's studies course:

> I was writing my women's studies final, and I was trying to think of an interesting way to conclude my paper. And I was like, *ok, is there anything I can put into the beginning that I can tie in at the end?* Because with *completion* for the video, it was like you say something, and you have an ellipsis, and you finish it off in another picture. But I wanted to do something where you…I don't know if it's necessarily like you start a metaphor, but you start an idea in the beginning, and you have your over-arching idea throughout the paper, but you really finish that smaller idea in the end. But I started thinking about that while I was working on my final. I was like *ok, is there anything I could do?* Because I feel like that would make it more interesting. Sort of like it breaks up the video, it would break up this big chunk of argument or analysis in your paper.   (2)

Marlee's awareness of how *completion* functioned in AV composition, developed during the unit through *doing* and *saying*, allowed her to consider ways of translating the technique across media to prose writing. She even considered ways that *completion* might take a different material form but still perform the same function.

Translation across media didn't stop at *completion* for Marlee, either. She described thinking about crafting interesting transitions in her women's studies paper like she was able to do in her AV composition:

I was writing an outline for women's studies about the same time that I was setting

goals for my video project, and I had been typing on my outline. I had also made a list

of goals for my women's studies project. And one of the things I said was *I need*

smooth transitions between paragraphs. And then I was typing for my goals, *I need*

smooth transitions for my video. And I got this déjà vu moment like, *I've already*

written this today! And then I was thinking *huh, how can I make a transition for a*

paper as interesting as a transition for a video? And I was like *I can't do it.* But then

after I'd worked on my video for a little while that night, I went to writing my paper,

and I really started getting into writing my transition. I wrote a boring one, and I was

like *no, I'm not happy with it. Because it's not—I want it to be just as good as my*

video project. So that really had me actively thinking about it.   (2)

Several factors encouraged Marlee to use her meta-awareness about techniques to make this

translation move between transitions in her AV composition and her women's studies paper.

Marlee wrote out goals and made an outline for both projects, tools for helping her to think

about the compositional techniques she wanted to employ in each product and why, and to

articulate those choices and the rationales behind them in words. She was also working on

her video project and her women's studies paper simultaneously, giving her an opportunity to

do and *say* across genre and media and consider what was the same and different in each

compositional space. Marlee also translated her knowledge from AV composition to paper

(and probably back again) in order to achieve an important purpose: getting her best work

done on multiple projects during finals week in a streamlined and non-boring way. She *cared*

about achieving that purpose, and translation served it well. These three factors—using

compositional techniques and articulating what she was using and why, working on

compositions in different media simultaneously, and caring deeply about her work because it helped her to solve a real problem—facilitated Marlee's ability to translate her knowledge from one space to the next.

Indicator 3: *The student articulates an understanding of rhetorical situation and uses this understanding when making compositional choices.*

The third over-arching indicator that students were moving toward development of meta-awareness about composition was that they articulated and enacted an understanding of rhetorical situation. In particular, the students talked a lot about how considerations of audience shaped their actions; in fact, of all the indicators of meta-awareness that were observable in this study, this indicator was the most prevalent across all students. I explore more specifically how and why video as a compositional medium supports students in becoming more aware of audience in the next chapter. Here, I examine how these students negotiated "the complex series of obligations, resources, needs, and constraints embodied in the writer's concept of audience" (Ede and Lunsford 88) and articulated the rationales behind their actions. Through written goal statements, reflection essays, or reflecting in the interviews, all six students described imagining or actually having an outside-of-the-classroom audience for the AV composition, and five out of the six students also talked about the imagined or real needs and wants of the audience and related making compositional choices based on their analysis of audience; that is, these students provided spoken evidence of their enactments and of moving between *doing* and *saying* related to rhetorical situation.

Logan, Shannon, Marlee, and Travon: Invoking and Addressing Audiences

Logan invoked an outside-of-the-classroom audience for her work (teenagers) and narrated how she made a choice not to include facts in her video because of that audience: "I want to appeal to the audience of people like me. That *[using facts]* wouldn't appeal to me. I want to hear experiences. I want to hear what you say. I want to see how you see. I want to evoke your emotion" (2). This analysis of what would and would not appeal to teenagers like her informed Logan's decision to use interview clips instead of factual statements to argue her point. Likewise, Shannon described choosing a popular song to include in her video about summer camp based on audience. She "figured if it was a song that was higher up on the popularity charts, then people would be more likely to recognize it and be like, *oh yeah, I like that song. Maybe I'll like camp and associate them together*" (2). Shannon then used music to create positive associations between the audience and her topic. Marlee, as well, talked about how invoking an audience of college-aged kids for her Camp Davis video helped her to decide how to order and organize the images. She narrated that she "started thinking through how one would make an advertisement that would appeal to kids. So basically nobody knows what goes on. So I was like, *ok, how can I use these pictures to show the daily life, what it's like, and just make it seem fun?*" (2). Considering her audience helped Marlee to ask questions about her purpose and make compositional choices about the images used to reach that purpose. All three of these students revealed a highly developed meta-awareness about audience that was observable through what they *said* as they identified an audience and talked about their needs and what they reported *doing* in their AV compositions as a result.

While Logan, Shannon, and Marlee all identified fairly general, singular audiences for their AV compositions (teenagers, people, kids), Travon had a complex, multifaceted

conception of the audiences for his work. At times, Travon invoked an outside audience of incoming students similar to himself for his "welcome to the university" video, stating, "the first thought was *make this video. It's a very good video because you didn't have anything about the summer bridge program when you were coming, and it'll really help other students*" (2). Travon mentioned this same audience of summer bridge students like him in his reflection essay in response to the prompt which asked him to identify an audience for the AV composition. He wrote, "my chosen audience was perspective [sic] students that got admitted to The Summer Bridge Program because, I, was admitted to the program and I could not find any information on this program which really discouraged me" (Travon's Reflection Essay). Travon's comments in the interviews also revealed how he was not only invoking this audience, but also thinking about and making compositional decisions based on their needs: his original choice to include himself in the video as narrator, for example.

At the same time that he invoked an audience of prospective students, Travon was considering the needs of a very specific addressed audience: friends that had already gone through the summer bridge program. Ede and Lunsford state that such simultaneous conceptions of invoked and addressed audiences need not be "necessarily dichotomous or contradictory" (89), and that writers "contemplate a multiplicity of audiences" (91) and of "potential roles an audience may play" (89) when composing. Travon illustrates how such a multi-part conception of audience might be enacted, describing making choices about image and music because of an addressed audience of current summer bridge students:

My favorite part of the video would be the very beginning when the music plays and the title comes up, and then it's the big screen shot of MoJo, Mosher Jordan Hall *[a dormitory on campus]*, and then the title "Summer" pops up because it appeals to

pathos. […] The music, it just relaxes them, and then it's just like the big bang*,*

MoJo! And they're like *awwww! […]* Once you look at Mosher Jordan, you're

going to associate that with the summer bridge program if you're a summer bridge

student. (2)

Travon provided evidence of both *doing* and *saying* related to rhetorical situation when he

articulated a rationale behind the choice to include the picture of MoJo Hall that was based in

a simultaneous awareness of an invoked and addressed audience: he knew that the image

would introduce the program to prospective students that might watch the video at the same

time it brought back fond memories of living there for former summer bridge students, friends

that he knew would watch the video. This multi-part view of audience is further complicated

by still other addressed audiences with various roles that Travon had to attend to: his

instructor and classmates. Travon indicated movement toward meta-awareness related to

rhetorical situation through describing these multiple audiences, talking about their specific

needs, and making compositional choices based on these audiences.

Lauren: Translating Audience Awareness

Like the others, Lauren described how thinking about audience influenced her

compositional choices when composing her video "Saving the Arts." She stated, "instead of

just saying, *oh, we need to save the arts*, I tried to create a feeling that would welcome the

audience, no matter if they've been involved in the arts or if they haven't. They would get a

feel for what the arts create" (2). Lauren even described purposely invoking a smaller, more

defined audience, which helped her clarify the purpose:

I was just thinking, *oh, this will be for everyone*. And oh man, this isn't very good if it's for everyone, that's not really working. It's too broad. Everything has a purpose, you know, so I tailored it down. And I tried to think, *well, what would bring people in who are going to think that this is boring?* (2)

Lauren was originally asked to articulate who her audience was as part of the goal setting built into the AV unit lessons, and she moved from *saying* there to *doing*: choosing a recognizable song, appealing to *logos* and *pathos* through her organization, and using spoken words, written titles, and music "together to create what I want to show the audience" (2).

Lauren also translated her audience awareness that she cultivated during the AV unit to the planning moment activity in her last interview. Lauren made a few plans for composing several types of texts to raise money for the non-profit company in the scenario, and her selection of which plan to use was dependant on her audience. In fact, "dependent on business" was the first thing she wrote on her notes sheet (see Figure 4.2), and *all* of the compositional choices she talked about making if the scenario were real, including what medium to use or what tone to take up, would be determined by her vision of invoked and addressed audiences in the scenario. For "younger" businesses, Lauren speculated that she would use more oral, visual, and digital means to make her pitch via video. For "older" businesses, she talked about using e-mail and combinations of *logos*, *pathos*, and *ethos* to persuade. At the bottom of her notes sheet, she also wrote that she would use others as a resource to "brainstorm for audience" (3).

When I asked Lauren if she drew on anything from her writing course when creating this plan of action for the planning moment activity, Lauren explained, "the first thing I wrote was *dependent on business* so I think that goes in the more, like audience awareness, thinking

about who I'm talking to and what might work when consulting them" (3). Thus Lauren's

enacted and articulated awareness of audience cultivated during the AV unit carried over to

other contexts, so much so that audience was first in Lauren's mind when I asked her to plan

to compose a text in a hypothetical work scenario.

Figure 4.2 Lauren's Note Sheet from the Planning Moment Activity

The Scenario: After college, you get a job with a non-profit company that builds homes for low-income families. The company needs to increase revenue and bring in more donations, and it's your job to recruit new sponsors from local businesses.

Create a plan of action for **composing any kind of text** to respond to this situation. In your plan of action, give as many details as you can about what **specific steps** you might take to compose the text.

You have fifteen minutes to create your plan of action, and the plan can take any form you choose – it can be written out, oral, visual, or digital, for example, or some other form of your choosing. You may also choose to use any resources that you have in or near this room to create your plan of action, such as paper and writing utensils, the computer, a phone, outside sources, other people, the Internet, past or current work, or concepts and skills you have learned in the past.

Guiding Questions for your plan of action:
What kind of text would you compose in this situation?
How would you compose the text?
What resources and tools would you use to compose the text?

After a few minutes, I will return and ask you to describe what kind of text you might compose in this situation and how you would compose it.

Dependant on business

① "Younger" places would require oral + visual/digital
- video of someone receiving house
- Someone talk about how the home helped them.
- Friendly + lively + tone of working well w/ others
brighter colors + cool names.

② "Older" places e-mail, visual, stats - logos, pathos, ethos.
- Phone
- Comp.
- Video
Taste off Raffle

Use Other's opinions, consultation/brain storm for audiences

Indicator 4: The student articulates an understanding of differences and similarities related to process, compositional techniques, and rhetoric that spans genres and modes of expression and talks about using this understanding when making compositional choices

Fourth, students in this study revealed movement toward meta-awareness about composition through articulating that they had an understanding of differences and similarities related to process, compositional techniques, and rhetoric that spanned genres and, in particular, that spanned modes of expression, and then through combining these articulations with *doing* by making compositional choices using their understanding. This indicator had perhaps the most overlap with other indicators, as the students often talked about the similarities and differences across and between genres and modes as they simultaneously talked about process, techniques, and rhetorical situations. In their study exploring the nature of academic writing and the growth of writers, Chris Thaiss and Terry Myers Zawacki lay out three categories that students may pass through as they learn to write: first-stage writers who develop a static concept of writing presumed to work in all composing situations, second-stage writers who hold a "radically relativistic view" of writing and think that every composing situation is completely unique, and third-stage writers who develop a sense of "coherence-within-diversity" (Thaiss and Zawacki 139-40). The work of Thaiss and Zawacki sets a foundation for the findings I present here: students' growth toward a "coherence-within-diversity" model of thinking about writing can be seen through the fourth indicator as students talk about similarities and differences across genre and mode. The findings in this chapter, however, indicate that student experiences do not always fit neatly into stages; instead, the students in this study illustrate movement back and forth on a continuum of meta-awareness (and coherence-within-diversity) as they learned to articulate their knowledge of similarities and differences across genres and modes and to put that knowledge into practice.

Shannon: Talked about Differences between Video and Writing

Shannon did not talk much about connections between her work in the AV composition unit and her other writing. She described video composition as a separate, distinct activity from other types of composition, useful for learning about audio-visual production in itself but lacking qualities that could translate to other spaces. After completing her video project, Shannon related, "I did see it as kind of weird that my final project in an English class, which you obviously associate with reading and writing, was a visual arts production piece" (2). Looking back a month after the course was complete, she added, "I still feel like the video came a little bit out of left field, and it was fun to do, and I can see why it was suggested, but I don't know if it directly builds off any of the papers" (3). Shannon enjoyed the AV composition assignment as a way to "mix it up" after a semester filled with writing prose essays, but she felt a lack of continuity when thinking about how the AV unit connected with the rest of the course content:

> although there are a lot of similarities between the processes, it was harder to see applying everything I'd learned in English class to this video *[…]* I'd had no prior experience with iMovie or making a movie. So I felt like I didn't really have a whole lot of build of to it. If I'd been working on making movies since day one, I'm sure I would have made this fabulous movie. *[laughs]* Not to toot my own horn or anything. So it just seemed like a weird transition because it wasn't a direct reflection of everything I'd been working on. (2)

Shannon viewed her writing skills as distinct from the skills and processes she used in the AV composition, in part because she wrote three major papers in the course prior to the AV unit, products that looked and felt very different from the video. Reflection was not an assigned

part of her writing course, and so she was not asked to articulate what the differences and similarities from one assignment to the next might have been or why these could have been important to notice. Thus Shannon experienced moving to the video assignment as a "weird transition" and struggled to figure out how to connect the knowledge built through prior assignments to what she experienced in what seemed to her a completely different composing environment.

When I asked her specifically if anything from working on papers was applicable to the video, Shannon did point to structure, argument, and thesis:

> I guess there were some concepts that transitioned. And also the idea of structure and supporting your argument in an overarching thesis. Those basic things, but I do think, as I said before, the way a paper and a movie are presented are very differently [sic], and they cater to different sounds, and one's used for more entertainment and one's used for more scholarly purposes. So there are similarities and there are differences.
>
> (2)

Shannon began to draw connections and point to differences between prose writing and AV composition due to the prompting provided by my question. Because reflection across media was not built into the writing course, however, the interview questions were most likely the first time that Shannon had considered any crossover, and she only had a few moments to do so. As a result, her articulations were emergent, exploratory, and not yet very specific. Shannon was also doubtful when asked if she would use any techniques from the AV unit in the future: "maybe I'll kind of *[laughs]* carry the ideas of some of them with me, but the actual terms and specifically using them, it's probably unlikely. Especially because I don't know if I'll be making any movies in the near future" (2). Shannon articulated an

understanding of "making movies" as a totally different task than composing elsewhere, and thus she did not move toward developing meta-awareness of similarities between modes of expression. Without further instructional guidance, Shannon clung to a relativistic view of composition across media—she was a second stage writer in Thaiss and Zawacki's scheme—holding fast to the belief that composing situations in different media platforms would be most characterized by differences. And the differences between video composition and essay writing loomed large: "I see the similarities, but I still think of them as two separate things" (3).

Travon and Vivian: Began to Talk about Connections

Travon and Vivian both talked about some connections between composing processes and techniques in the AV unit and the writing of prose essays. While their comments indicate that they were beginning to see and articulate connections across media, neither student was given enough opportunities or scaffolds that might help them to work out what the connections meant or to put the knowledge to observable use. Their emergent articulations were representative of the beginnings of movement toward a more meta-aware, coherence-within-diversity model approach to composition, but there were no additional structures in the assignment or the classroom environment that helped them make their realizations more specific or take them to a practical level.

Travon revealed in his interviews that he was starting to talk about some similarities and differences between AV composition and prose writing. His articulations became much more specific, however, when prompted by my questions and when he was given multiple opportunities to work through his initial conclusions. When I first asked him to describe any

similarities or differences between his AV composition process and his paper writing process, he commented that he saw the composition process for his video as very similar to his paper writing: "the actual process as in the revising, getting critiques, all that is the exact same as what I would do when writing a paper" (2). Travon gleaned this process for composing in part from the video assessment model, as he mentioned in his video reflection essay. He wrote that the video assessment model "can be a great way to revise papers and other video compositions assignments *[sic]* that I may have in the future. It's always good to have a great and set structure on how to revise, and that plan works, since I can transfer it and use it on an essay I may be doing" (Travon's Reflection Essay). Even though the reflection essay prompt asked for students to provide specific evidence for their claims, Travon's articulations here about how he might draw composing strategies from the assessment model were not very specific. It was only when I prompted him to tell me more that he elaborated on what this "great and set structure" might be:

> *Crystal*: So do you think there are any concepts or terms from the video unit that will stick with you over time?
>
> *Travon*: The video assessment model. That's a good concept.
>
> *Crystal*: Tell me about that.
>
> *Travon*: If I can remember. Ok, the first one was to just listen in class, pay attention. And actively participate in the class. So that's one thing that you should automatically do. The second one, I believe, was to produce, or start the draft of it. And that's a concept that can go towards, the video assessment model, I believe, is a concept that can go towards writing a paper *and* making a video. So to produce the paper. Then the third one was, I think, to get it revised or peer edited, and that's the same in a

> paper. Then the next one was to reflect, to see *what can you do better?* Edit it. Same
>
> thing you do in a paper.   (2)

Travon needed prompting—but very little prompting, as shown here—in order to articulate

more specific parallels between the process steps laid out in the video assessment model and

what he does or planned to do when writing a paper. When I asked him to tell me more, he

had to reach back and remember and then to articulate what specifically he might use in the

future, which included participating in class, producing a draft, revising and editing,

reflecting, and re-reading. He commented further when prompted on *where* he might use

those steps:

> *Crystal*: So can you tell me about a specific time when you might apply, like you said
>
> the video assessment model is important, when you might apply that in the future?
>
> *Travon*: To a paper. If I have another major paper. Well, I'll have the admissions
>
> essay to get into the Business School in March, so that's a great way to use that model
>
> to actually revise my essay and stuff. And then it's used for papers that I may get
>
> from class.   (2)

Thus Travon began to articulate connections related to composition process between AV

composition and prose writing when prompted to do so, first in his reflection essay where he

began to *say* through making very general connections in response to the essay prompt. He

was willing and able to *say* more specifically by giving descriptions of techniques or

strategies and projecting into the future when verbally prompted and given several

opportunities.

Vivian did not need initial prompting to get her thinking and talking about connections

across media because she started to think about how the processes and techniques used in

video composition and prose writing were similar as she was editing her video draft. She recounted, "when I was editing it, I don't remember just being like, all of a sudden, *[snaps fingers] this is like a paper!* But I guess I thought of some of the aspects of it relating to a paper" (2). Vivian did not mention what those aspects were at this point or how they might contribute to her overall writing knowledge, but in the following interview exchange that occurred after the course was completed, she began to elaborate:

> *Crystal: […]* as far as activities or assignments that helped shape your approach *[to writing]*, you would say mostly you were business as usual and just doing what you did?
>
> *Vivian*: Yeah.
>
> *Crystal*: Nothing comes to mind as far as made you pause or reconsider what you do?
>
> *Vivian:* Not really, I mean, other than the video where I thought that *oh, it connects to writing,* so I kind of…yeah.
>
> *Crystal:* Tell me more about that.
>
> *Vivian:* What do you mean?
>
> *Crystal:* If that's the one thing that you think of that made you go *oh*.
>
> *Vivian:* Because I just thought that the video was like the papers that I write. Not like, *oh, I improved my writing,* I guess.
>
> *Crystal:* Right. Did it make you think about the way you do your papers differently?
>
> *Vivian:* Yeah, probably? *[looks doubtful]* Because I just thought…I don't really know. *[looks nervous]* Like the organization part of it, it's similar, and you have to help prove a point, and the *showing, not telling* thing.

Crystal: Do you think the video played into the way you now organize in your head more?

Vivian: Yeah *[nods yes]*.

Crystal: Okay, can you tell me how?

Vivian: Because I realized that a video, even though it's not a paper at all, but it's kind of like you have to first start out with something. You can't just jump into it. And then you have to talk about your problem, whatever, and then it has to be—it doesn't always have to be the same way, but it's like there's still got to be some kind of structure to it.

Crystal: To the video itself or your process?

Vivian: Yeah, the video. But then it also can translate back to writing a paper.   (3)

In this exchange, Vivian brought up the moment during her AV composition process when she realized something she was doing was similar to what she did while writing a prose essay. This realization was important to Vivian—it is the one classroom moment she recalled when asked if anything from the course helped to shape her approach to writing. When I asked her to elaborate, she attempted to describe several of the similarities she saw: organizational structures, the need to prove a point, and the use of "showing, not telling." However, she was much less confident when asked if or how simply noticing these similarities contributed to her writing knowledge or how she might approach writing in the future. When asked directly if seeing similarities between video and writing helped her to think about writing papers differently, she responded with an affirmative question, which indicates that perhaps she hadn't thought much about how *noticing* a similarity between video and writing might help her think about composition more generally. Vivian's hesitation in articulating how the

connections she saw might apply to her work also comes through on her face as she talks. Her nervous and confused facial expressions as she thinks and begins to answer reveal that the potential application of what she has noticed has not become clear to her yet.

Vivian did state that organization and the need to show, not tell seemed to her concepts that applied to both AV composition and writing. When pressed, she elaborated on how she saw concepts of structure applying in both contexts, talking about the need to start in a specific place followed by discussing the issue or problem at hand. The language she used to talk about how a video or paper can be structured, though, was not very precise, and she did not mention specific techniques or strategies. Her closing assertion that structure in a video "can translate back to writing a paper" might be true, but she does not explore *how* that might happen through her articulations. Vivian begins to move toward building meta-awareness about similarities and differences across genre and mode (and toward coherence-within-diversity) through noticing, unprompted, some similarities between AV composition and prose writing. She didn't have many opportunities beyond the interviews with me, though, to articulate those connections and work out what they might mean for her as a writer.

Vivian did bring up the connection she was seeing between AV composition and prose writing one day in class. When this occurred, the AV composition had been assigned and students were working on first drafts of their videos outside of class. During the lesson, the class was examining and discussing several models with the intent of drawing out AV compositional techniques that the students could use in their own drafts. As the class discussed the first model, Angie, the instructor, wrote concepts and ideas that the students mentioned for discussion on the white board such as having a variety of images, using

specific examples, or choosing appropriate music. While Angie talked to the students about choice of music, Vivian raised her hand:

> *Angie [to students]*: So the music, too, thinking about the choices of music, right? A couple of you said that that was something that really made you *[Vivian raises hand]* feel like you wanted to do what the video was telling you to do. It matched the mood of it *[writes on board]*. Yeah, Vivian?
>
> *Vivian*: I feel like this is just like writing a paper but in video form.
>
> *Angie*: Ok. *[chuckles]* How so?
>
> *Vivian*: Is that weird? I don't know. Just like, you have to, it has to be convincing, and you have to get to the point. And also, I guess you have a page limit versus a time limit.
>
> *Angie*: Uh huh. Yeah. This really reminded me of a whole, like a paper kind of a thing, right? Your comment reminded me of what we've talked about with topic sentences and the kind of work that they should do. That they should both tie back to what came before and lead up to what came next. And I do think this video did a really good job with that in terms of organization, right? It wouldn't have been as good, I don't think, if it were just protest signs the whole way through. That wouldn't have been as effective because of variety of images. Ok. Let's look at another one and see what you guys thought.   (Classroom Observation, Nov 26, 2012)

In response to Vivian's observations, Angie validated Vivian's comment and then moved the discussion forward, leaving Vivian to work through if and why the similarities she pointed to were important on her own. Angie moved on quickly perhaps because she didn't know how to respond to Vivian's emergent observations or what kind of in-the-moment instructional

support she needed.[7] This classroom exchange is important for the purposes of this chapter,

though, not because of Angie's response, but because the interaction highlights that Vivian

was making connections across media on her own with no prompting. While her articulations

were not fully fleshed-out or explored, they represent movement toward the development of

meta-awareness in this area and a coherence-within-diversity model of approaching writing

tasks.

An exchange that occurred in the final moments of Vivian's second interview

illustrates the importance of *doing* and *saying* together in a recursive process for movement

toward meta-awareness related to similarities and differences across genre and mode. After

my last interview question, Vivian suggested, unprompted by me, that the AV unit be

relocated:

Crystal: All right, that's my last question. Anything else you can think of about the

video that was important, or that you think I should know?

Vivian: No. But it really helped with my papers, like for real. I think it actually

helped me a lot. Maybe, maybe…what if we did the video in the middle of the class,

and then maybe see how you think it affected your writing? You know, write two

more papers afterward. Because we wrote four papers.

Crystal: Yeah. Why do you think that would be better?

Vivian: Because I think for some things like writing, you can't really tell people how

to improve or anything. You can't tell them. It's just practice, kind of. And this is

like a different kind of practice. And maybe it will help other people, different people,

---

[7] Angie may have missed an instructional opportunity here to help Vivian further explore what the similarities she saw between writing and video might mean or to think about how noticing such similarities might build overall writing knowledge. Angie could have done this in class through prompting Vivian to extend her observations, or she might have asked Vivian to keep reflecting in an alternate space, such as in a conference or in an informal written reflection. I address these kinds of instructional scaffolds in more detail in chapter seven.

some people see that *oh wow, if I do this, but in my writing, kind of translate it, in other words*, you know? Do you know what I mean? Yeah. *[…]*

Crystal: Do you think it would be helpful if after you did the video, there was some sort of reflection or activity that would make you think about, kind of like the questions I'm asking you right now? Like make you think about how it related back to your writing?

Vivian: Yeah. But I had kind of already thought about how it related. Because I said it in class, too. I was like *this is kind of like writing a paper*. And she was like *yeah*.

(2)

Vivian suggested that AV composition provided a "different kind of practice"—of *doing*—that was useful for preparing for translation between contexts and media. In fact, Vivian first talked about noticing similarities between video and prose writing while she was *doing* as she edited a draft of her AV composition. Thus Vivian began to develop meta-awareness of similarities and differences across genre and mode through actions, and she suggested that students with a range of learning styles might benefit as well from various kinds of *doing* across media. This *doing* was also a stimulus for thinking and *saying*, even though Vivian lacked vocabulary to help her articulate more specifically what she was observing and its importance. Noticeably, *doing* combined with *saying* in class and in the interviews with me is what pushed Vivian one step closer toward coherence-within-diversity.

Marlee, Lauren, and Logan: Talked about and Explored Connections and Differences

Marlee, Lauren, and Logan also talked about connections between the processes and techniques involved with AV composition and prose, and they took their articulations to a

more specific level, further exploring what they noticed and reflecting specifically on how what they saw might apply to their writing in the future. Marlee thought about connections across media with no prompting, in part because she was already accustomed to making connections across print genres. Marlee described looking back to previous writing often to see what she could learn and draw from, and she kept drafts of past essays in a three-ring binder along with all the handouts, instructions, and materials from class and workshop, looking back at the materials in the binder when she got stuck on a writing assignment. She explained why she did this: "I started to look over them *[past essays]* and reflect more in college. My mom was always like *oh, it flies by, but everything is valuable*. That really rang true to me because all of the essays I've done for this class, I want them to be valuable" (3). Reflecting on her past writing and exploring current assignments by re-reading and looking back at past prompts was a way for Marlee to *say* and *do* across different genres of writing for a purpose that mattered to her – to think about and name what she had done in the past that was successful, and to put that knowledge to work in her current assignments.

Marlee employed a similar process with her AV composition, where she thought critically about the techniques she used and looked for places to connect those techniques to prose writing, unprompted by her instructor, class activities, or assignments. She told me that the AV composition "really made me think about my writing, too, and how I'll do writing in the future, how I've done writing in the past. *[…]* I think probably having someone push me to compare the two would also be helpful. But at least for me, as an individual, I feel motivated to compare the two and look back" (2). When I asked Marlee to be more specific as to how and when she looked back on her video and connected it to her writing, she told me about composing her women's studies essay while thinking about *completion* and transitions.

At the same time that she made connections between AV composition and writing prose essays, Marlee was also aware of and able to talk specifically about differences between composing across the two media. She commented on the function of written text in video and contrasted it to its function in writing: "It's definitely, I think, a lot more simple in terms of using text. The pictures speak for themselves. Whereas in writing, you really have to analyze your evidence. Otherwise it's like, *here's a quote*, and people are just like, *well, why?* Whereas in movies, it's a lot more showing instead of telling" (2). This comment revealed that Marlee was able to simultaneously think about differences *and* similarities between AV composition and writing, applying what was useful from one context to the next and discarding what was not.

Lauren, too, talked about and explored several AV composition techniques and thought about the ways they might apply in different contexts, and the reflection essay assigned by her instructor Kelly helped her see and make concrete these connections. Through her essay, Lauren described connections between AV composition and prose writing that spanned process, rhetoric, and compositional techniques. She noted, "I wasn't really thinking how the video and writing were connected in a way. I was like *oh yeah, this was such a cool project!*" (2). Kelly assigned a reflection essay at the end of the AV unit which pushed Lauren beyond the "this was such a cool project" stage of thinking and asked her to begin to articulate connections. Lauren recounted how writing the essay helped her to *say*:

> the questions we were given, one of them was like *oh, do you see any similarities between writing and your video?* So obviously I had to brainstorm on that. So I started writing, and I saw a lot of them after I started writing. So I think definitely the similarities definitely stuck out to me in the reflection essay. Because I had to think,

well, what did I do in my video that's very similar to writing? I'm like, *definitely*

editing and revision. But that was like, *well, duh*. So I had to think deeper.   (2)

Lauren wrote her way into an awareness of some similarities in her essay, articulating in

words what she noticed, and doing so led her to explore multiple areas of her writing

knowledge and to move beyond writing about the most obvious connections such as editing

and revision.

While Lauren talked about connections in her essay, she was also mindful of

differences and thus developed her meta-awareness in this area even further. Describing what

she learned through the course as a whole, she commented,

Well, it *[the course]* taught me, one, different techniques, and giving me choices, I

would say, with those techniques—different ways to start your paper, different ways

to transition through your paper. Having choices is important because not all types of

writing are the same. I'm not going to write the same kind of essay for a research

paper as I would maybe a reflection essay or a journal entry.   (3)

These comments reveal a movement toward a coherence-within-diversity approach to writing

and to a robust meta-awareness about composition, but especially a meta-awareness relating

to similarities and differences across genre and mode.

Logan made her connections about aspects of her composing process that she realized

needed to change. Logan did not come to her realizations as a result of writing the reflection

essay as Lauren did, but instead as a result of reflecting on her own in response to the in-class

video workshop and seeing how her product improved when she set goals, reviewed her work,

and revised. Logan claimed that reflecting on her video process

made me want to be more structured in my writing. It made me think about my

writing. If I looked at my first video and I looked at the one I turned in, even though I

don't feel like it's the best, the drastic change and improvement is like *wow*. So I feel

like if my papers are good, how good would they be if I set goals, and I cut and paste,

and I keep reading them over? I watched the video like twelve times, and I just kept

watching it. Even the morning of. I'm like *you know what? I think I can cut some*

more of what she said. Maybe I should add that back in. With papers, I never do that.

I may read the paper once, and I'm done. I think I need to re-read more, like I re-

watched.   (2)

Logan made these connections across media about process because with the AV composition

assignment, she had a meaningful purpose for her work, a purpose that was not reachable

without the kind of constant and in-depth revision that she described above. She recounted

how important getting her message across for the AV composition was: "I want to make, not a

difference, but I want to drive a point home. I want you to get what I'm saying" (2).

Realizing this purpose—allowing her audience to "get" her message—caused Logan to reach

out for new tools and strategies, one of which was reviewing her work. When she saw how

effective reviewing was for her video, she began to make connections across media and

thought about how such a strategy might benefit her written essays.

Logan also articulated an awareness of differences between genre and mode—that not

all composition is the same—but she used process as a bridge that connected diverse forms.

She described how her experiences writing in Biology and English differed:

Because I'm a science major, the writing is different. My Biology paper and the way

you write a Biology paper in regards to how I wrote my "what is literacy" paper were

two totally different things. However, the process would still be effective in both. So

like, have a goal set prior to me writing a paper, and doing more than one draft, and

reflecting from my first draft to my second draft, that would be applicable across the

board. But as far as how you write is different because of science.   (3)

Logan indicated that the process she developed through the AV composition, which included

setting goals, composing multiple drafts, and reflecting, connected across genre and

discipline, even while she was aware of differences in the writing styles.

A Multifaceted Meta-Awareness as Enacted and Articulated

Meta-awareness about composition, a student's ability to consistently move between

enacting compositional choices (*doing*), and articulating how and why those choices are or

might be effective or ineffective (*saying*) within a rhetorical context, is made up of many

overlapping aspects of writing knowledge, as the experiences of the student participants in

this study have shown. In this chapter, I have traced four indicators of movement toward the

development of meta-awareness, and the students in the examples above with the most robust

and observable meta-awareness in each area both *did* and *said* in a recursive process. They

said in specific ways, as well: they set goals and looked ahead to an immediate task, provided

specific descriptions, identified and explored problems, and looked to possible futures. Some

showed evidence of developing meta-awareness in only one area, while others developed

awareness in multiple areas.

The four indicators I have outlined here highlight that movement toward the

development of meta-awareness is observable, and teachers of writing who include the

development of meta-awareness in their learning goals for writing courses such as first-year

composition can thus look for the indicators in class, in interactions with students, and in products and reflections. Identifying the indicators also enables instructors to provide students with specific feedback on growth toward awareness (along with feedback on the quality of products) and to more easily design and revise instruction with specific learning outcomes.

The experiences of the students in this chapter also indicate that movement toward meta-awareness can and should be prompted through in-class discussions and activities, assignment prompts, and dialogue like that which occurred during class or conferences for some and in the interviews with me for others. Some students need instructional prompting in order to begin to *do* or *say*, and others need it to push their thinking forward after initial explorations or to focus their attention on another area of their writing knowledge that they had not before considered. That many students in this study began (or continued) to articulate in more specific ways in the interviews suggests that various sources of prompting and multiple opportunities to talk through experiences and learning are useful.

This chapter has also hinted at the argument that audio-visual composition is uniquely suited for a pedagogy that seeks to support students in the development of robust, multifaceted meta-awareness. Because AV composition encourages what I call *rhetorically-layered doing* that can then be combined with specific kinds of *saying*, it is one powerful way (among many possible ways) for teachers and students to work toward the development of meta-awareness. I explore this argument in detail in the next chapter.

Chapter 5: How Audio-Visual Composition Supports the Development of Meta-Awareness

Travon

It's Thursday afternoon, and Travon walks in the room for his last interview. He's dressed in a leather jacket, a brown sweater with a stripe across the front, and a gray winter hat, and as he enters, he slings his jacket over the back of the chair and tosses his hat on the table. He's preoccupied—it's the end of finals week, after all—and he asks if he can look something up on his laptop before we start. As he pulls his computer from his bag, I double-check the video camera, making sure it's in place and recording.

When Travon closes his laptop, I begin the interview by asking him to tell me about an assignment from his writing course other than the AV composition that mattered to him, and he tells me about the reading response analyses. The assignment for these analyses was complex: for each one, he had to read an assigned academic article, summarize each paragraph of the article in one concise sentence, write an introduction and conclusion paragraph, and provide a visual image that represented the message of the article. Travon explains that this assignment was important to him because he had to redo the first three analyses at his instructor's request. Redoing them, he explains, helped him to better understand the reading: "it helped because it made me think outside the box as I was doing it. I actually had to do it this time," he states, laughing out loud.

I ask him to compare and contrast that assignment with his AV composition, and he begins by telling me that he thought the reading response analysis assignment was a lot harder. When I ask him why, he states, "because you actually have to read." He chuckles, smiling slightly to himself. "It's not a problem reading. But reading twenty paragraphs, it won't seem tedious until you're actually doing the reading response analysis where you have to read a long paragraph, and then after you're done you have to think of a simple one-sentence statement to describe that paragraph. It seems so easy, but it is extremely hard." He knits his fingers together on top of the table as he talks. "But the video, it's just there's always new things to discover, and it's interactive things, so it's fun."

I notice that he isn't really saying that the video was *easier* than the reading response assignment, but instead that his actions were shifted with AV composition, that he was *doing* differently, discovering, interacting. I ask him to clarify: "the video wasn't necessarily easier, it was just more stimulating or something?" "Right," he says, "more visually stimulating. I was actually doing something, like *ah, doing something*. You can see yourself doing it so— you know, yeah." In the moment, Travon's comment strikes me as important. While he isn't giving me very specific details about exactly how the AV composition was different from other assignments or why it was more enjoyable, he knows that it was interactive, visual, and that he was able to see himself *actually doing something* as he composed.

<p style="text-align:center">***</p>

Travon's comment that he was "actually doing something" through AV composition

has stuck with me as I've read and re-read student and instructor accounts of their experiences

with the AV unit and come to understand meta-awareness about composition as an ability to

move between *doing* and *saying* in a given rhetorical context. As Travon suggested, AV

composition highlights aspects of enacting compositional choices that often go unnoticed

when students write in prose: an author's ability to interact with the separate parts he or she

uses, for example, or the ability to address and imagine multiple audiences. As shown

through the experiences in chapter three, students made strides toward developing meta-

awareness when they participated in actions and specific kinds of articulations in a recursive

process across multiple areas of their writing knowledge. In this chapter, I use data from

interviews with students and instructors to illustrate that AV composition opens a space for

rhetorically-layered doing[1]—what Travon might call "actually doing something."

Importantly, *rhetorically-layered doing*, as I will discuss it here, was connected with interest

and motivation, which led to movement toward the development of meta-awareness as

students became personally invested in their *doing* and thus were more willing to move

between *doing* and *saying* as they composed for purposes that mattered to them.

In making the argument that AV composition is particularly suited for supporting

students in developing meta-awareness about composition through *rhetorically-layered doing*,

---

[1] I arrived at the term *rhetorically-layered doing* through considering many combinations of labels that might describe student actions during the AV unit. I listed all the qualities of the kind of *doing* that I was seeing, which included *multi-purposed*, *rhetorical, interested*, *layered, meaningful, purposeful, active,* and *motivated*, for example. I selected *rhetorically-layered doing* because this term highlights the centrality of rhetoric and of attention to audiences that was key to the actions of all of the students in the study. I also liked that *layered* suggested a complex, multi-part process of *doing* that might include multiple, simultaneous actions. *Rhetorically-layered doing* also did not immediately bring a positive-negative dichotomy to mind. *Interested doing*, for example, suggests that all other actions are *uninterested*, when this may or may not always be the case. While *rhetorically-layered doing* as a terminology does not highlight the important connection to Deweyan interest, I believe it does the best job of all the available options of representing the complex, multi-part actions of students during the AV unit.

I do not mean to suggest that AV composition should replace prose writing in classrooms or that AV composition is superior to making meaning with other modes and forms, including print. In fact, the kind of *rhetorically-layered doing* I describe below could well be fostered through of variety of kinds of digital and non-digital assignments. Even so, the data here does point out that AV composition is useful in writing classrooms because it *highlights* a process of becoming oriented to compositional objects and contexts, and it makes more *obvious* multiple purposes, audiences, and strategies that at times become occluded in other writing spaces. Additionally, AV composition is valuable because some of the techniques, habits, and approaches that occur there are translatable to prose writing and can aid students in composing written essays, but it is not valuable *only* for this instrumental end. The data in this chapter indicates that AV composition has intrinsic value—it is ultimately useful *in and of itself* because it encourages *rhetorically-layered doing* that leads to interest, and because this *doing* is interested and motivated, it can help students move toward meta-awareness.

Here I use *interest* and *motivation* again drawing on John Dewey, who argues that genuine interest is "the accompaniment of the identification, through action, of the self with some object or idea" (*Interest* 14). That is, students become genuinely interested in a task or concept in the Deweyan sense when they connect it with their own sense of self, with their own purposes. Interest, for Dewey, is also an emotion, a "way in which the self is engaged, occupied, taken up with, concerned in, absorbed by, carried away by" an objective subject-matter, or the identification of self with objects and their outcomes (*Interest* 90). Such an emotion of interest orients an agent toward an object, and results in "an identification in action, and hence in desire, effort, and thought" (*Interest* 90). Such action, desire, effort, and thinking that an interested agent pours into an object is motivated action: "the end or object in

its vital connection with the person's activities *is* a motive" (Dewey, *Interest* 63). As I will

illustrate in this chapter, through participating in *rhetorically-layered doing*, the students in

this study felt such Deweyan interest in the object being composed during the AV unit, and

their work mattered to them on multiple, layered levels and was thus motivated. *Rhetorically-*

layered doing through AV composition, then, supported movement toward meta-awareness

because students were intrinsically interested and motivated, apt to go beyond basic

requirements as they composed for meaningful audiences and purposes. Dewey claims that

"if we can discover a child's urgent needs and powers, and if we can supply an environment

of materials, appliances, and resources - physical, social and intellectual - to direct their

adequate operation, we shall not have to think about interest. It will take care of itself"

(*Interest* 96). Such an environment was found through AV composition and through the

rhetorically-layered doing it encouraged for many of the students here.

AV composition promoted a kind of *rhetorically-layered doing* that consisted of three

related aspects. First, AV composition required students to orient or re-orient themselves to a

new and different compositional context; second, AV composition afforded opportunities to

imagine and address multiple audiences and purposes; and third, AV composition facilitated

the process of examining the parts and the whole of a text in order to revise. Figure 5.1

represents the recursive nature of these aspects of *rhetorically-layered doing*. Many students

approached the AV unit, which was very different from their past assignments, by orienting or

re-orienting themselves (after initial disorientation) toward AV composition through

emotions. This (re)orientation then propelled them to compose—to act—and as they did so,

AV composition provided a space that highlighted multiple audiences and purposes and the

consideration of parts in relation to the whole. As represented by the bi-directional arrows,

revision led back to orienting and re-orienting, but also to thinking again about audiences, purposes, and strategies. Thus all three aspects were fueled by the others as they layered atop one another. The result of these layers of (re)orienting, taking into account multiple purposes and audiences, and revising through manipulating parts and considering wholes was Deweyan *interest*, where students were moved to continued action through identification with AV composition and its outcomes. This interest, I would argue, lays groundwork for an instrumental end: *doing* and *saying* and movement toward a robust, multifaceted meta-awareness about composition.

Figure 5.1 *Rhetorically-layered doing* through AV composition
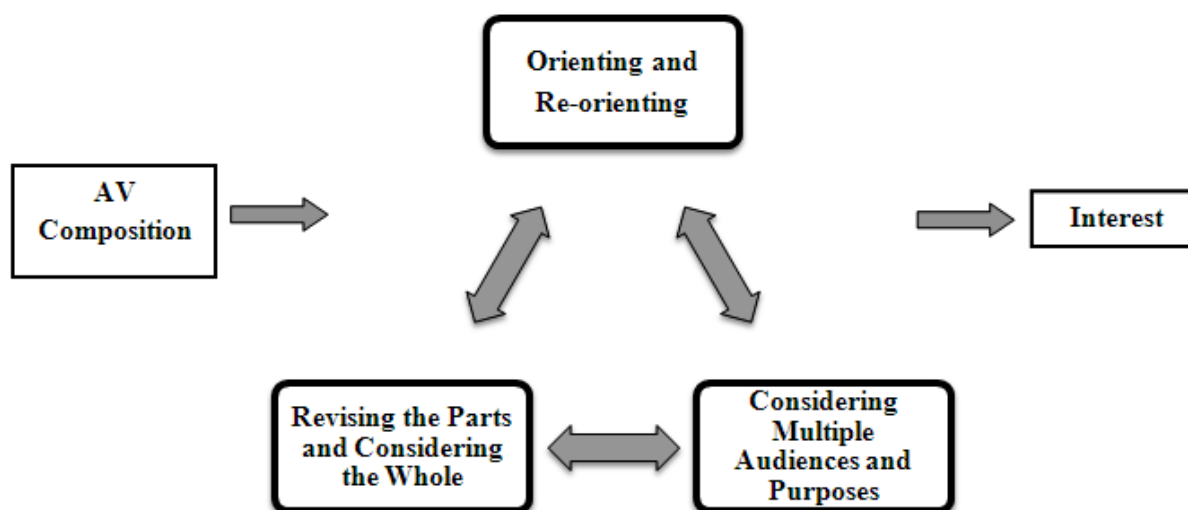
Orienting and Re-orienting. The data in this section illustrates how AV composition required students to orient or re-orient themselves to a new and different compositional context. Drawing on Sara Ahmed's conception of being orientated toward objects, I trace student narratives of how they oriented and re-oriented themselves toward AV composition. Many students experienced excitement and pleasure as they approached and began the

assignment, and through these emotions, they oriented themselves toward AV composition and thus engaged with and invested in the composing process as video highlighted the availability of linguistic and non-linguistic forms of expression. Others described being initially disoriented by the AV compositional space, but they experienced a process of re-orienting toward the context as they moved past initial fear and confusion and found new grounding as they reached out for and implemented shifted composing strategies and techniques.

Layered Audiences. AV composition encouraged students to be more cognizant of real (addressed) and imagined (invoked) audiences for their work, and this awareness helped them to *do* in service of multiple purposes. All six student participants in this study talked about having an imagined outside-of-the-classroom audience for their videos, and several related making specific compositional choices based on this awareness. Others described having actual audiences both in and outside of the classroom for their AV work. Such a complex awareness of audience as simultaneously invoked and addressed caused students to be more sensitive to layered rhetorical situations and to *do* for multiple purposes.

Revision through Examination of Parts and Whole. AV composition pushed the students in this study to review, revise, and reflect on their work through examining what Halbritter calls the *multidimensional rhetoric* of parts in relation to a whole (*Mics* xi, 76). Students reviewed and reflected upon their AV work in this way for several reasons: first, because AV composition made *visible* and *obvious* the multidimensional parts (both linguistic and non-linguistic) in use and allowed students to more easily envision revision options; second, because students were revising for purposes and audiences that mattered; and finally,

because the interface design of video editing software visually highlighted the parts in use and

the whole of the composition and suggested reviewing.

Orienting and Re-orienting through Excitement, Pleasure, and Fear

AV composition provided an optimal context for *rhetorically-layered doing* in that it

required the students in this study to orient and re-orient themselves to AV composition.

Queer theorist Sara Ahmed defines being orientated as a phenomenological state, a sense of

having one's bearings in relation to objects and place, to "be turned toward certain objects,

those that help us to find our way" (1). Such a turning is both emotional and physical, as

"emotions are directed to what we come into contact with: they move use 'toward' and 'away'

from such objects" (Ahmed 2). Emotions move agents and also influence actions, shaping

"what bodies do in the present, or how they are moved by the objects they approach" (Ahmed

2). Some of the students in this study initially oriented toward AV composition through

positive emotions and subsequent actions, feeling excitement as they anticipated the AV unit

and pleasure as they began to compose in new ways.

Others described feelings of disorientation brought on by the newness of the AV

context, experiencing what Ahmed might label "queer moments" when bodies and

consciousness encounter "different objects, those that are 'less proximate' or even those that

deviate" (3). While Ahmed discusses the queer in order to investigate sexual orientation, her

theory of encountering and orientating toward (or away) from the queer also speaks to how

AV composition "queers" the traditional writing space through unfamiliar, "less proximate"

modes of expression such as image and sound and new composing tools such as cameras,

microphones, and video-editing software. Citing Maurice Merleau-Ponty, Ahmed describes

queer moments as "moments of disorientation" full of emotions such as intellectual disorder, giddiness, nausea, horror, and even joy and excitement (4). Some students in this study narrated similar emotionally charged moments, but they also described a process of re-orienting toward AV composition after the initial disorientation. Ahmed argues that moments of disorientation "are vital" and point toward becoming re-orientated, where the feeling of crisis—a bodily feeling of being thrown from the ground—might pass and the body might reorient itself on new solid ground (157). Re-orientation occurs, she states, when "the hand that reaches out finds something to steady an action" (Ahmed 157). The students below re-oriented themselves in this way toward AV composition through reaching out for new and different compositional strategies. These strategies, more visible in the AV compositional space, became the steadying force for students as they regained their bearings.

Four out of the six students in this study oriented toward AV composition through excitement at the outset, and a sampling of their comments illuminates that their excitement stemmed from various sources. Travon expressed his desire to be creative through the assignment and to have the option to share his work with other people on the web:

> I'm expecting it to be fun and creative. Just, because I never did this before, so I feel like it's just going to be—I don't know, like a web show kind of. You know how people will post them on YouTube, like *here's my video*, something like that, just a video diary. I can't wait for that. (1)

Vivian looked forward to doing something new and different through the AV unit: "I thought it was going to be really fun and exciting. Because it's not really something you do in English class" (2). Lauren also described feeling initial excitement for the project based on seeing friends involved with video production, stating

I was actually really excited *[laughs]*. My friend Sam and my friend Alicia, they took

video production whatever in high school, and they were always working on videos

and shooting things for interviews. And I thought it was really cool. So I was like *aw,*

this is going to be so much fun. (2)

And the video *was* exciting and fun, as students related when they described their

experiences. Marlee expressed that she didn't try to get her video done quickly like she did

for other work: "for me it wasn't an assignment where it's like *get this assignment out of the*

way. I enjoy going through pictures and playing around on iMovie, so I was pretty

enthusiastic about the assignment" (2). She also described how she was much more

motivated to work on her video than she was to do the work for other classes:

I didn't want to do any of my other homework. I wanted to crank out the video. I

wanted to keep editing it, and on my priority list, working on my video was always

first. And it was also nice because I could look through old photos and just reminisce,

so that was really fun. But yeah, working on the video was something that I wanted to

work on. (2)

Marlee began to explore *why* she was so drawn to working on her video, relating how she

experienced pleasure through selecting images, thinking back on past experiences in order to

select the images used, and manipulating the images and the other media assets. These

aspects of her video process were all primarily non-linguistic or obviously multimodal forms

of invention and composition, and the pleasurable emotions associated with these actions

directed her toward the objects she was using and the object she was creating as she continued

to orient herself toward AV composition. This process of orienting was tied to interest in and

motivation for further developing the work, what Marlee called "cranking out the video" through continuous editing and revision.

      Lauren, as well, talked about how the non-linguistic elements involved in video editing drew her to the work:

> I had more fun with the video, just because I got to use different things in it, other than words. The *juxtaposition* thing really got me, because I got to use images and sound. I like things like that. Being able to see and hear, that's where I'm at. Reading's great. And there's awesome essays that I've read, but being able to see something is different, and I like that a little bit more. (2)

Lauren did not discount the importance of reading or writing with words and sentences, but she also stated that the obvious ability to juxtapose and combine multiple modes of expression through AV composition was "different," more enjoyable, and perhaps catered more directly to her learning styles or preferences, which were not solely linguistic but included the visual and the aural. Both Lauren and Marlee found pleasure in the non-linguistic and multimodal aspects of AV composition, and these elements were part of what helped them orient toward and ultimately embrace the new. This orientation then fostered interest as both students identified with the object of their actions, and as Dewey suggests, experienced heightened motivation to continue the work.

      When asked directly why she was more motivated to work on her video compared to other compositions, Marlee cited the novelty of the assignment: "I think just because it's not a common assignment. Getting to do something that's out of the box really, I think, gets students into it. I think a lot of students from what I could tell got really into their projects" (2). Deviating from the norm required a re-orientation to composition that was appealing,

exciting, and pleasurable for Marlee. Shannon also described being more engaged with the video assignment because it was new and different and because it highlighted non-linguistic forms of expression: "I think I was also more engaged in the video because it was just something new, and it was visual, and I could make it pretty *[laughs]*. I think because I felt passionate about it and engaged, I was more likely to work harder on it" (2). Shannon connected her feelings about her composition with the amount of effort she was willing to put into it, citing the AV composition as a place where her passion and engagement were high because of the project's novelty and obvious visual nature.

Philip, one of the instructors whose writing classroom was not a main site for this study, observed that, like the students above, his students were highly engaged when making their videos. For some, however, Philip felt that fun took the place of considering rhetorical aspects. He explained,

I think that they were really focused on doing cool things, like effects, like fading in or out, or overlaying things together. I think that they understood on a periphery, as a class, when we were talking about rhetorical techniques, I think they understood it. But the lure of doing something fun was still the focus, I think. It was very much like *oh, it'd be really cool or interesting if we had this effect,* instead of like *I think this argument would be really effective.* I think some people did that. The novelty of it was dominant in their experience of this project.   (2)

Many of Philip's students enjoyed and focused first on the fun things they could learn to do in the compositional space, fade in or out, for example, or create overlays. Philip, though, communicated a desire for students to pick up and apply the rhetorical and analytical language from course lessons, terms such as *effective argument*, and to use these concepts

when *doing*. In other words, Philip wanted his students to engage in the full spectrum of *rhetorically-layered doing* as represented in Figure 4.1—to orient toward AV composition through emotions and having fun, but also to think through rhetorical situations and to enact revision in service of purpose and audience.

As Halbritter suggests, writing is an *action*; it's something that students *do*. And students' engagement with and orientation toward composing in a new medium or the choice of one "cool" effect over another—these are part of the action of writing and are an aspect of *rhetorically-layered doing* that can help push students to invest in composing and to realize a need for a focus on rhetorical situations and revision. Philip's reflections reveal, though, that orienting toward AV composition through having fun does not *automatically* lead to a complex process of *rhetorically-layered doing* that involves considering audiences and purposes, and revision. Instead, I suggest that the fun aspects of AV composition and the pleasurable emotions that students like Lauren, Marlee, and Shannon related experiencing provide an entrance into *rhetorically-layered doing* where students become oriented and re-oriented toward a new compositional context and different tools. Once oriented toward AV composition, students are more ready to be moved toward instrumental ends, willing to consider rhetorical situations and revision strategies with instructional prompting because they are genuinely interested in and motivated by the object they are composing and its outcomes. As Dewey emphasizes, when motive is found *within* a study or lesson and linked to students' desires and actions, students display effort (61). Effort can then prompt students to move beyond *doing* to thinking and *saying*: "the emotion of effort, or of stress, is a warning to *think*, to consider, to reflect, to inquire, to look into the matter" (Dewey 49-50). As Philip pointed out, such thinking is not automatic or guaranteed, but effort presents a reason to move

beyond *doing*-only; in other words, effort opens a door for thinking, reflection, and specific kinds of *saying* like those explored in chapter three. A student oriented toward AV composition who is interested and who puts forth effort is a student who cares how and why his or her video makes meaning, and it is in this place that an instructor might intervene to continue nudging the student toward rhetoric and revision, toward *rhetorically-layered doing,* and ultimately toward meta-awareness.

While the students above oriented toward AV composition right away, Shannon and Logan felt a mix of excitement and disorientation as they began the AV unit, and they had to reach out for new techniques and strategies that might help them re-orient themselves. AV composition brought with it new modes of expression including images, sounds, and animations; new tools such as cameras, microphones, and video editing software; and new ways of using and combining modes and media such as learning to overlay a song with a series of sentences and images. These aspects were unfamiliar and initially disorienting to Shannon and Logan, even as the strangeness provided some excitement. When faced with software she hadn't used before, Shannon stated, "my reaction was *I don't know how to use iMovie. It's going to be awful.* I also was unsure of the topic I was going to do." But a few minutes later, she added, "I was excited to make a movie, to learn about something, because I had never done one before" (2). Logan, as well, felt both excitement and fear as the project began because she was unfamiliar with the tools that she needed: "I was excited to do something different. I've never really used a video camera besides the one on my phone. So it was kind of scary" (2). Logan's lack of experience using a video camera (even though she had previously used her phone to record) was initially disorienting: "I feel like I have

backgrounds in everything except for videos. And I was just sitting here like *I don't know what I'm doing*" (2).

AV composition took Shannon and Logan out of their prose-writing comfort zones because it required them to use unfamiliar tools such as video editing software or a video camera, and as they did so, they needed to reach out for new strategies to steady and re-orient themselves. Shannon described learning how to use iMovie by figuring it out on her own: "I definitely struggled with iMovie at the beginning, just not even knowing where to start. But that was, just playing around with it, that did help overcome some of the challenges" (2). Logan, who was very confident when writing essays, was less confident with a camera in her hand, which caused her to open up to the possibility of learning something new through the project. She stated, "I'm just really cocky about my writing anyway *[…]* I can't be cocky with something I don't know how to do, so it was like, for me, the whole camera thing, the whole video section was a whole learning experience" (3). She elaborated on what this experience involved:

> the video was the most influential part of the whole class for me because it really took me out of my comfort zone. For other papers, I was able to whip up a paper in a couple of hours or whatever and then get it fixed or whatever. It wasn't a big deal for me. I didn't look at it in the light that I did with the video for some reason. With the video, I really—because I didn't know what I was doing, I had to work harder. With criticism and everything, I took it harder, and I feel like the video basically—the video was what did it for me. The video just really made me realize so many things I was doing wrong with my writing. (3)

Logan continued this line of thinking by then explaining the things she realized were wrong with her writing: her lack of setting and working toward goals for her compositions as described in chapter three, for one. She even mused that starting the course with the AV composition would have benefited her, as the video took her "to a different place": "I felt like had I started out on my butt because I didn't know how to use a camera *[…]* the rest of my papers would have been better because I would've realized how important it was to have goals and how different my video came out when I had goals" (3). For Logan, being taken out of the comfort zone of writing prose essays and being forced into a new and different compositional space where she didn't feel like an expert anymore pushed her to work harder and to reconsider the value of activities such as setting and working toward goals or giving and receiving criticism. As she learned to use such strategies in the shifted space, she re-oriented herself toward AV composition, new knowledge in hand.

In Logan's case, AV composition helped to foster *rhetorically-layered doing* and the development of her meta-awareness because it was disorienting in a way that required her to re-orient through reaching out for different composing strategies that she wasn't already using in her prose writing process such as receiving feedback and applying it, setting goals, or strategically reflecting. Logan also spoke to the power of *saying* in conjunction with these new forms of *doing*: "I just feel like using the video and—maybe if I would've just reflected from the beginning. Maybe it's reflection. Maybe if I would have just read my papers and looked at them and then reflected. Reflection is important" (3). Logan used *reflection* to refer to an act of taking time to pause, think, and *say* in relation to *doing* – to name and articulate what was working and what was not and to set and revise goals. While AV composing, Logan *said* in these ways in response to what she was realizing through re-

orienting, but also because her instructor Kelly assigned some *saying* through the goal statements and reflection essay.

For all six students, the process of orienting and re-orienting toward AV composition through emotions and actions was one key aspect of the *rhetorically-layered doing* that was evident during the AV unit, an aspect that when combined with other actions, ultimately led to Deweyan interest and movement toward the development of meta-awareness. Ahmed suggests that when we are already orientated toward an object, as the students were with prose writing before the AV unit, "we might not even notice that we are orientated" (5). The AV unit, in contrast to writing another prose essay, asked students to compose differently. Such shifting, as Jody Shipka notes, makes "more visible the social and historical dimensions of technologies and aspects of composing practices that have become invisible, and so, seemingly natural over time" (127). AV composition, in its newness, "defamiliarized the familiar" for students in this way, requiring them to actively orient and re-orient toward AV.

Layered Audiences

Orienting and re-orienting toward AV composition served as a starting point for *rhetorically-layered doing* through AV composition, and students moved from there to think and talk about composing for various audiences and purposes. This section highlights the multiple, layered conceptions of audience that students demonstrated when talking about their AV compositions. Lisa Ede and Andrea Lunsford argue that a "fully elaborated view of audience" as a complex part of rhetorical situation includes a synthesis of "audience addressed," the concrete reality of a writer's audience (78), and "audience invoked," the created fiction of audience constructed by the writer (82). Thus a writer taking both notions

of audience into account must navigate a "complex series of obligations, resources, needs, and constraints" in order to compose successfully (Ede and Lunsford 88). The students in this study demonstrate that AV composition is particularly suited for encouraging layered conceptions of audience both inside and outside the classroom as a part of *rhetorically-layered doing*, and such multiple conceptions of audience were related, like orienting, to interest. All of the students talked about writing and composing for addressed audiences in the classroom (including and beyond the teacher) for their prose essays and for the video, but all six also revealed a simultaneous imaginative awareness of invoked audiences that might exist outside of the classroom when they talked about their videos.

In the first interviews for this study, which occurred near the beginning of the semester, three students expressed that they considered the teacher the main audience for their writing. Logan described that in high school, "we're always writing for our teacher," and she often approached writing papers saying to herself, "I don't know what to put that you're going to agree with, and if you don't agree, how are you going to grade this, so let me write what you want to see" (1). Shannon, as well, narrated learning to write in school in part through seeing that "each teacher has a personal writing style that they prefer to see, so you kind of have to learn to mimic that" (1). Likewise, Lauren talked about how in high school, she "learned how to tell what your teacher wants from you, in a way. If they're sticklers for a certain word at the beginning of sentence, don't use that word at the beginning of a sentence. And so on" (2). These three students focused on the teacher as an addressed audience for much of their high school writing—an addressed audience mainly concerned with correctness—and thus they did not grapple with the complex web of obligations, resources,

needs, and constraints that Ede and Lunsford suggest helps writers to better understand acts of composing (93).

     In contrast to focusing only on teacher-as-audience, *all six* student participants described invoking an audience that might exist outside of the classroom when discussing their videos. Table 5.1 presents a summary and several brief examples of the multiple ways that the students invoked audiences for the AV composition.

Table 5.1: Invoked Audiences for the AV Composition

Student Name	Invoked Audience(s)	Examples from interviews
Lauren	viewers involved and not involved in the arts	"I tried to create a feeling that would welcome the audience, no matter if they've been involved in the arts or if they haven't" (2). "with the video I had to think, *okay, I know who would be interested in this, but how do I reach the people who aren't?*" (3).
Logan	young men and women Logan's age	"I want to appeal to the audience of people like me […] I want to hear experiences. I want to hear what you say. I want to see how you see. I want to evoke your emotion" (2).
Marlee	kids, peers in class, camp friends	[…] "and started thinking through how one would make an advertisement that would appeal to kids" (2). "watching other kids react to videos made me more aware of what I should do to get a reaction" (2). "I posted the video in the group for my camp friends that we have on Facebook" (3).
Shannon	a "general audience"; people who	"I took out details that I guess to me personally that I would find interesting, but I know just because I know them. But for a

Student Name	Invoked Audience(s)	Examples from interviews
	recognize popular songs	general audience, they could really care less" (2). "if it was a song that was higher up on the popularity charts, then people would be more likely to recognize it" (2).
Travon	incoming and past summer bridge students	"It's a very good video because you didn't have anything about the summer bridge program when you were coming, and it'll really help other students" (2). "once you look at [the image], you're going to associate that with the summer bridge program if you're a summer bridge student" (2).
Vivian	people who have negative stereotypes of only children	"society in general who think of only children that way" (2). "I guess not all people know the only child stereotype. But then at the same time, now that I think about it, I'm not trying to reach all audiences" (2).

Instructor Kelly noticed, too, that the AV unit gave her students a "more concrete and graphic imaginative awareness about audience" than when students considered audiences for their prose writing. She added that, in her experience, imagining an outside audience for her students had

always been a struggle because as much as I talk about it, when I get these reflections

back, *oh well, my audience was you, Ms. Allen.* Or *my audience was my friends.* And

it's like, *no. I really want you to imagine yourself in a situation where you've got to*

talk about and educate someone about this particular issue that you've chosen.   (2)

Kelly wanted her students to invoke audiences and address their needs in their prose writing,

but found little success with simply telling them to do so. AV composition "was really

helpful because of course for them, they had to present it on YouTube. And they can keep it private, but there's still something, in a sense, there's still a built in awareness that *this is going to be for other people.* And they want it to be good" (2). AV composition brought with it the thought of publishing the work on the web through platforms such as YouTube, and whether students did indeed publish their work or instead chose to keep it private, the medium and the familiar context of its circulation encouraged students to invoke outside-of-the-classroom audiences that they could actually envision. Students then enacted compositional choices in response to the needs of such audiences.

Lauren's comments about her video illustrate what Kelly observed, that AV composition made invoking an outside-of-the-classroom audience easier. Lauren pointed out that for her, imagining an audience in a classroom setting was a complex task. She stated that audience awareness was

> something I think I struggle with when writing because—you write it and you just expect your professor to see it. You're just writing, but to think about *why would this matter, who would it matter to*, and *how can you get other people to think it matters*. That's really intricate stuff, I think. And being aware of what other people would think and getting into the minds of others, I think that's something to improve upon.
>
> (3)

Lauren recounted here that she often found herself writing in the classroom for an audience only of her professor—she was "just writing" with one person in mind and without thinking about other invoked audiences. Writing in this way for a teacher and a grade *is* a form of *doing*, but it is not *rhetorically-layered doing* for multiple audiences and purposes. It is writing for one sole purpose: that of earning a grade in a classroom. So Lauren *did* in the

past, she "just wrote," as she did in high school, for her teacher and for a grade. But the form

and function of AV composition lends itself to a greater imaginative awareness of audience,

and in this space Lauren readily envisioned her video *actually doing something*, rhetorical

work that could reach other audiences:

> I would definitely say audience awareness didn't hit me so much until probably the
>
> video. The video was where audience awareness really—like I really thought about it.
>
> Because we had, I think, revision assignments where we'd have to say, *oh, what was*
>
> *your audience?* I always wanted to put Professor Allen. Then I'd say, *well, people*
>
> *who are interested in this topic,* and I'd pretty much just restate what my thing was
>
> about. But with the video, I had to think, *okay, I know who would be interested in*
>
> *this, but how do I reach the people who aren't?* (3)

The AV composition encouraged Lauren to participate in *rhetorically-layered doing* in

relation to audience in new and productive ways: she mentally reached beyond the addressed

audience of her instructor and began to ask herself questions about what an invoked audience

for her video might look like and what might interest them. Because video presented the

possibility of online users with a wide variety of interests coming across her work, she began

to conjure audiences beyond those who might be interested in her topic, considering those

who could run across her work on the web. There are limitations to such an expansive, non-

specific view of audience, of course, but what is notable here is that AV composition

encouraged Lauren to complicate her notion of a singular audience for her work.

Lauren's comments also illustrate how *saying* in relation to audience without

corresponding *rhetorically-layered* actions is not always helpful. Lauren recounted that in

that past, she and her classmates would "have to say," or be required to articulate in writing

who an audience was for their written essays. Lauren was only able to come up with an audience of her instructor or a generic description that didn't offer much help when making composing decisions. In contrast, the AV composition caused Lauren to think about a variety of potential and imagined audiences: "with the video, I had to think *[…]*" (3). She was able to articulate a more complex conception of layered audiences in her essay and in the interviews because of this thought process as well, and she made compositional decisions accordingly as a part of *rhetorically-layered doing*.

When asked directly why she could more easily invoke an outside-of-the-classroom audience for her video compared to previous instances where she had been asked to write essays for an outside audience, Lauren was not sure why the audience(s) for her video seemed to her more concrete. She mused,

> I was putting it on YouTube. I don't know. The class was going to see it too. I mean,
> I don't know. I guess people read my paper, so that's not a really good explanation,
> but it just seemed that this video—like maybe the fact that people were going to see it
> and hear it, it wasn't just going to be my writing, that I thought more about people,
> and I think the message I was trying to give *[…]*   (3)

 Video, a medium that was more concretely *seen* and *heard*, for Lauren, allowed her to think about others seeing and hearing her product, and she was then able to *do* (and *say*) in service of delivering a specific message to invoked outside-of-the-classroom audiences at the same time she kept the addressed audiences of her instructor and peers in mind.

Video not only facilitated students' imaginative awareness of invoked audiences, it also allowed them to more easily share their work with actual addressed audiences. Marlee reflected over how her video on Camp Davis couldn't be placed in her binder with other

writing because it was not printable on paper, but she did share and save the video in another way:

> I posted the video in the group for my camp friends that we have on Facebook. I know that if I had written an essay and been like *check out the essay I've written on Camp Davis*, they would be like *yeah, whatever, Marlee.* But the fact that I made a video, they all were like *ah, this is so cool. I love this.* As much as it can't go in the binder, it still was really fun. It's still fun to look back on and to share with other people, so *that* I like about it a lot. (3)

Marlee was able to share her video with an addressed audience of friends via a Facebook group, and these friends were willing to invest time into viewing her work there. Because the work was in a format that is commonly used on Facebook—online video—the medium of her message helped to facilitate others interacting with it.

Instructor Merideth highlighted how AV composition helped her students respond to the needs of another addressed audience: that of peers. She encouraged her students to share their videos with one another, giving them the option to show their work in class and to receive immediate written feedback. She commented that showing their videos to all of their peers gave the students "a more tangible appreciation of the rhetorical situation they were composing in, right? They sat in a classroom with their peers and watched the videos that they made. They heard people laugh or be surprised. Then they got that written feedback immediately" (3). The entire class, then, functioned as a large workshop group, and students "were a real audience for the piece" (2). Students can receive feedback from each other and become real audiences for one another when they workshop prose essays or compositions in other formats, as well. But for Merideth's class, the video format allowed more students, in

fact, almost the entire class, to share their work quickly with more people, and the students

got to *see* and *hear* the in-process reactions of their peers as they viewed and listened to the

drafts for the first time.

Marlee talked about how showing and viewing videos in class affected her audience

awareness, as well. Seeing and hearing her peers' reactions to other videos caused her to

think about how they might respond to her work:

> one of the reasons I really wanted the images to speak for themselves was that I knew
>
> the kids would be looking but not always really listening. I just wanted to make it
>
> simplistic and clear so that no one would miss anything. But watching other kids react
>
> to videos made me more aware of what I should do to get a reaction and get the
>
> reaction that I want from my video.   (2)

Marlee made a minimalist compositional choice (having the images "speak for themselves"

and not be accompanied by written text) based on the anticipated reaction and needs of the

addressed audience of her peers, but also of an invoked audience of others who might look but

not listen, as she saw her peers do in class. These addressed and invoked audiences were a

"tougher sell" than her camp friends and her instructor; that is, she knew that they might not

be paying close attention to her video and would need to be captivated by what they saw. AV

composition, then, encouraged Marlee to participate in *rhetorically-layered doing*—to

compose while attending to both addressed and invoked audiences as she considered the

differing needs of her camp friends, her instructor, those in her class, and an imagined,

unknown audience. Additionally, Marlee was asked to articulate how she was defining her

audience on her written goal sheet, which her instructor Angie assigned as part of the AV

unit. But because Marlee did not write a reflection essay nor was she asked to formally

reflect as part of class lessons, she mainly demonstrated a capacity for *saying*—for

articulating an understanding of the complex ways she was thinking about audience—during

the interviews with me.

Reflecting back on the AV unit, instructor Angie asked and answered an important

question about students: "how can we give them assignments that will have real audiences?

And digital media offers a lot of opportunities for that" (3). The data here corroborates and

extends this claim, showing that AV composition encourages students like Lauren and Marlee

to have a complex conception of audience that includes multiple invoked and addressed

audiences, and to use this conception when making compositional decisions. Certainly,

instructors could design many different types of assignments that might open up student work

to real audiences or to layered conceptions of multiple audiences, but as shown above, AV

composition is particularly well-suited for such outcomes. Video is shareable on the web in

ways that allow and encourage people outside of the classroom to view and interact with

student work, and even when students do not share their work on the Internet, the students

here illustrate that they are more able and willing to invoke audiences beyond the teacher who

might view their work if they did share it. Such a layered awareness of audience can help

students to make better decisions—to *do*—in service of purposes that matter, and this kind of

rhetorically-layered doing better facilitates the development of meta-awareness about

composition because students care about and are interested in their work. A robust meta-

awareness about composition though, as elaborated in chapter three, consists of *doing*

combined with specific kinds of *saying*. In addition to *rhetorically-layered doing* in service

of a web of invoked and addressed audiences, students need to be encouraged to further

articulate and explore their understandings of audience and put this articulated knowledge to work as they compose and revise.

Revision through Examination of Parts and Whole

Orienting toward AV composition and enacting choices with layered conceptions of audiences worked together to foster Deweyan interest in AV composition, and this interest set the stage for the third aspect of *rhetorically-layered doing* that was evident throughout the AV unit: revision through an examination of parts in relation to a whole. AV composition, in particular, facilitated and encouraged this kind of revision because it made the various "parts" of what Halbritter refers to as *multidimensional rhetoric* in use, including non-linguistic aspects, *more visible* for student authors. As they began to better see these various aspects and dimensions of their work, some students came up with more options for revision. AV composition also allowed authors to revise in support of a productive end—*actually doing something* through video, and it suggested reviewing of parts and whole through the editing interface itself. Such a process of revision linked back to orientation as students continued to familiarize themselves with the AV context, and revision linked back to a consideration of audiences and purposes as well as students revised with purposes and audiences in mind. Thus all three aspects of *rhetorically-layered doing* as presented in Figure 4.1 worked together and layered atop one another to foster genuine student interest.

In her study comparing the revision strategies of student and experienced writers, Nancy Sommers points out that where student writers tended to focus on revision as rewording on the sentence level, experienced writers viewed writing "more like a seed than a line"; that is, they possessed a "non-linear theory in which a sense of the whole writing both

precedes and grows out of an examination of the parts" (330). This sense of the whole, however, is "constantly in flux as ideas are developed and modified; it is constantly 're-viewed' in relation to the parts" (Sommers 330). In this section, I focus on Logan, who recounted that AV composition facilitated the kind of recursive reviewing of parts and whole that Sommers observed in the experienced writers in her study. Breaking an established pattern of not looking over first drafts of her writing before turning them in, Logan looked again and again at her work for the AV composition, assessed and articulated the effectiveness of the whole *and* the parts, and made various, often global changes to the work to improve it.

As shown throughout chapter three, Logan was a confident writer, but she didn't like planning in advance or reviewing her work—she often composed essays for school without looking at them more than once or twice. Logan recounted a different process for her video composition, one that included a lot of reviewing and revision. When asked if she did more reflection with the video compared to what she did with other work, she responded,

> watching my video, I was so critical. *[…]* I probably watched the video about twenty
> times, and every time, I found something wrong with it. *I could cut this. I could make*
> *this longer. I can do this.* But something about when I wrote before the video, writing
> my papers, I couldn't find it. After I did the video, I read, for the reflection essay, I
> ended up reading the paper and finding things wrong after I wrote it. I ended up
> reading the paper a lot more times. I don't know. The video was just my
> breakthrough. (3)

I posit that revision options were more apparent to Logan in the AV composition environment because she was interested in her work and its outcomes and thus was willing to review her

work multiple times, and as she did so, she could easily *see* and *hear* the separate media assets

that made up her composition as discrete elements in and through the video editing software.

In her second interview, Logan recounted that she was making changes up until the video was

due: "I just kept watching it. Even the morning of. I'm like, *you know what? I think I can*

cut some more of what she said. Maybe I should add that back in. You know, with papers, I

never do that" (2). Logan was able to see an interview clip with a female participant, for

example, as a discrete element within her composition as a whole, an element that could be

shortened or lengthened and thus would have a different effect on the whole of the

composition. I argue that it was this ability to see and manipulate the discrete parts that made

up her composition that helped Logan to imagine ways that they might be changed,

rearranged, deleted, or extended.

Compared to prose, AV composition was *more obviously* multimodal: Logan could

not only add, remove, or adjust words, but she could manipulate sounds, images, and video

clips. Put another way, AV composition allowed Logan to be more cognizant of various *kinds*

of parts that could be revised in order to improve the whole. When editing words in a text-

editing program, authors see words only, and revision options beyond surface manipulation of

word order (the most common revision strategy of the student writers in Sommers' study) are

harder to imagine or discover. But when AV composing, Logan viewed, listened, re-viewed,

re-listened, and was better able to "imagine multiple ways of approaching tasks," an activity

that Shipka suggests "facilitates rhetorical and material flexibility and leads to increased

metacommunicative awareness" (56). Logan implied that she did indeed learn to be more

flexible through the AV composition, as evidenced when she returned to prose writing after

the video and began "finding things" that she could revise, improve, and change. While it is

not clear that Logan was revising her sentences more expertly, it is evident that the AV composition taught her to review the parts of her work more consistently and to look for ways in which those parts could be revised in service of the whole.

Logan commented further on how often she and her classmates watched their AV composition drafts and began to speculate on why they did so: "no matter what you do with your papers, you're going to look at your video over and over again. I don't know if it's because *oh, it's pictures, colors*, I don't know. But people look at their videos more. I noticed that a lot. People watched their videos over" (2). Logan mentioned that the visual nature of video might have facilitated reviewing as students could *see* the individual pieces of their compositions at work in front of them. Reviewing prose writing or composition in other formats, though, can also be a visual or oral/aural experience. As Halbritter argues, all rhetoric is multidimensional, comprised of "layers of media, motives, and appeals" (*Mics* xi, 76). Audio-visual composition, however, *highlights* the multidimensional nature of rhetoric through the existence of obvious layers such as visuals, sounds, and written words. Logan saw the images and the colors she used, heard the music she had chosen, and read the words she typed on the screen, all pieces distinct from one another yet combining to create a multidimensional whole. Just as in other contexts, meaning is made in the audio-visual composition space linguistically, non-linguistically, and multimodally. But with video, composers use words, images, sounds, movements, animations, and the composed juxtapositions of these materials, and as such, the multidimensional nature of the rhetoric in use becomes *obvious*, and composers can easily adopt what Sommers describes as "a holistic perspective" in which they make decisions about the parts based on a sense of the work as a whole (330).

Travon, too, described how AV composition enabled him to more easily see both parts and the whole:

> when you're recording a video, you see the video coming to life. And adding the different transitions, and the music, and the effects, and all that, you get to *see* it coming alive, rather than a paper, where you have to keep re-reading it and visualize it in your head. The video is there. It's like *wow! Look at it! Look what I've done*. (2)

For Travon, AV composition more easily facilitated the process of seeing the whole of his work without the added steps of re-reading and visualizing. Because of its visual nature and the obvious ways in which the parts were combining, video allowed Travon to participate in and recognize his own *rhetorically-layered doing*, as he illustrated when he commented "look what I've done." AV composition thus encouraged and enabled students like Logan and Travon to re-watch their video drafts again and again, to recognize parts and wholes with greater facility, and to approach revision as a recursive process of moving between revising parts and whole like the experienced writers in Sommers' study.

Logan mentioned a different reason for reviewing her AV composition: she perceived that the amount of time an author must invest in reviewing a video was significantly less than the time needed to review a written paper. She stated, "you're not going to read your papers twice, because your papers are like six pages! And the video's two minutes. So of course you can watch that over and over again, and it's ok" (2). It could have been that Logan was indeed a faster reader of AV texts than she was of prose essays for school; after all, she and her classmates had much experience consuming video material outside of the classroom. Logan's *perception* of time spent reviewing could also have been a factor. Whether or not she did spend less time reviewing her video than she would spend in reviewing a paper, she

perceived that she spent less time reviewing it and was less reluctant to undertake the task

because reviewing video, for her, was *actually doing something*: "in a video, to be appealing

to people, and to think about it going to an audience, it just put me in a different mindset.

And I just realized, in order for me to get the message across the way I wanted to get it across,

I have to realize, look at my steps" (2). Because AV composition provided a layered and

motivating rhetorical situation, Logan reviewed and revised her work, examined her steps,

and realized that her work benefitted from reviewing and revising. In service of purposes and

audiences that mattered, this process felt fast.

Instructor Merideth, who had authored several of her own AV compositions in the past

in addition to working with her students on their compositions during the AV unit,

summarized how AV composition demands re-watching and reviewing:

> *[…]* when you're editing a video, I mean, you have to watch it over and over again.
>
> You just have to because you want to make sure that the sound is doing what you want
>
> and that it stops where you want it to. Then if you add a picture in, that changes
>
> everything. You got to watch the whole thing again. I think that maybe the medium
>
> really pushes you to do that reviewing.   (3)

In other words, each time an AV author re-watches and re-listens to the materials she

assembles, she can attend to a different part or aspect of the video, breaking the text down

"into precisely determined component pieces so that they may be layered in new ways to meet

new rhetorical aims" (Halbritter, *Mics* 76). Halbritter argues that the ability to see and hear a

text in layers helps authors develop critical literacies and move "from critique of consumption

to critique of production" as they read their text like a writer (*Mics* 93) and learn to make and

improve production choices.

Such movement toward critique of production is illustrated through student accounts like Shannon's. When I asked Shannon to describe her AV composing process, she talked at length about the various "parts" she was using to compose, mentioning interview footage, still pictures, quotations, and music. When I asked how she made choices about these materials, she replied, "well, I watched my video over and over again a lot," and as she rewatched, she revised by "tinkering with" text, pictures, length and order of clips, and animated movement (2). Thus Shannon reviewed her work and revised recursively, critiquing as she made changes along the way. This kind of critical reviewing happens often as authors continue considering audience(s) and purpose(s), as Merideth pointed out: "unless you sit down and then make the video and leave the computer, you're forced back into that role of being your own audience, right, and seeing what you appreciate as an audience and noticing new things" (3). AV composition enabled and encouraged authors like Shannon, Merideth, and Merideth's students to re-see, re-hear, and revise the parts of a composition in order to compose a whole effective for chosen purposes and audiences, a whole that *actually did something.*

The claim that Merideth made—that AV authors *must* watch their work again and again as it takes shape for audience(s) and purpose(s)—is supported by the interface of video editing software itself. A video editing interface suggests the need to re-watch a draft as it is composed through presenting an author with a timeline view that includes a visual representation of all the media files in use along with a viewing screen where an author can view and listen to the in-process video product (see Figure 5.2 for an example of a video editing interface). AV authors compose and revise by physically manipulating the visual representations of the media assets in the timeline: they click and drag the ends of squares and

other shapes that represent video clips; they adjust the volume of voices and music through

manipulating waveforms, and they align these sounds with images; or they type and resize

words, add animations to the written text, and superimpose moving words on top of an image

or a block of color, for example.

Figure 5.2 A video editing interface. The video being composed here uses a timeline view
along the bottom of the screen with five tracks. The top two tracks display video and linked
audio, the next displays titles of written text, and the bottom two tracks display music and
sounds. The screen in the upper right is the viewing screen, which the author can use to see
and hear a version of the finished product by pressing play. The area in the upper left is the
library, which contains the separate media files in use.
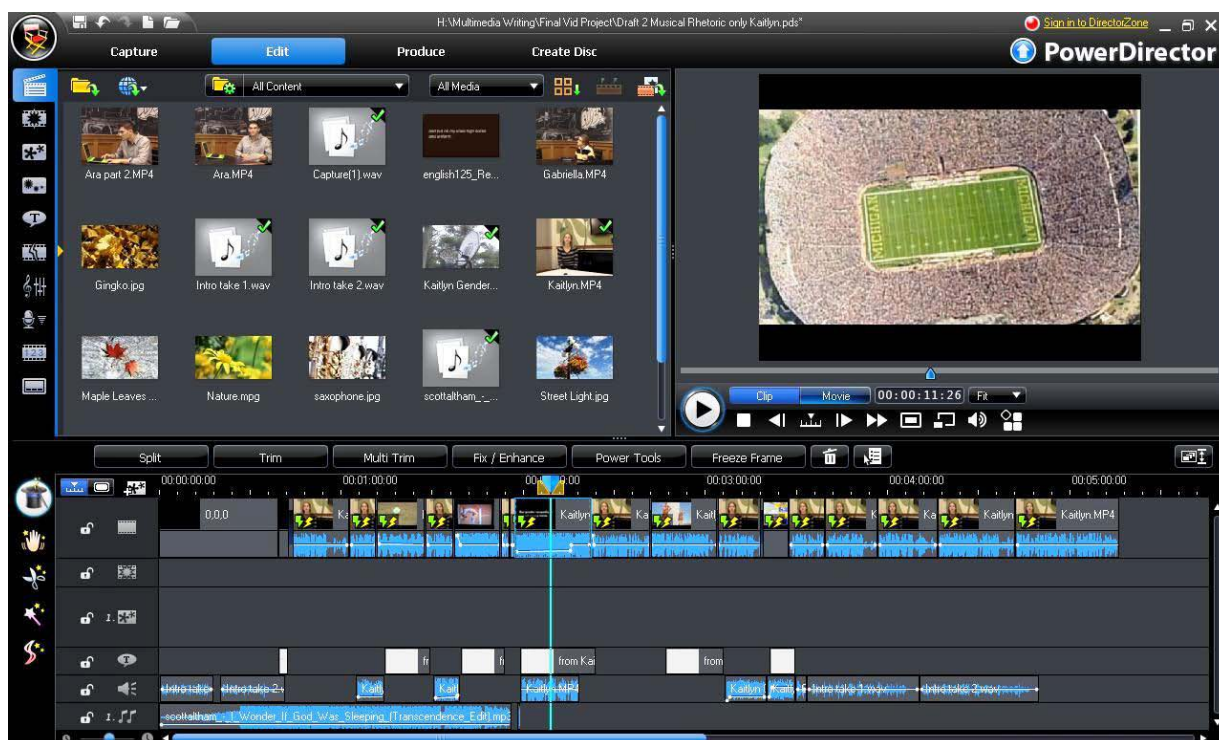
As authors compose using such a video editing program, they can move back and forth

between physically manipulating the pieces of media in the timeline and watching and

listening to the in-process product on the viewing screen—from paying attention to various

parts of the video and attending to the composition as a whole or to a specific sub-section

within the whole. When changes are made to the material in the timeline, authors must press

play in the viewer to see these changes in action as part of the whole, literally "re-viewing"

the work in the viewing screen, watching as the elements physically assembled and

manipulated in the timeline layer on top of one another in the video product. AV authors also

"re-listen" to the sounds they have assembled in conjunction with the visuals on the screen,

and they can then evaluate how the sounds work with the visuals to create meaning. Much as

the squiggly green and red lines of Microsoft Word's grammar checker prompt prose authors

to attend to grammar, punctuation, and style (for good or sometimes for ill), the presence of

the viewing screen in a video editing interface suggests that a composer review the parts and

whole of the work, and the timeline view makes obvious that an author is using multiple parts

to compose.

Instructor Kelly recounted the experiences of one student, Elizabeth, who made a

breakthrough in thinking about revision and sentence structure through AV composition.

Elizabeth was not an interview participant in this study but was a member of Kelly's first-year

writing course and participated in the AV unit. This account of Elizabeth's learning is

instructive not only in that it illustrates how knowledge gained through AV composition is

translatable to prose writing, but also because it illuminates how AV composition is useful in

and of itself for developing habits of *rhetorically-layered doing* that foster interest and

contribute to movement toward meta-awareness about composition, meta-awareness useful in

contexts including and beyond prose writing. Kelly described Elizabeth as a student who

"struggled with writing concretely, staying on topic":

> She would write massive pages, and she was doing the same thing with the film video.
>
> And so we talked a lot about the process of editing, and breaking down and cutting it

down and keeping it simple. Because she could quickly move to the abstract, more

complex, but then trying to talk about it was almost like she just got stuck. (2)

According to Kelly, Elizabeth struggled with both enactments and articulations, having

difficulty with composing *and* talking about what she was doing and why. Kelly described

that in talking with Elizabeth about restructuring her sentences for clarity before the AV

composition, "I could talk all I wanted, and she would be like *yeah, yeah, you're right, you're*

right. Oh, I've got to do that," but then Elizabeth would only revise one or two sentences for

clarity, perhaps running out of time to revise all of her sentences that were unclear, or perhaps

unable to discover or implement revision options on her own (2). Kelly reflected on how the

AV composition helped Elizabeth revise for concision:

> she definitely made a breakthrough in sentence structure. Syntax become clearer. She
>
> saw what she was doing when she was writing sentences that had, I think last count
>
> was ten verb clauses. I was impressed *[laughs]*. But yeah. So I saw improvement,
>
> and she did talk to me in conferences in saying that working on the video, and having
>
> to do this sort of visual editing to fine tune it, get it down to reasonable minutes, three
>
> minutes I think she ended up with, helped her think about sentence syntax. (2)

For Elizabeth, participating in visual and multimodal editing for concision with her AV

composition helped her rethink the linguistic editing processes that she attempted earlier in

the term with limited success. Kelly reported that after the video and the final reflection paper

for the course, Elizabeth was practicing a more careful editing of her sentences, perhaps due

to the realizations she came to about clarity and revision through the AV unit. Kelly mused,

> maybe I'm reading too much into the multimedia. I don't think so. She did say, and
>
> she wrote about this, that having to edit even just a two minute video, and having to

> clarify visually, create continuity, transition, through transitions, and build up of ideas, that it sunk in, in a way that hadn't in the past. *[…]* But she's more aware, it made more sense to her. So it's a start, a huge start. (2)

AV composition provided Elizabeth with an opportunity to work on clarifying her ideas *visually* and to attend to transitions between parts that she could see and hear in the editing software. This visual and aural *doing*, combined with articulating what she was doing and why in conference with Kelly and in her reflection essay, might have been part of how Elizabeth began to more easily recognize and manipulate parts in relation to the whole both in AV spaces and in prose. After working to clarify and create continuity between more obviously defined and recognizable parts in AV composition, Elizabeth was better able to identify and revise the linguistic parts in her prose writing, even when they weren't visually separated as the parts were in the video editing software.

For students like Elizabeth and Logan, who struggled at different times and in varying capacities with reviewing and revising their written work, AV composition as an obviously multidimensional medium encouraged reviewing and facilitated the examination of the parts and the whole in order to revise—even as they considered layered audiences and purposes and oriented and re-oriented to the AV compositional context. Through these enactments, these students took part in *rhetorically-layered doing*, and this *doing* engendered interest and was one step on the way to the development of a more robust meta-awareness about composition. As I illustrate in chapter three, however, meta-awareness is developed through enactments paired with specific articulations, and the data here about Logan and Elizabeth speaks less directly to their articulations.

In part, the lack of data about saying in this chapter is due to the fact that there were not specific enough instructional scaffolds built into the AV unit that might have prompted and guided students to more specific *saying*. Logan began to reflect briefly in the interviews with me as to why she was more apt to review and revise her video work, for example, but her own understandings of her learning in this area as reflected in her comments above remained underdeveloped as this was the only site where Logan began to think about and explore this learning. While I posit that Logan was reviewing and revising more because the multidimensional nature of rhetoric was more obvious to her in an AV composition environment, she herself did not display much evidence of an awareness of the reasons behind her actions. In her reflection essay, for example, she provided a specific description of the revision process she went through with her video, but she did not extend this description into an analysis of her rationale(s) for revision or into exploring any remaining issues with her process. Kelly reported that Elizabeth did talk about what she learned about revision in conference and in her written reflection essay, but this data is not available here as Elizabeth was not an interview participant in this study. What is clear from the data is that AV composition indeed facilitated revision through examination of parts in relation to the whole for Logan and Elizabeth, and this kind of revision is one aspect of *rhetorically-layered doing* that can then be combined with specific *saying* in order to foster interest and support students in their movement toward meta-awareness.

Rhetorically-Layered Doing through AV Composition as Part of Developing Meta-Awareness

The findings in this chapter reveal that AV composition is an apt context in which students can work toward the development of meta-awareness about composition through

enactments and specific articulations, but in particular, as Travon stated, through *actually doing something*—through *rhetorically-layered doing*. Because of its obviously multimodal nature and because students did not have extensive experience with video, AV composition required the students in this study to orient and re-orient themselves to the compositional context and tools through emotions and actions. This orienting process caused students to become interested in their work as it pushed them to look for and use alternate strategies or techniques and to pay attention to processes that had become naturalized. All six students in this study developed a layered understanding of real and imagined audiences in and beyond the classroom for the AV composition, and they then made compositional choices based on this complex conception of audience, which in turn engendered motivation. Some students turned to revision in order to improve their work, and when they did so, AV composition highlighted the multidimensional nature of rhetoric and allowed students to more easily recognize, examine, and revise the parts of their work in relation to the whole. These actions reveal a process of *rhetorically-layered doing* consisting of orienting and re-orienting, considering multiple audiences and purposes, and revision through examination of parts and whole that overlapped as each aspect fed off another as students enacted AV composition. This *doing* was most useful for the development of meta-awareness about composition because it was *interested* in the Deweyan sense and because it had at its heart composition that was meaningful and important to authors and audiences.

As much of the data in this chapter also indicates, *rhetorically-layered doing* alone does not guarantee awareness. Instead, these findings emphasize the need to pair interested *rhetorically-layered doing* through AV composition with instruction that will highlight multiple aspects of meta-awareness (i.e. process, techniques, rhetorical situation, and

similarities and differences across mode and media, for example) and encourage students to *say* in specific ways along with rhetorically-layered enactments. The design and implementation of such instruction, however, is not a simple or straight forward task, especially because movement toward meta-awareness demands that students participate in a messy, complicated, and unpredictable process of learning. In the next chapter, I explore the complex endeavor of supporting movement toward meta-awareness with instruction.

Chapter 6: Supporting Meta-Awareness via Messy Problem-Exploring

Angie

"Tell me more about the final assessments that you were finishing up over break for the video," I ask Angie, sitting with her three weeks into the new term. "How did assessing them go?"

I ask this question because the last time we talked, Angie hadn't yet assigned grades or provided feedback on her students' work. "I mean..." Angie responds, smiling and chuckling a little. "That was one thing I felt like I wish I had done a better job with. It was hard to assess them. I think they all ended up getting pretty high grades, and that's partly because of the criteria that I developed." She tells me about her criteria in more detail: "my basic criteria was like *is your message clear?* And they were all clear, pretty much. They just weren't very—I mean I actually—now that I'm thinking about it, they just weren't very good, is what I was going to say. They weren't very original or aesthetically pleasing."

I notice that Angie approached the assessment of students' learning through examining the videos themselves as finished products. And as such, the videos weren't that impressive. "So…" she concludes, shaking her head and sighing, "yeah. I don't know about that. It was harder with the videos."

As I listen to Angie reflect, I am reminded of my struggles with the assessment of new media composition in my own classroom. When students compose with new media, they often use tools and technologies that they've never used before, just as Angie's students had to do when composing their videos, and the products are at times underwhelming. But the products themselves aren't the place where meta-awareness about composition can be observed, or where the knowledge that students gained through exploring problems is revealed. Even so, instructors like myself and like Angie often turn first to products when offering feedback, assessing learning, and assigning grades.

Angie moves the conversation on, and I make a note to think more about assessment, knowing that Angie's struggles indicate a need for grappling further with what we're assessing and how we're assessing it through AV composition in the writing classroom.

***

Bump Halbritter suggests that writing instructors design courses that lead students

through "well-chosen, learning-goal-directed problems" (*Mics* 56). The student experience in

such a course is much like participating in an obstacle course, he states, where a runner must

negotiate and surpass unfamiliar tasks such as climbing a rope ladder, scaling a wall, and

running through rubber tires. Just as the successful obstacle course runner usually emerges

from the race covered in dirt and mud, so should students emerge from such a writing course

"most messy," splattered in the mud they have kicked up as they have faced various new

composing tasks but also taking with them "the knowledge they have gained by encountering

and surpassing (not mastering, necessarily) a series of problems designed to both test and train

their developing strengths and endurance" (Halbritter, *Mics* 57). This knowledge that

students emerge with after messily negotiating unfamiliar writing problems often involves

movement toward the development of meta-awareness about composition as students *do* and

say, exploring problems and kicking up dirt along the way. In this chapter, I use narratives

from Angie and Kelly, the two writing instructors whose classrooms were the main research

sites for this study, to illuminate the complexity of designing and implementing instruction

that seeks to foster the development of meta-awareness about composition, an awareness that

involves problem-exploring and is thus mud-splattered and messy, as Halbritter suggests.

Angie's and Kelly's accounts of the ways they assessed student learning during the AV unit

indicate a need for instruction and assessments that are sensitive to the messiness involved in

problem-exploring as part of developing meta-awareness about composition.

Problem-exploring was a large part of the experiences of students in this study during

the AV unit and a kind of *saying* that indicated movement toward the development of meta-

awareness, as recounted in chapters three and four. All six students, for example, encountered

and negotiated roadblocks related to composition process, organization, clarity of purpose,

techniques, or rhetorical situation as they composed their videos, and each made decisions and

participated in actions to address those roadblocks. Some students, such as Logan and

Lauren, further explored problems through what they *said*, as well—in class, in interview

with me, or in a reflection essay. Elizabeth Wardle describes problem-exploring not only as an action or articulation performed by individuals such as the students in this study, but as a disposition toward learning that is inhabited by both individuals and fields, where a learner or system is inclined toward "curiosity, reflection, consideration of multiple possibilities, a willingness to engage in a recursive process of trial and error, and toward a recognition that more than one solution can 'work'" ("Creative Repurposing"). Problem-exploring dispositions, Wardle argues, are necessary for the kind of "expansive learning" that might involve the repurposing of writing-related knowledge. A problem-exploring disposition, or its opposite, an answer-getting disposition, she states, can be fostered by fields and cultures such as education or writing studies and their interactions with the dispositions of individuals. Angie's and Kelly's narratives of how they assessed their students' work further illustrate Wardle's point: students' movement toward meta-awareness via problem-exploring (and thus toward problem-exploring dispositions) and the instructors' interpretations of this movement was influenced by student actions and articulations, but also by context, instruction, values, and fields.

Wardle suggests, like Halbritter, that the kind of problem-exploring that Angie and Kelly refer to in the excerpts below is not a tidy enterprise. She explains, "problem-exploring is messy and unpredictable, while answer-seeking maps onto our desires for efficiency and quantifiable predictability" ("Creative Repurposing"). Here Wardle refers to problem-exploring as *messy*, the same term Halbritter uses to describe learners when they participate in obstacle-course-like writing courses. Messy problems, for Wardle, are "ill-structured" in that they "do not have certain or specific answers," much like rhetorical problems that writers encounter beyond the classroom ("Creative Repurposing"). Problem-exploring is also

unpredictable, Wardle points out, and does not fit within a neat, foreseeable timeline, but occurs at different rates and in various ways for learners. Decades ago, David Bartholomae alluded to a similar process of messy problem-exploring with prose writing, suggesting that students should push boundaries by writing hard-to-control sentences and "muddier and more confusing prose" as they learn to enter new academic discourse communities (550). Halbritter extends such boundary-pushing with prose to composition in multiple media, stating that today's problem-exploring should involve developing multiliteracies and trying new and perhaps uncomfortable approaches and techniques with a variety of tools: "*getting messy* means taking functional literacy and using it to inform critical and rhetorical literacy, and vice versa. Getting messy means taking *a* process and making it *your* process" (*Mics* 55). As both Bartholomae and Halbritter indicate, pushing boundaries and developing new literacies sometimes results in the creation of "successful" products that are aesthetically pleasing and effective for audiences, and at other times, it doesn't. Students learn, however, even when they write "muddy" prose or compose "muddy" products, by "meeting with success and with disappointment, by encountering problems, and by allowing those problems to lead to getting messy" (Halbritter, *Mics* 56), reflecting as they go on the muddiness.

Angie's and Kelly's assessments of student learning through the AV unit, presented in this chapter, point to the complexity of designing and implementing instruction that supports students in the development of meta-awareness via muddy, messy, unpredictable problem-exploring. Their interpretations of what their students learned illustrate that problem-exploring (and thus the development of meta-awareness) is comprised of a combination of Wardle's, Bartholomae's, and Halbritter's take on *messiness*: problem-exploring involves facing a rhetorical problem that does not have a pre-identified answer and grappling toward

one possible solution through experimenting, questioning, thinking rhetorically, mimicking, pushing boundaries, trying unfamiliar techniques, using new tools, feeling uncomfortable, and composing a product that may or may not be judged as successful at the close of the assignment. Angie's and Kelly's perspectives on looking for and assessing such a messy process of problem-exploring reveal the intricacies of designing and implementing writing instruction that seeks to support students in moving toward problem-exploring and thus the development of a more robust meta-awareness about composition. Even so, their narratives also suggest the *need* for such instruction and assessment practices that take into account and value the messiness of exploring problems.

Angie and Kelly demonstrated that they valued both actions and articulations that indicated problem-exploring from their students; that is, while not referring to *meta-awareness* by name, they both were searching for evidence of its development as they looked for their students to *do* and *say* through problem-exploring. Their formal assessment practices, however, did not consistently account for the messiness of moving toward problem-exploring and a robust meta-awareness. Even as I provide some critique of Angie's and Kelly's assessment practices, however, I want to stress that these instructors care deeply about students and their needs and have a desire to examine and refine their own pedagogies to better support students in their growth as writers. Through participating in this study, both Angie and Kelly took the brave step of placing a brand new pedagogical strategy into their classrooms: they adopted a unit into their curriculum that they themselves did not even create, let me observe and record the entire process, and gave me permission to use their real names as I analyzed what occurred. Even more impressive, Angie and Kelly also allowed me to observe, record, and analyze their processes of reflective practice, and I got to see and

comment on how they developed their own awareness as instructors through reflection in the interviews.

Angie: Starting to See and Value Messy Problem-Exploring

When I interviewed Angie after the AV unit, I asked her several questions about where she saw evidence of learning from students. She answered by talking about a few students who were able to make effective audio-visual composing choices in their work, but she talked in more detail about students who revealed evidence of grappling with difficult compositional problems; that is, while she didn't use the terms *meta-awareness* or *problem-exploring* to describe what students learned, she clearly valued when her students showed evidence of movement toward these meta-awareness through problem-exploring, if only in informal ways. First, Angie saw some evidence of student learning through examining AV compositions. One example of this product-based evidence was shown in the case of Serge, a student who composed his own music for his video using Apple's program Garage Band. Angie described the success of Serge's choices with the music: "he did such a good job tailoring changes in the song to changes in the parts of the video. I was really impressed with it" (3). While Angie could see in the product that Serge had aligned his music with sections of the video and infer that the choice worked well to forward his message, she could not provide any evidence of *how* or *why* Serge made that choice. She stated,

> I don't know why he decided to do it. I don't know if it was that he wanted it to be copyright clean. I think it was more that he just thought that was cool. I don't know. I think he might've discovered—I don't think he had done that before, like with

Garage Band. I think he was playing around and realized he could do that and just did

it.   (3)

Because Angie did not ask Serge to specifically articulate a rationale for his choices, she had

to guess about Serge's awareness or if he made that choice in order to address a problem (or

not): she used the phrase "I don't know" three times as she thought about his potential

motivations. Collecting and commenting on Serge's video allowed Angie to provide

feedback on the product, but she could not comment on how he might have been grappling

with a problem through the choice or on the development of his meta-awareness or because

these aspects of his potential learning were not visible in the product.

Angie could not comment on or assess Serge's actions that might have related to

problem-exploring because she did not have access to any of his articulations that might have

revealed if a messy process of learning was occurring. Other students, however, made

comments during one-on-one conferences in response to Angie's feedback on their work that

demonstrated that they were thinking through problems and understanding rationales behind

the need to revise. Angie recalled that she knew students were confronting problems and

understanding rationales for revision in "those moments when I felt like we were talking, and

they just understood it more. They just bought into what I was saying" (2). Angie gave few

specific examples of what "understanding it more" looked or sounded like, though. Instead,

she seemed to rely mostly on a felt sense that learning was occurring or that students were

problem-exploring.

One notable occurrence that could demonstrate problem-exploring more concretely

was when students engaged Angie in dialogue about the meaning of their videos. Angie

remembered that during the conferences for the AV unit, "there was a lot more between them

and me, arguing" about her interpretations of their work, and this didn't occur as often with written papers (2). Angie didn't completely understand the reason behind the greater amount of arguing, but she mused, "I don't know if that was because they were more invested in the video. I think maybe they were, because I gave them more freedom with the video. They could compose about whatever they wanted" (2). Investment in topics that mattered to students that were addressed to layered conceptions of audience may have led to the increased amount of arguing, where students began to confront problems by thinking through differing interpretations and articulating rationales behind their choices. Angie noticed and valued the arguing, even if she didn't fully understand why it was occurring: "it was interesting to me. And I, in a way, I appreciated it, because I felt that it meant that they were really taking ownership of their composition" (2). Thus Angie valued what students said about their work and the movement toward problem-exploring that was evident as they provided rationales for their rhetorical decisions, but her assessment of these articulations was informal and not built into her formal assessment practices for the AV unit.

Angie did recount one specific exchange with a student, Abhi, that further illustrated how and why she was coming to value students' articulations about their work as evidence of problem-exploring, even if not in fully conscious or formalized ways. Abhi's AV composition was about how rap music moves beyond stereotypes of violence through storytelling. In one sequence in his draft, however, Abhi placed song lyrics about gun violence on the screen. In conference, Angie suggested that he use other lyrics because the chosen lyrics seemingly contradicted his anti-violence argument, and she was worried that Abhi "was just sort of picking a song he liked, and he wasn't really thinking about the message that was coming across. But that wasn't the case" (2). Angie knew with certainty

that Abhi wasn't using the song lyrics without much thought because he defended his

decision, writing her an email after their one-on-one meeting that explained his rationale for

using those particular lyrics even though they included violent references. Angie recounted

why she felt that the email was an important part of Abhi's learning process:

> I felt like it *[writing the email]* made him really think about it. Seeing my not buying
>
> into it, or inability to see what he meant, and having to explain it. I still don't really
>
> agree with him, but I still feel like it was good for him in terms of thinking about what
>
> he was doing and trying to articulate what he was doing. (2)

To Angie, Abhi's articulations in the email provided concrete evidence that he was grappling

with the problem of an audience misinterpreting or missing his argument, and in response he

developed a rationale for his choice and put this rationale into words in the email, explaining

what he did and why. In this case, Abhi's problem-exploring was evident through what he

said in the email, and Angie valued these articulations informally. Her formal assessment

practices for the AV unit, however, were still focused on evaluating Abhi's AV composition

as a finished product, and she gave no official feedback to him on the articulations that he

exhibited in the email or elsewhere.

Halbritter suggests that for AV composition, discovery itself becomes a deliverable,

and a text represents intellectual growth not because of what is finished but because of what is

started (*Mics* 63-5); "what is started" includes getting messy with problem-exploring in order

to make strides toward developing meta-awareness about composition. Thus far, Angie's

overall narrative reveals that she was working her way toward valuing this kind of discovery

as a deliverable, and she had begun to articulate this at times when talking about students such

as Abhi who demonstrated problem-exploring and movement toward meta-awareness through

articulations. That Angie valued problem-exploring became most clear when she discussed Vivian and her work. Of all the students in the class, Angie talked the most about Vivian, seeing much evidence of Vivian's learning throughout the AV unit and the course as a whole.

Looking back on Vivian's actions during assignments, the products she composed, and the progression of conversations with Vivian across the course, Angie suggested that Vivian had become a much stronger writer by the course's close. Angie worked one-on-one with Vivian a lot because Vivian came regularly to office hours. Angie remembered, "one thing she really struggled with was organization, and organization to the point that it made it unclear what she was trying to say. She would often seem to be contradicting herself, or transitions were just not there or not making sense" (2). Vivian came to office hours not wanting to explore these problems with her work, but instead displaying Wardle's answer-getting disposition and looking for a formula. Angie recounted,

> I would tell her something, and she would come up with something right away, and try to fix the problem. And I always wanted—I never actually said this to her, but I always wanted to say, *Vivian, just think about it for a minute.* You know? *Just think about it. You can't have the answer right now*. (2)

Angie suggested that at the beginning of the term, Vivian was quick to try and "fix" issues, and she did not often pause to develop questions, explore problems, work through issues, or articulate rationales behind her actions. To Angie, this was a negative aspect of Vivian's working style, and she wanted her to slow down and to think—to explore the problem instead of trying to find an immediate answer. Angie remembered that in their meetings about her prose, Vivian

was very assertive and very up front about *what do I need to do? What should I do?*

What should I do? And I would try to get her to realize what she should do. I try not

to tell them, *well do this. Put this sentence here.* You know what I mean? But I have

to admit that at times it got to that level with her. (2)

Vivian was thus able to circumvent the hard, confusing work of exploring problems with

more than one answer when Angie gave in to her pleas for direction, and Angie knew that her

prescriptive advice wasn't the most helpful for Vivian's learning.

During the AV composition, Angie reported that Vivian did a better job with

exploring problems, using Angie as a collaborative resource (not just looking to her for "the

answers"), and revising her work on her own, as shown when Vivian took her draft from an

unclear satire to a more nuanced commentary on the difficulties of being an only child. Angie

commented, "she did a really good job with revision *[…]* And there were some things that she

was reluctant to let go of and did stay in. But she very effectively wove those into a new

structure that worked so much better" (2). Angie did not consider the revisions themselves—

Vivian's *doing*—the most important part of Vivian's learning through the AV unit. Most

valuable to Angie was instead that Vivian turned away from answer-getting toward problem-

exploring and made her own decisions as she considered how to revise:

I think I saw it start to click in our last meeting when I was making some suggestions

to her about what she could do. And she was like *oh yeah, and then I could do this*.

So she was able to give it back to me in a way that I felt like was the most successful

that I had seen thus far. Then, even produce—I was really happy that I was surprised

about how good it was. *[…]* I felt like with the video, I did give her guidance, but I felt

like with that she really did take it a step further. (3)

Angie valued Vivian's ability to generate ideas for her own work that didn't just blindly follow directions but further developed Angie's suggestions, and Vivian's articulations in conference with Angie revealed her movement toward problem-exploring, which she then further confirmed by eliminating the satirical elements and incorporating interviews to produce a surprisingly effective revised version.

One reason that AV composition better facilitated movement toward problem-exploring for Vivian may have been because her actions were *rhetorically-layered*; that is, Vivian was motivated to compose and revise about a topic that mattered to her and that she could see had relevance for and beyond the assignment itself. Angie mentioned that Vivian's video topic, disproving stereotypes about only children, was something that was important to Vivian because it had personal relevance: "the topic she chose was about something personal *[…]* I mean the only child thing, I know that was true, right? It was really true about her life" (3). Thus Vivian's AV composition allowed her to find a project worth revising and worth putting time into, and she was then willing to move between *rhetorically-layered doing* and specific *saying,* imagining and enacting revision options on her own and exploring and solving problems that arose along the way. This messy, recursive movement between *doing* and *saying* as she explored problems and moved toward developing meta-awareness was what Angie valued in Vivian's AV composition process that she hadn't observed before with Vivian's papers.

Angie: Thinking through Assessment for Messy Problem-Exploring

While Angie's conversations with me during the interviews illustrated that she looked for and valued problem-exploring like she saw with Abhi and Vivian, the fact that Angie's

formal assessment practices didn't explicitly take problem-exploring into account reveals the complexity of teaching for and assessing such a messy, unpredictable process. The findings from chapters four and five suggest that reflection acts themselves, when paired with *rhetorically-layered doing*, help students in the development of meta-awareness about composition if prompts encourage students to cast backward and give specific descriptions, explore problems and provide rationales for choices, and look forward to the future. Reflection is then an additional learning opportunity for students as they use the composing to further explore problems and articulate learning as well as a site where an instructor might see and assess evidence of problem-exploring and movement toward meta-awareness. The AV unit contained these kinds of reflective components, including several goal setting and revising activities, informal reflective writing tasks, and a formal written reflection essay at the unit's close. Angie chose to use the goal setting activities with her students, but she eliminated the informal reflective writing activities and did not assign the final reflection essay, instead creating her own rubric for the AV compositions.

When I asked Angie if the goal setting and revising activities were useful for students or for her in looking for evidence of student learning, she replied that she didn't think they were, commenting on how students used terms such as *juxtaposition* or *musical rhetoric* to describe their work: "in some of their goals they mentioned it *[AV terminology]*, not always correctly. *[…]* But there was a fair amount, perhaps even a good amount of incorrect usage of the terms. Or just overly general usage of it" (2). This incorrect and general usage of AV terminology contributed to Angie's view that having students write out goals and using them as part of her assessment was "not really that helpful," because the goals, even when revised in the middle of the AV unit, "were just too broad, you know. It would be like, for the

rhetorical literacies, it would be something like *I want to make a movie that inspires people*"
(2). Angie described feeling annoyed that she had to take such unspecific goal statements into
account as part of her formal assessments for the AV compositions because the articulations
they offered were not specific or refined, and they offered no evidence of grappling with
problem-exploring or other processes that might contribute to developing meta-awareness.
Thus Angie was not sure of the value of using goal setting and revising as a learning or
assessment tool, stating, "I'm not sure I would do the goal setting again. I don't know.
Because I did write them a grading criteria at the end, and I kind of got into it. *[…]* I have to
think about that some more" (2). Angie looked instead to products for evidence of learning, a
kind of evaluation she was used to from her experiences giving feedback on prose writing and
that has been a long-standing pedagogical approach for the teaching of writing. Angie's
method of using criteria-based product evaluation, however, did not provide a space where
students could further explore problems or where Angie could see and assess problem-
exploring.

Designing instruction and assessments that do provide such a space is a complicated
and difficult endeavor, as Angie's and her students' experiences with goal setting reveal.
While I included the goal setting activities in the AV unit as one site where students might
articulate and work through AV composing knowledge, many of Angie's students had never
made a video before and perhaps could not yet envision or talk about specific possibilities for
their compositions when they wrote initial goals. The incorrect usage of audio-visual
composing terminologies could reveal students grappling with if and how to use unfamiliar
techniques and could signal the beginnings of an emerging metalanguage, not always correct
when first employed. Overly vague goal statements, as well, could represent exploratory,

emergent *saying* that could become more specific or developed with prompting as students learned more about AV techniques and how they work. Clearly, looking ahead to immediate, unfamiliar composing tasks and articulating specific goals, especially when composing decisions are yet to be enacted, is a complex endeavor, and students may need even more instructional guidance than what was built into the AV unit to be able to use such a space to explore problems and move toward meta-awareness. This guidance might include modeling, extensive time, and multiple opportunities to think through goals and problems, articulate what has happened and might occur, try out metalanguage, and revise and rethink.

While Angie remained unsure of the value of the goal setting activities, she regretted not including a formal reflection essay in the AV unit. When asked to summarize the role, if any, of the AV unit in students' overall learning in the class, Angie mentioned how it was difficult for her to say what her students learned because she didn't have them reflect after the AV assignment was finished: "I think I would have much better answers to your questions about what they learned if I had them spend more time doing just a reflective essay, like *what was this like? What was the experience like for you? How was it the same or different from writing a paper?*" (2). When I asked her if she thought Vivian was aware of her improvements in organization that became most evident during the AV unit, Angie didn't have enough information to give a definitive answer:

> I don't know because the video was the last thing. I didn't even talk to her. I didn't even talk to any of them after their video. I don't really know. I would be curious. I would be really curious to hear what they—that was one thing I regret about the class is that I didn't really get a chance. I didn't get to do the reflective stuff, and I really would've liked to hear what they thought about it. (3)

Angie viewed reflection primarily as a tool that an instructor can use to observe already-completed learning, to "hear what students thought" about an assignment, and she regretted omitting the reflection essay not because students missed out on a learning opportunity, but because she as an instructor missed out on the opportunity to hear them report on their learning.

Angie expressed a similar view of reflection as "checking in" with students in her first interview, where she discussed using required reflection and electronic portfolio assignments when teaching a preparatory writing course. She described the kind of "informal" reflection she used: "I had them write *what did you feel like you did well? What would you have done differently? What was hard? What was easy? What did you learn, you know, about yourself, about your process?*" (1). She noted that assigning this kind of reflection helped her to get "a sense of where the students really are with their writing and what they feel like they need to work on, and what they feel like they're doing well. So it just helps me decide what to teach" (1). She wasn't as sure, though, how these reflective assignments were helping students: "I'm not sure if I've really seen the fruits of it yet, exactly, in my students" (1). Angie's ambivalent stance toward reflection, her view that it was a "check-in" tool, and the limited time at the end of a busy semester may have all combined to influence her decision to omit the reflection essay assignment from the AV unit. As she realized, though, students might have benefitted from more opportunities to explore the problems that they encountered when they composed their videos, and she could have used another site where this problem-exploring may have been visible. Many students might need more specific and directed prompts in order to begin to use the reflective essay space in this way.

Through using the interview questions as a kind of spoken reflection essay and a part of her own reflective practice, Angie did reveal that she was thinking through how she might redesign and re-implement her AV instruction in the future in order to give students more time to make connections and explore problems. For example, she stated, "now that I'm talking about it *[the AV unit]*, I wish maybe I had done it in the middle of the semester. It would be interesting, these questions are making me realize, it would be really interesting to do the video and then have a writing assignment after that" (3). These comments suggest that Angie wanted to adjust her instruction to give students more opportunities to "get messy," to switch back and forth between AV composition and prose writing, to explore similarities and differences between the two, and to further investigate the problems that might arise. Moving the AV unit to the center of the curriculum was one way she could envision that might open such a learning space.

Overall, Angie's comments about the student learning that she was and wasn't able to observe through the AV unit and her struggles with assessing that learning through goal statements and grading criteria suggest the complex nature of the development of writing instruction to support students in moving toward messy problem-exploring and the development of meta-awareness. However difficult, grappling with how to design such instruction is essential when problem-exploring and the messiness of composing with unfamiliar technologies and strategies is part of the writing curriculum, like it was with the AV unit. Angie's narrative indicates that instructional tools such as goal setting activities, grading criteria, and reflection essays could be part of a problem-exploring, messy pedagogy for developing meta-awareness, but that when used, these tools must be carefully and strategically designed and implemented with learning goals in mind.

Kelly: Valuing Messy Problem-Exploring

The messy, unpredictable process of problem-exploring was a conspicuous aspect of how Kelly talked about her pedagogy and her goals for students at the outset of her course. She used reflection in her courses before the semester she participated in this study and had already built much reflection into the first-year writing course in which she embedded the AV unit, asking her students to write "a lot of self reflection about all the work that they do. The thinking that they do. Not just in terms of the essays and the content that they're reading, but also the decisions and choices that they make, rhetorical strategies" (1). Such reflection activities encouraged students to move beyond writing for a grade to addressing the problem of how to become a better writer.

The AV unit and the reflection activities built into its structure were in some ways a natural extension of the reflection that Kelly already included in her course. Kelly chose to use the goal setting activities, the informal reflection exercises, and the reflection essay, and she looked for students

> to have these kinds of goals that were very specific in the model that we used. And they had to write about that and reflect on it. If they didn't achieve it in the video, they had to talk about what were the problems. And to me, that took precedence over whether they actually achieved it or not. If they could recognize the problem and the difficulty and talk about it. (2)

Kelly wanted students to look forward as they began, and also to look backward after composing and explore problems that arose. So even when students did not produce a fully-realized or professional-grade product, she attached importance to evidence of problem-exploring through specific kinds of *saying* in the reflection essay.

Reflection essays were also a place where Kelly talked about observing students using specific analytical language from the course, language that indicated a movement toward growth as a writer. Even when students were using new terminologies to talk about their writing imprecisely, Kelly saw those imperfect articulations as evidence that students were exploring problems and trying out new ways of expression. For example, Kelly reported that at the end of the course, Lauren was

> still trying to work out the language. She was probably one of my students who really
>
> embraced Bartholomae[1] and thinking about writing and the language, and it invites
>
> you to create this discourse. And she wasn't always doing it effectively. It was often
>
> awkward. But I could see her definitely trying to make it work. (2)

Kelly saw in Lauren's novice use of terminologies and new writing techniques the messiness of problem-exploring that Bartholomae, Halbritter, and Wardle point to and think is useful for knowledge transfer. In contrast to Angie, who struggled with seeing value in students' incorrect usages of terms, Kelly recognized evidence of pushing boundaries and trying new techniques as students such as Lauren attempted to add to and work through their writing knowledge, emerging a bit mud-splattered.

Reflection was also a site where Kelly looked for students to make connections between AV composition and their writing in the rest of the course, to "connect the dots" between the video and all that came before. She recounted explicitly talking with students about this aspect of their reflection essays: "we talked about the whole process of evaluation, and the process of their reflection and writing about it, and making connections between the project and writing prose and writing academically. And that's what I was looking to see,

---

[1] Kelly is referring to David Bartholomae's essay "Inventing the University," which she read and discussed with students near the beginning of the course. The essay points out that students in the university must appropriate specialized discourse, take on roles of privilege, and establish authority when they compose.

that's what I would be evaluating" (2). But Kelly reported that only a few of her students did

so successfully:

> I would say maybe ten percent of the group were able to connect the dots consistently.
>
> Some people got it after much reflection, like after the fact, or after class, or when they
>
> wrote their final reflection for the class. At least they were articulating that. Now,
>
> whether or not that continues outside of this class, it would be interesting.   (3)

Kelly placed value on articulations that made connections between modes and genres, but she

was also looking for the articulations to be consistently paired with actions—for students to

explore a problem in words and then enact a change. Because the course was finished after

the AV unit came to a close, though, she could only hope that the claims students made about

their writing would indeed be realized when they composed after the course.

Kelly thus looked for evidence of messy problem-solving throughout the AV unit in

the students' goal statements and reflection essays. She also looked for problem-exploring

during class activities such as the multimedia box lesson, where students placed three items

inside a digital square or "frame," juxtaposing them to create a message.[2] Students were

asked to create their own box in class on their topic using an online platform, and the boxes

were required to contain, at a minimum, one image, one piece of written text that the

composer did not originally create, and one sound. Kelly's students were very quiet as they

began this activity, working at computers as they put their boxes together, speaking to each

other in low voices. Some clicked around the online programs and figured out how to create

an account or import materials; others used Google to search for images or quotations relating

to their topic. Logan, for example, searched for and placed a quote by Benjamin Franklin into

her multimedia box and changed the font several times while she moved the square around the

---

[2] For a copy of the multimedia box assignment, see Appendix M.

screen. Travon adjusted the background color of his box, then looked through the variety of frames that were available for him to use around a picture and chose one. Another student, Lydia, asked classmate Hallie how to import a music file into her box; Hallie responded by explaining the process of emailing herself a song from her phone. Yet another student asked Kelly a question about searching for material that wasn't under copyright (Class Observation, November 27, 2012).

This lesson presented students with an immediate problem to solve: creating a box with a cohesive message, and it enabled students to engage with *doing* to explore and work toward solving the problem. As they composed, students worked through functional questions individually and collaboratively as they designed and juxtaposed audio-visual materials to create a message. They experimented with various audio-visual parts that, when joined, began to create a whole. When asked what she thought was occurring as students put their boxes together, Kelly reported,

> I think they were juxtaposing and problem-solving, and then looking at w*hat's the*
> *effect of this?* And asking the kinds of questions that I often ask: *[…] is it effective?*
> *And where does it fall apart? […]* And for these three little images if you will, or
> even a blank space with an image and then something else, they could see how they
> were working together. (2)

Kelly extrapolated that students were problem-exploring and problem-solving through questioning. For this activity, the problem was one of metaphor: how three very different media objects might connect or be considered similar, working together to argue one cohesive message. During the activity, then, the students were testing, trying, and thinking through;

they were *doing* in service of a purpose—that of solving the problem, and this *doing* was visible as Kelly walked around the room.

   This lesson also encouraged students to move from *doing* to *saying* as they explored problems, as after students composed their multimedia boxes, they discussed one student's work in detail as a class and then rotated around the room, sat at others' computer stations, interacted with their classmates' work, and made written notes about what they saw. Then Kelly instructed students to write informally for a few minutes at the end of the class session in response to questions which asked them to explain how and why they selected materials, how they responded to others' work, what they saw as effective, and what they might take from the activity and apply to the composition of their video draft.[3] These prompts asked students to *say* in specific ways: to provide a detailed description and a rationale for their choices and to look forward to a future composing situation. Students took part in the different aspects of the lesson in different, unpredictable ways: some, like Logan, continued composing their own multimedia boxes well into the full-class discussion and the time allotted for note-taking—they wanted more time and more experience with *doing*. Others, like Travon, finished composing their boxes fairly quickly and spent much more time looking at and commenting on others' work.

   As the lesson concluded, several students revealed that they had experienced an "aha" moment. Kelly recalled, "the multimedia box was really—it was messy. It was chaotic. But by the end of that session, they're all like, *I get what I need to do now*. And I even had a couple people just kind of yell out, *I know what my topic's supposed to be now!*" (2). Thus the multimedia box lesson allowed Kelly's students to "get messy" exploring problems through *doing* and *saying*—using techniques, thinking through ideas, trying new approaches,

---

[3] For a copy of the "observe and analyze wheel" note taking prompt and the reflection prompt, see Appendix N.

and talking about their topics and about AV composition—and in doing so, students could "see possibilities for creating. They begin to understand that you create the theme. You don't actually find it buried underneath your writing. You're actually creating it. Becoming more sensitive to word choice, sound, image" (2). Getting a little bit of experience with audio-visual possibilities available to them and clumsily testing out new ways of composing caused some students to leave the activity with a *project*, motivated to continue working, exploring, and composing.

Kelly's accounts of what happened during the multimedia box lesson reveal that together, *doing* for a motivating purpose—*rhetorically-layered doing*—and specific kinds of *saying* can encourage the kind of messy problem-exploring that Wardle advocates ("Creative Repurposing"). Kelly looked for evidence of such problem-exploring when she informally assessed learning through this lesson, commenting that students were "really staring, and when they talked, they talked among themselves. They were problem-solving. And I thought, *I think this is working*" (2). For Kelly, however, allowing this movement toward problem-solving and away from answer-getting required an adjustment of her instruction as usual:

> I tend to be very hands on and very controlling. And I'm learning. This challenged me to let go just enough to let them come up with questions then. And just be present and to also be willing to not always have an answer, and be comfortable with that, so that I can respond in a way that we can get at an answer. (2)

Kelly was thus observing how *rhetorically-layered doing* combined with specific kinds of *saying* might lead away from answer-getting and toward problem-exploring for some of her students.

Problem-exploring was also evident to Kelly as she looked to student products and what they said about those products. In particular, she discussed Meghan, one student who learned to use *and* talk about various techniques and analytical concepts, as shown through her literacy narrative and AV composition. Kelly remembered that Meghan began the course revealing tendencies for answer-getting: "it took a while for her to break away from *ok, what is it that you want me to do? And I've filled in all the blanks. Why am I not getting an A?*" (2). Kelly saw evidence that Meghan had indeed moved away from looking for answers based on how her work changed over time. All of Kelly's students had the opportunity to revise the first assignment, the literacy narrative, at the end of the term. In Meghan's revised paper, Kelly "saw much more, the detailed language, the development of personal anecdote, and then *juxtaposition*, or we call it *contrast*, right, or comparison of another idea to bring out the other points of view" (2). By the end of the term, then, Meghan demonstrated control over these and other compositional techniques in her prose writing, and she also showed a willingness and a capability to improve her work through revision as she took the option to rework and resubmit her literacy narrative.

Kelly reported that Meghan showed control over compositional techniques as well with her AV composition, a video that compared the Michigan "twin cities" of Benton Harbor and St. Joseph now separated by large economic differences. Kelly judged Meghan's use of *juxtaposition* in her final product:

> there's the school in St. Joseph, the high school. It has a name, it's clean, cut. And
> then you segue to another shot when you're looking at Benton Harbor, and the high
> school doesn't even have a name. It just says *high school*. And then there's a sign,
> and of course it's been tagged with gang graffiti, but it also says "This is a drug free,

weapon free zone." And so that does a lot of work to communicate the different

worlds. So good use of *juxtaposition*, I guess I would say.   (2)

Kelly interpreted that Meghan had learned how to use *juxtaposition* with images and words

through seeing it implemented successfully in the video product, and this was valuable to

Kelly. Additionally, she saw evidence that Meghan was thinking through rhetorical

problems:

> Benton Harbor was turning into *ok, black neighborhood being judged by white girl*
>
> *from St. Joseph.* And she was aware enough to say *this is not the effect I want.* So for
>
> me, that was really successful, because she was really thinking about the material and
>
> her message, and *who is she trying to reach?*   (2)

Kelly did not mention specifics of where Meghan was articulating this rhetorical awareness or

illustrating evidence of this thinking, but she did work with Meghan in her small group

conference and read Meghan's AV reflection essay, where these articulations most likely

occurred.

Additionally, Kelly talked about valuing Meghan's investment in her topic and

willingness to continue inquiring into a problem that she had identified through this

assignment. Kelly explained that the AV composition helped Meghan realize that "something

happened" economically, sociologically, and socially in Benton Harbor and St. Joseph and

that the project "grounded in *[Meghan]* a desire to want to continue exploring that question

for her personally. I don't know where it's going to take her *[…]* for me it was very

rewarding to see that kind of engagement and energy. That it was meaningful for her to do

this project" (2). Kelly's comments indicate that she valued several aspects of Meghan's

work beyond the choices that were evident in the AV composition itself: Meghan's ability to

think and talk about her purpose and audience, and Meghan's investment in continuing to explore the topic and the problems that were brought to her attention.

While Kelly looked for and successfully found some evidence of problem-exploring in reflection essays, in the multimedia box lesson, and through the work of students such as Meghan, with others, the process of identifying and working toward problem-exploring was more complicated. Travon was one such student whose AV composing process was perhaps more noticeably messy than others. At the start of the term and at Kelly's urging, Travon met weekly with Kelly about his reading response analyses, which needed development or even "completely ignored the guideline" (2). Kelly stated that through discussion and revision, Travon made improvements: "he was very responsive. He certainly showed, when he made an effort, that he could construct outlines. He could organize his thoughts through revision" (3). Thus in Kelly's eyes, Travon was showing improvement in his writing through revision, but she explained that Travon stopped meeting with her part-way through the course. While he continued to revise his work on his own, his products did not reveal the improvement that Kelly hoped would continue. In this instance, Kelly looked primarily to Travon's products and what he *did* (or didn't do) to assess his growth as a writer, perhaps because she no longer had access to meeting with Travon and hearing his oral reflections.

Kelly also approached assessing Travon's AV composition in part through looking at what he did (or didn't do). She commented, "I definitely saw the similar kinds of problems with organization and revision that I saw with prose, and the lack of analysis, I saw that showing up in the multimedia" (2). We know from Travon's own accounts that the first draft of his video was long and needed to be reorganized, a task that he took up after his conference. Kelly did recognize how he improved the organization of his AV composition

through revision, stating that "his editing job was much better" by his final draft (3). Even though Travon's work showed evidence of this revision, Kelly was disappointed because he waited until the last minute to do it, coming to his conference without his revised goal statements written out and without guiding questions. In this case, then, Kelly based her assessment of Travon's work not on what was ultimately evident in his AV product, which he eventually revised and improved, but at least in part on other actions such as coming to his conference unprepared and not completing preparatory work in a timely manner.

Travon's reflection essay might have been a place where he could have explored some of the problems that arose for him during the AV composition: his desire to meet the very different needs of several audiences, as revealed in chapter four, or his difficulty in completing the preparatory work for the conference on time. Travon didn't address these issues in his essay, though, which contained a narrative of the steps he took to compose his video, and Kelly saw little evidence of problem-exploring there. Perhaps because she knew that Travon completed some of his work at the last minute, Kelly did not attribute much forethought to Travon's actions and articulations—she thought he was *doing* and *saying* too quickly and simply trying to say the "right" thing instead of genuinely exploring problems. She elaborated, "he'd make millions of claims, but nothing to back it up or substantiate it" (2). Articulating claims and then consistently substantiating them in his product (and all within the assignment timeline), though, was something that Kelly admitted was hard work, work that Travon had "never been asked to do" before this class (2), and in so saying she alluded to the complexity of asking students to participate in the messiness of learning to explore problems through new forms of composition.

Kelly, however, wanted concrete evidence of the kind of in-depth thinking she was looking for—that is, evidence of *problem-solving*, of looking critically at what he did and analyzing it. Travon did not provide this evidence during the most conspicuous opportunity he was given: in the reflection essay, and even when he *did* make effective choices in his product, such as cutting down and reorganizing his draft, his failure to adhere to deadlines and the mismatch between what he said in reflection and what was revealed through looking at his AV composition colored the way Kelly assessed his learning. For both Kelly and Travon, using a one-shot reflection essay at the end of the AV unit as the main venue for demonstration of problem-exploring did not work well. Travon may have needed more opportunities to reflect and more prompting to be encouraged to reflect in more specific ways about problems that occurred, and Kelly may have needed more opportunities and sites to examine Travon's learning.

Even though Kelly expressed disappointment with what she interpreted as Travon's lack of problem-exploring, she also knew that learning is messy, and all students do not learn in the same ways or on the same timeline. For example, she talked about knowing that seeds were planted:

> even with students who are unaccustomed, like when we were talking about Travon *[and others]*, it's like, I still think something sunk in. And with one student, it's just a matter of inexperience, and the learning, maybe it will click in later. *[…]* I'm dealing with students that are still in the middle of it and haven't quite shone. Right? But they're still moving forward. (2)

Travon might have been one such student who was still "in the middle of it" when his writing course came to a close, running the obstacle course caked in mud as he grappled toward

aligning *doing* in new ways with specific kinds of *saying* that represented complex thinking

and problem-exploring. This mismatch between Kelly's expectations for Travon's learning

and what she interpreted through his actions in class, his product, and his reflection essay

again reveal the complex nature of designing instruction and assessment that address and

validate such a messy process of moving toward problem-exploring and meta-awareness. But

students like Travon whose experiences are most noticeably messy need and benefit from the

development of such instruction.

Kelly: Revising her Reflection Prompts

Kelly's interpretations of Travon's experiences illustrate that when confronted with a

unpredictable, messy process of learning like Travon's (and most students', if we're honest),

instructors need assessment practices that acknowledge and honor such an unfinished process

of learning, encourage students to continue the growth that may start but not be completed in

an assignment or a course, and provide more opportunities to develop and demonstrate

problem-exploring. Kelly, like Angie, taught AV composition for the very first time during

the fall of 2012, and in part through reflecting in the interviews for this study, she realized that

changing how she prompted reflection might impact student learning. First, Kelly considered

explicitly asking students to move beyond what she called "exploratory" articulations of their

writing knowledge, expressing a desire for students to move beyond non-specific, over-

generalized *saying*. She explained, "there's a difference between the exploratory

conversation, trying to get at *how is this working, what does it mean*, than to making, say, *this

is what I think it means*, and *this is why*" (3). Kelly wanted students to move beyond

description only to the *why* of composition – to articulating rationales for choices and

exploring problems that might have arisen in the process. She continued to talk about what she might do if given more time with students like Logan, who stated in a reflection that "the video made me reflect more." She might encourage Logan to extend her reflections, for example, using prompts such as "*now let's write about how the video made you reflect more. What are some things that happened for you?*" (3). Kelly's hypothetical prompting as she described it here involved directly guiding Logan to reflect more specifically about the *what* and the *how* of composition with concrete details. She added that this kind of specific reflection is "moving into self-reflection, and getting them to be conscious about what they're saying" (3). Such a consciousness could be demonstrated through providing description of process and product, giving rationales for choices, and being specific about what problems occurred and how they were addressed (or not), for example.

A second change that Kelly talked about wanting to make was looking for ways to give students more opportunities to *say* and *do* in combination. She noticed that the location of the AV unit as the last assignment at the end of the course was not helping students to actually apply what they claimed to learn:

> many of the students claimed *yes*, they learned a ton from this, and they definitely got
> it, that they're going to have to—the things that they need to do could apply to prose.
> But we didn't have that opportunity so much to execute that or practice it, at the end,
> because it's the end of the term, and we're all dying.   (3)

 Kelly realized that because she valued *saying* and *doing* together, she wanted to provide more explicit opportunities for students to apply and enact their problem-solving across media and across various assignments, and this meant that placing the AV unit as the last assignment in the curriculum was not the best option.

Kelly's challenges with Travon also illuminate once again the importance of reflective practice for teachers of writing, especially teachers who are enacting new pedagogies. Kelly benefitted and will continue to benefit, just as students do, from *doing* paired with *saying*. Kelly's articulations here reveal evidence of her own problem-exploring as she thought through ways to revise her reflection essay prompt for next time. It is this process of *doing* and *saying* that will enable her to further develop and refine her own learning that was started through this study, and it is a process that Kelly is highly aware of, a process she described as "very useful. I'm still writing about its usefulness. It kind of feels very—I've got it all kind of messed up" (3), just like some of her students' processes. But she's writing, reflecting, pushing boundaries, trying new techniques, and re-doing. It may be messy, but like her colleague Angie, and like Abhi, Vivian, Meghan, and Travon, she's moving forward.

Conclusion

As I have demonstrated in this chapter, Angie's and Kelly's accounts about what their students learned through the AV unit emphasize two important lessons for those using AV composition to encourage movement toward problem-exploring and the development of meta-awareness about composition. First, because problem-exploring that leads to meta-awareness is *messy*, developing writing instruction that takes that messiness into account is complicated and messy in itself. Second, even though such instruction is complex and messy in nature, writing instructors, researchers, and students in writing classes are in need of instruction and assessments that take into account the messy process of problem-exploring which is sometimes ongoing and unfinished when an assignment or a course comes to a close. Angie and Kelly also give insight into their own processes of learning to teach AV composition for

the first time, processes that mirror student learning in the use of *doing* and *specific saying* in

a recursive process. Like their students, both instructors "got messy" as they learned,

enacting lessons and talking about what occurred iteratively.

Chapter 7: Implications for Instruction and for Further Research

Philip

Winter semester has just begun, and I'm on my way to meet instructor Philip to talk about his experiences with English 125 now that the class is officially finished, the final grading and the fall semester behind him. This day, Philip enters the interview room looking like the grad student that he is, dressed in jeans and an old, soft sweatshirt with a number "87" stitched in cloth across the front. He talks softly yet confidently with me about his class, looking directly into the camera.

When I ask if he can tell me about a specific student who showed signs of learning during his class, Philip mentions a student who entered the course stating that he had trouble with writing. By the end of the term, Philip felt that this student had really shown evidence of learning. "In his reflective writing, the final assignment, he was able to articulate an approach to writing that was more structured," Philip remembers aloud, "that he was using language that he wasn't using before such as *I'm paying attention to audience*, using *compelling argument*, even just the word *argument* itself." I ask if the learning that this student was articulating was shown through his products, as well. Philip says yes, that this student's work also improved by the end of the course: "it was more structured. It was more confident. It was more concise. It was overall more compelling."

We talk more about other students and about the AV unit itself as part of the class. Philip states that he considers the unit a success because it gave students a fun way to continue to consider and practice writing skills and habits such as thinking about audience and argument or being deliberate about compositional choices. I ask him what he might change if he had to teach AV composition again in the future. "I would probably be even more structured with it, building in more accountability, working with their goals more, creating more space to give them more feedback, or at least provide more time for feedback, for reflection," he states. As he talks, I'm reminded of something he said in his second interview about how he would assess AV compositions in the future: "Just holding their process more accountable, as well, rather than just holding the final product accountable." I also think about the student he mentioned earlier, the student who *said* and *did*, showing evidence of movement toward meta-awareness both through written reflection and products. I nod as Philip talks, and I make a note for myself, writing "more structure, more goals, more feedback, reflection, time."

<p style="text-align:center">***</p>

Movement toward Meta-Awareness through Audio-Visual Composition

The conclusions I have drawn about meta-awareness and audio-visual composition

throughout this study align with Philip's comments about how he would revise his teaching of

AV composition, looking to the process that students moved through instead of looking

primarily to the product for evidence of learning. The instructional techniques he mentioned

that I made note of—structuring lessons, helping students develop goal statements, allowing

more time for feedback and for reflection—all help to introduce the specific instructional

implications of this study that I offer in this final chapter. I base these implications out of the

conclusions I have drawn in chapters four, five, and six about meta-awareness, new media,

the connection between the two, and the complexity of writing instruction that addresses such

a connection.

The research that addresses meta-awareness in composition studies, as shown in

chapter one, makes the argument that meta-awareness is important for learning and for the

transfer of writing knowledge from the composition classroom, and researchers have been

exhorting instructors to teach for meta-awareness for several years (see Beaufort, Carroll,

Donahue, Nowacek, Sternglass, Wardle "Understanding"). As I argue throughout the first

chapter, however, in order to better take up these exhortations to teach for meta-awareness

and to be able to examine the relationship between meta-awareness and transfer (or

translation, as I have called it in this study) with more specificity, a much more nuanced

understanding of what meta-awareness is and how it develops through an assignment and a

course is needed. Through the findings of this study, I offer an understanding of meta-

awareness as a student's ability to move consistently between enacting compositional choices

(or, the *doing*), and articulating how and why those choices are or might be effective or

ineffective (or, the *saying*) within a rhetorical context, and I illustrate how such an enacted

and articulated meta-awareness might develop across multiple areas of writing knowledge

through the experiences of Lauren, Logan, Marlee, Shannon, Travon, and Vivian with the AV

unit. As these students reveal, robust meta-awareness can be observed through the consistent

occurrence of particular kinds of *doing* and *saying* across multiple areas including process, techniques, rhetorical situation, and similarities and differences across genre and mode.

This study also makes data-driven claims about the link between meta-awareness and new media; specifically, that audio-visual composition opens a productive space for *rhetorically-layered doing* that fosters student interest and holds intrinsic value, and such interest can lead to the instrumental end of moving toward meta-awareness through *doing* and *saying*. Where others such as Palmeri, Shipka, and Halbritter provide a theory with regard to new media composition helping students to transfer rhetorical knowledge across media, to develop metacommunicative awareness, and to grow as writers, this study provides empirical evidence that audio-visual composition is one effective way to work toward such learning goals.

Finally, other work in the field that encourages instructors to "teach for transfer" and meta-awareness has not fully wrestled with the messy nature of inviting students into problem-exploring, a messiness that Bartholomae, Halbritter, and Wardle argue we need in our writing instruction. As I illustrate in chapter six, problem-exploring in the classroom involves facing a rhetorical problem that does not have a pre-identified answer and grappling toward one possible solution through experimenting, questioning, thinking rhetorically, mimicking, pushing boundaries, trying unfamiliar techniques, using new tools, feeling uncomfortable, and composing a product that may or may not be judged as successful. Encouraging students to take part in such a complex, messy process of learning means that we are in need of instruction and assessments that take this messiness into account, and designing and enacting such instruction is no easy task, as Angie's and Kelly's narratives reveal.

Four Suggestions for Writing Teachers

These findings lead me to four suggestions for writing teachers who wish to develop instruction focused on messy movement toward the development of meta-awareness about composition through audio-visual and other kinds of composition, meta-awareness that when better understood might open spaces for translation. These suggestions are based on the premise that meta-awareness is an ability to move consistently between *saying* and *doing* in a given rhetorical context, and that this movement can be prompted by carefully designed instruction. They are also grounded in the assertion that some contexts are more suited to working toward the development of meta-awareness, contexts such as that provided by AV composition where students can feel genuine interest in composing through orienting and re-orienting, considering audience(s) and purpose(s), and revising in service of purposes that matter. These suggestions are valuable for teachers who wish to incorporate audio-visual and other kinds of new media composition into their writing curriculum as they teach for meta-awareness, but they are also useful for designing writing instruction that is focused on movement toward meta-awareness more broadly, instruction that may or may not include new media assignments or activities.

- **Suggestion 1: Develop writing instruction that supports both enactments and articulations in a recursive process.** If we define meta-awareness as an ability to move consistently between *doing* and *saying*, it follows that we are in need of instruction that provides simultaneous support for students' various enactments (the *doing*) and for different kinds of articulations (the *saying*), including looking forward to an immediate task and setting goals, providing detailed descriptions of actions, showing evidence of problem-exploring, and looking forward to potential future composing situations. This

suggestion stems from the data in chapter four, where students showed evidence of moving toward meta-awareness through *doing* and specific kinds of *saying* together in a recursive process. The students who exhibited more robust and observable meta-awareness across multiple indicators and who recounted moments of translation of writing knowledge to new contexts were those who demonstrated the most consistent movement between *doing* and various types of *saying*.

- **Suggestion 2: Develop writing instruction that highlights the multifaceted nature of meta-awareness about composition.** There are multiple aspects of meta-awareness that students can develop through an assignment and across a course, including but not limited to the areas established through the four indicators elaborated in chapter four. We are thus in need of writing instruction that encourages students to participate in *doing* and *saying* in areas such as process, compositional techniques, rhetorical situation, and similarities and differences across genre and mode, to start. Like suggestion 1, this suggestion is also based in the data from chapter four, where students revealed movement toward meta-awareness in different areas of writing knowledge, some students in one area and others in multiple areas. The students who took the largest strides toward meta-awareness *did* and *said* across several categories.

- **Suggestion 3: Design writing instruction that serves as the means to bridge intrinsic and instrumental value through interest, instruction that encourages *rhetorically-layered doing* that is then combined with specific *saying*.** Dewey's dual definition of educational value that I discuss in chapter three makes clear that instruction that leverages interest to move students toward instrumental ends is useful for learning. We are thus in need of writing instruction that fosters interest through *rhetorically-layered doing*, thus

encouraging students to move toward meta-awareness. Audio-visual composition opens a

particularly useful space for *rhetorically-layered doing* that can be combined with specific

saying, and teachers who take up this suggestion might include AV composition in their

curricula. Teachers could also use other multimodal assignments or even traditional essay

assignments to foster interest and nudge students toward instrumental ends. This

suggestion is derived from the data in chapter five, which shows that when composing in

audio-visual spaces, students were required to orient and re-orient themselves toward AV

composition, they conceptualized multiple audiences and purposes for their work, and

they revised through a consideration of parts and whole of the composition, all of which

led to interest and a greater willingness to *do* and *say*.

- **Suggestion 4: Design and implement writing instruction and assessments that**

  promote the messy process of recursively moving between enactments and

  articulations and of problem-exploring, assessments that validate students who may

  be in the middle of learning when an assignment or a course ends. Rhetorically-

  sensitive assessment is focused on purpose—the learning goal(s)—and not on product

  only. When a learning goal is to continue to support students in the development of meta-

  awareness, it follows that we are in need of instruction and assessment practices that take

  the messiness of *doing* and *saying* into account. As shown in chapter four, the kinds of

  saying that students participate in matter, and thus *saying* should be modeled, explicitly

  taught, and assessed. Examining products and observable actions for evidence of *doing*

  can also be part of assessment, but looking at *doing* and *saying* in combination is most

  useful. Since moving toward meta-awareness through *doing* and *saying* in a recursive

  process is *messy*, assessments should be crafted to promote and validate the learning that

has occurred and to push students to continue moving forward with additional enactments and articulations. This suggestion arises out of the data in chapter six, where Angie and Kelly recounted the complexity of looking for and assessing the messy process of problem-exploring that was part of most students' movement toward meta-awareness. In the remainder of this chapter, I explain these four suggestions in detail, linking them specifically to the data in chapters four, five, and six. At the end of each section, I provide more specific micro-suggestions for instructors who wish to take up the four macro-suggestions to develop their writing instruction.

Suggestion 1: Develop writing instruction that supports both enactments and articulations in a recursive process.

Writing instruction has traditionally provided support for students' enactments, for what they *do* in the classroom. Even so, as many of the students in this study have shown, *doing* in isolation is only part of moving toward meta-awareness, and students benefit from being asked to *say* before, during, and after they *do*, moving through an iterative process of composing and reflecting. I draw this conclusion based on the data in chapter four, where the experiences of Vivian, Travon, Lauren, and Logan illustrate how combining *doing* with *saying* encouraged movement toward meta-awareness in the area of composition as a process. Lauren and Logan, who most consistently alternated between *doing* and various kinds of *saying* related to process, revealed the most developed meta-awareness in this area.

As shown in chapter four, Vivian participated in an extended invention and revision process for her video "How Do You Judge Something You Don't Know," but she had only fleeting opportunities in the interviews to begin to articulate and work out the significance of what she enacted, and thus she exhibited rather small movement toward meta-awareness

about process. Travon, too, took small steps toward meta-awareness through *doing* as he significantly condensed and reorganized his video and began to explore some of the problems that arose as he did so in conversation with me—how to address the needs of many addressed and invoked audiences, for one. Travon was assigned a reflection essay, as well, but this was not a space where he further explored problems. Without additional assigned opportunities beyond the essay to articulate and explore what was occurring in relation to composition as a process or to return to *doing* after *saying*, Travon's awareness did not grow as much as it could have.

Lauren and Logan revealed more movement between *doing* and *saying* related to composition as a process, in part due to class activities such as writing goal statements that asked them to articulate and then continue with *doing*. Both Lauren and Logan also narrated taking the initiative for articulation upon themselves, Lauren through *saying* to herself as she composed and Logan through looking through old papers and reflecting over them as she was working on refining the purpose for her video project. Logan was the student who described the most movement between *doing* and *saying* in this area: she composed a first draft of her video "The Perspectives of Relationships," discussed it in small group workshop, reflected over the workshop, read past papers and reflected even more, re-watched her video many times, wrote out goals in preparation for her one-on-one conference with Kelly, revised heavily, wrote a reflection essay, and then talked with me about how what she learned might apply in the future when she wrote other papers. Logan also recounted translation of the knowledge she developed about composition as a process, using goal setting to write a paper for another class and more fluently incorporating *saying* during the second planning moment activity.

The experiences of Vivian, Travon, Lauren, and Logan demonstrate the value of the first suggestion I offer here: to develop writing instruction that purposefully supports both enactments and articulations, instruction that consciously encourages movement between *doing* and *saying* that appeared useful for Lauren and Logan. This instruction might place value on reflection along with *doing*, offer opportunities for different kinds of reflection in various places and at various time points throughout a composing process, and include specific prompts and scaffolds to encourage students to take part in multiple kinds of specific articulations such as detailed descriptions of composition process and product, problem-exploring, and looking to the future. Lauren and Logan made opportunities for themselves to move between *doing* and these kinds of *saying* on their own, but the kind of writing instruction that I call for here would provide more purposeful opportunities for *all students*, even those unaccustomed to *saying* such as Vivian or Travon, to enact and articulate more consistently and thus develop a more robust meta-awareness through an assignment.

In composition studies, less attention has been paid to *saying* than to other aspects of writing, to the articulations that students make that pair with *doing* to represent conscious understandings of what occurs and why as an author composes. Work on reflection provides a starting point for how, when, and why students should reflect as they write (Yancey *Reflection*, Neal, Shipka). Yancey states that reflection in schools is many things: a discipline, a tool for critiquing and revising, a method of teaching through metaphor, a way to invent identities, a way to compose understandings, and more (*Reflection* 201-2). To achieve these ends, reflection, she argues, must be "woven not so much throughout the curricula as *into* it" (*Reflection* 201). In practice, however, many instructors assign reflection at the end of an assignment or at the end of a writing course, and the purpose of the reflection, both for

students and for instructors, can be unclear or unstated. This study suggests that the articulations students make through reflection constitute another site where learning occurs and meta-awareness develops, as it did for Lauren and Logan, for example, and reflection should be a large component of instruction and assessment if paired with *doing*, prompted throughout a composition process, and guided in specific ways. In the words of instructor Kelly, students in writing classes should be encouraged to "move into self-reflection" as they *do* throughout individual assignments and throughout the writing course as a whole, learning how to compose products and to talk about how and why they choose to compose.

Moving into self-reflection may involve reflection through the written word; it also could involve asking students to articulate rationales behind their composing choices, to explore problems, and to look to the future more often and in more places. Through their interviews for this study, Vivian and Travon demonstrate the usefulness of reflecting aloud in response to questions, for example. Through interactions with me, they began to verbally explore some of the problems that arose as they composed their videos, problems that they did not address in other spaces. Students might reflect more often orally in similar ways in class with peers, orally one-on-one with an instructor, in writing that is more informal and may or may not be read by others, or in writing that is more formal such as a reflection journal or essay. Reflection might even be extended beyond oral speech and written sentences to include reflection through other types of multimodal composition—through performance, through sound recording, through image, or through combinations of these modes of expression, for example.

These various kinds of reflection might occur not only as students finish *doing*, but while students are as yet enacting compositional choices and assembling and re-assembling

drafts of products. While Vivian and Travon began (or continued) many of their articulations in the interviews with me, these articulations occurred after the assignment and at times after the course was complete, and thus they were not able to move between enactments and these articulations, but took part in *saying* at the end, much like when students compose a reflection essay at the end of an assignment. This suggests that more reflection through the composition process might be useful. It is likely, though, that certain kinds of reflection will be more or less useful at various points in students' composition processes, and that a certain kind of reflection might help one student and not another develop an understanding. Writing down initial goals at the beginning of a composition process, for example, as instructor Angie discovered, can be difficult as students have not started to compose and often have difficulty envisioning specific possibilities for their work. On the other hand, setting goals or writing a proposal for a project early on could start students down the path of self-reflection, providing the groundwork for more specific reflection later on.

It is thus important to carefully guide and scaffold reflection to lead students from exploratory understandings and articulations of their writing knowledge to more specific reflections that include detailed descriptions of composition process and product, evidence of problem-exploring, and looking forward to the future. Based in the work of Jerome Bruner and Lev Vygotsky, instructional scaffolding involves a process of support for students to reach learning goals that is gradually removed as students develop more autonomous learning strategies. But how can such scaffolding for reflection be enacted? Reflection prompts are one site where instructors could guide students to the kinds of specific reflection I mention here. Prompts, like interview questions, can focus students on particular aspects of composing process or product and ask them to specifically address something that they might

otherwise overlook or not address in depth. One of the questions from the prompt I

constructed for the AV unit,[1] for example, asked students to "explain your chosen purpose

and audience for the composition. Why did you choose this purpose and audience?" This

prompt focused students on an imagined rhetorical situation for their composition, and it

asked them to provide a rationale for the way(s) they decided to think about the rhetorical

situation. It did not, however, prompt students to think critically about their imagined

rhetorical situation, to explore problems, to reflect on the benefits and/or drawbacks of their

perceived sense of purpose and audience, or look forward or articulate what they might take

from their experience and apply (or not apply) in future composing situations. The careful

construction of reflection prompts that ask for specific types of *saying* from students is one

way that instructors might take up this first suggestion.

Asking students to set goals for composition, to revise goals, and to reflect on their

progress toward or away from those goals is another site where reflection could be guided and

scaffolded in specific ways, and *when* and *how* students are asked to set, revise, and reflect on

goals can affect student learning. For the AV unit, students were asked to set initial goals

using a goal-setting worksheet at the end of lesson four, halfway through the class lessons in

the unit.[2] Even placed at this mid-point within the unit, many students in both Angie's and

Kelly's classes had not started to compose drafts of their AV compositions yet when they

participated in initial goal-setting, and some of their goal statements were not very specific as

students could not yet envision possibilities for composition before *doing*. The goal-setting

worksheet also offered students several models and sentence frames to help them set initial

goals relating to functional and rhetorical literacies, but some students were limited by these

---

[1] To see the complete reflection essay prompt from the AV unit, please see Appendix O.
[2] To see the goal setting worksheet, see Appendix K.

prompts as they took up the exact wording of the examples and did not or could not adapt the sentence frames for their own projects and needs. It's clear from this example that goal setting should be guided and scaffolded in order to produce more specific articulations, but too much guidance at the wrong time in a composition process might preclude the development of important understandings. Students might then benefit from being prompted to return to goals several times throughout an assignment to think through and rework their *saying*.

Lesson 6 in the AV unit, for example, asked students to revisit and revise goal statements after workshopping drafts in small groups, and students had to bring these revised goal statements to their conference with the instructor. These kinds of one-on-one conversations with an instructor can serve as a key location for guiding students from exploratory articulations to more specific *saying*. Through discussing goal statements in conference, an instructor could highlight specific and not-so-specific articulations in a student's written goals and ask the student to think through options for revised goals aloud. Students could also discuss goal statements orally with peers during class sessions, but this may require instructors to model how to give useful feedback on exploratory goal statements.

Students could also be asked to reflect further in writing on goal statements and their role in the learning process at the end of an assignment. In the AV unit, the reflection essay prompt included the following questions:

> What goals did you set for this project? Why did you set these goals? Explain your rationale. Did your goals evolve and/or shift during the process, and if so, how and why? Describe your learning in relation to your goals. If you did not fully achieve some of your goals, describe what happened and what you learned.

While this prompt asked students to provide a description of their goals, a rationale for setting them, and an explanation of how goals might have shifted along the way, it did not ask students to explore problems with goal statements that might have been set but did not line up with *doing*. The use of the "if" clause *if you did not fully achieve some of your goals* also suggested that full achievement of goals was possible, which left no room for problem-solving or looking for ways to shift actions for improvement. Neither does this reflection prompt ask students to look to the future; it only asks students to look backward to the past. Instead, prompts that encourage students to reflect more specifically and critically over goal statements could look something like this:

Describe your learning in relation to your goals. What aspects of your goal statements did you achieve, and how did you achieve them? What aspects of your goal statements were not achieved, and why do you think this occurred? What might you take from the goal-setting process and what you achieved and did not achieve and apply when you write or compose in the future? What might you change about the goal-setting process and your actions when you write or compose in the future?

These prompts ask students for specific descriptions of what occurred, require recognition of positive outcomes in actions, suggest that students problem-explore and problem-solve aspects of goal statements and actions that were not successful, and orient students to look to the future and talk about how they might apply their learning.

Finally, reflection prompts can also encourage students to use metalanguage as they look to the past and the future, articulating what occurred and thinking through ways to solve problems. As the New London Group argues, metalanguage can function as a language of reflective generalization that describes the form, content, and function of the discourses of

practice (34), and in this way, it allows students to provide more detailed descriptions of the composing acts that occurred in the past or could occur in the future. Lauren provided a useful example of how a student might use metalanguage to make their *saying* as specific as possible when she described how she used *juxtaposition*, *contrast*, *counterargument*, and appeals to logic in her AV composition. The reflection prompt for the AV unit asked her to identify which rhetorical and/or technical features she used and why. In response, she wrote,

> In order to use juxtaposition, I created a contrast in the beginning of my video with an interviewer state that "The arts teach life…" This leads into the contrast of schools cutting arts programs, this leads to my counter argument to why they should keep the arts. The first three examples are filled with logical reasons why and there is soft music that lines the background.   (Lauren's Reflection Essay)

Because she adopted and employed specific terminologies in this passage, Lauren's description of how and why she made the choices she did is specific and detailed. As Angie illustrated through her comments about her students' incorrect and vague usage of AV terminologies in their goal statements, however, when metalanguage is new or unfamiliar, using it can be awkward. Because of this, prompts and instruction should allow students to try out using metalanguage and encourage them to refine and revise their usages when appropriate.

As several of the instructors in this study mentioned, encouraging regular movement between actions and articulations as I recommend with this first suggestion may require extended time built into the curriculum for students to *do*, *say*, re-*do*, and re-*say*: to experiment with implementing and assessing new compositional techniques, to give and receive feedback to and from peers, and to articulate and re-articulate reflections orally and in

writing. When students are encouraged to *do* and *say* again and again throughout an assignment, they will need time to think, to articulate what is occurring and why, to consider ways to explore and solve problems, and then to put learning into practice through *doing* again in shifted ways. Such extended time for *doing* and *saying* throughout assignments may mean that a writing curriculum include fewer major assignments so that students can dig deeply into the actions and articulations in each unit of instruction.

In sum, I offer the following micro-suggestions for instructors who wish to take up this first macro-suggestion:

1. Ask students to focus on *doing* and *saying* together in a recursive process and to use *doing* to inform *saying* and vice versa.

2. When possible, assign various kinds of reflection (oral, written, multimodal, informal, and formal) throughout the process of each assignment—at the beginning, middle, and end.

3. Through prompts, class discussions, individual conversations, and written feedback, ask students to provide detailed descriptions of their actions when composing, evidence of problem-exploring, and evidence of casting backward *and* looking forward. Encourage students to use metalanguage and new terminologies for composing as well, validate emergent attempts at using metalanguage when techniques and terminologies are unfamiliar, and encourage students to refine and revise their uses of metalanguage when appropriate.

4. Build in extended time for movement between *doing* and *saying*. Consider including fewer major assignments in a course in order to ask students to go in-depth with *doing*, *saying*, re-*doing* and re-*saying*.

Suggestion 2: Develop writing instruction that highlights the multifaceted nature of meta-awareness about composition.

The indicators of meta-awareness about composition that I investigate in chapter four illustrate that meta-awareness is multifaceted—there are many types and aspects of *doing* and *saying* that students can and should attend to and develop throughout a writing course. These include (but are not necessarily limited to) the aspects that were visible through the student experiences in this study: enacting and articulating knowledge about composition as a process, compositional techniques, rhetorical situation, and similarities and differences across genre and mode. We are in need of writing instruction that better highlights *all* of these aspects of meta-awareness (and perhaps others) and supports students in developing awareness across them, not just in the areas that they might gravitate to without prompting.

I draw this argument from the learning experiences that I discuss in chapter four, where students showed evidence of developing different kinds of awareness across multiple indicators. While all six students demonstrated some movement toward meta-awareness in at least one area, Marlee and Lauren revealed taking large strides toward awareness in three or four areas of their writing knowledge. Marlee, for example, demonstrated an ability to *do* and *say* related to compositional techniques, rhetorical situation, and similarities and differences across genre and mode. She used and discussed *completion*, she made choices based on multiple audiences for "Camp Davis" and showed an ability to talk about the audiences, and she articulated connections between composing in writing and on video and applied these connections to her women's studies paper. As I point out elsewhere, in part because Angie omitted the reflection essay from the AV unit, many of Marlee's articulations in these areas occurred in the interviews with me after the unit was completed.

Lauren, who was given more opportunities to *say* in class and through smaller assignments, demonstrated an ability to consistently move between *doing* and *saying* across all four indicators, and thus she displayed the most robust and multifaceted meta-awareness of all the students in this study. She explored problems with her process and talked about the value of revision, enacting this knowledge as she revised her video; she used "shifts," *contrast*, and *juxtaposition* in her AV composition and connected these techniques to other contexts and future composing situations; she discussed a layered conception of audience for her video, narrated making composing choices based on audience, and translated her awareness of audience to the second planning moment activity; and she used her reflection essay to make connections between writing and video while still being mindful of differences. I list all of these indicators of meta-awareness that Lauren revealed in order to illustrate the many different elements involved in developing robust awareness that spans multiple aspects of writing knowledge. Lauren developed awareness in multiple areas in part on her own, in part due to class activities and assignments, and in part because of the interviews for this study where I asked her to continue reflecting and articulating at length.

Marlee's and Lauren's experiences developing awareness in multiple areas due to a variety of opportunities in and out of class suggest that writing instructors can better support the development of such a multifaceted meta-awareness through class lessons and discussions, one-on-one conferences, and instructor feedback on products and reflections. Class lessons could be designed to highlight multiple aspects of meta-awareness—process, techniques, rhetoric, and similarities and differences across modes. Both Angie and Kelly talked about developing their own AV composition lessons in this manner, making the connections between prose writing and AV composition more explicit through designed

discussions and the ways they talked in class with students. One-on-one conferences are another space where instructors might encourage students to pay attention to more aspects of their developing meta-awareness or to think through and articulate the importance of early realizations. As described in chapter four, Vivian stated in class that she saw similarities between AV composition and writing essays, pointing out how both media required her to be convincing, to get to the point, and to compose within a length limitation. Her comments revealed that she was beginning to articulate awareness in two aspects of her writing knowledge—of compositional techniques and of differences and similarities across genre and mode. However, Angie did not provide Vivian with additional support for working through her observations or further developing their meaning. One-on-one conferences could be one space where instructors could further prompt students like Vivian to think through and extend what they notice, and instructors could also prompt students in conference who don't come to writing realizations on their own to begin to work toward building knowledge.

The interviews I conducted for this study functioned at times like a one-on-one conference might, and my questions prompted students to dig into their exploratory observations about AV composition and extend them or to reflect on areas of their developing writing knowledge that they had not considered before. I offered students several different kinds of verbal prompts during the interviews. Often, I asked students simply to continue their reflections, to keep going and to say more about an aspect of their developing learning that they mentioned only briefly, especially if the aspect was in an area of writing knowledge that the student hadn't considered in depth before. The most useful phrase for encouraging students to continue reflecting was "tell me more about that," pointing students to a specific aspect of their exploratory reflections that could be further developed. I also prompted

students to be more specific about or to clarify their descriptions of what occurred when they composed, using phrases such as "break that down a little bit more" or "what does that mean?" To help students think through rationales behind composing decisions, I asked *why* questions related to multiple areas of meta-awareness such as process or techniques, questions such as "why do you think that was so different from your usual writing process?" or "tell me more about why you chose that particular song." In sum, I prompted students to provide more information, to elaborate on exploratory comments, to be more detailed and systematic in their descriptions, and to focus on multiple aspects of their writing knowledge.

I often formed these prompts in the moment of the interview in response to students' initial articulations, but I also used questions in the interviews that were planned in advance to help students make connections between modes of expression or focus on another area. For making connections, I asked questions such as "thinking about this paper and then the video composition, what are some similarities and differences for you in the two assignments?" or "compare that assignment to the video composition assignment. What was the same about those two things and what was different?" Prompts pushed students to think specifically about what happened in one composing context and what happened in another, making comparisons and contrasts about process, techniques, and rhetorical situation.

These interview prompts represent a starting place for instructors who wish to develop instruction that addresses the multifaceted nature of meta-awareness about composition, but there is much that I didn't ask students to do when I talked with them in the interviews for this study. My questions and prompts were often fairly general, and when I questioned and prompted in the interviews, I had not yet established the four indicators that I now use to organize chapter four, thus I did not always ask students to attend to other aspects of writing

knowledge than those they brought up on their own. My interactions with Logan are instructive here. Logan talked a lot in her interviews about what she learned about setting goals and revision through AV composition, and I prompted her to give me lots of details about her learning in this area, which I saw as a valuable piece of her developing meta-awareness about composition process. However, with more specific knowledge about the various indicators of meta-awareness, I could have encouraged Logan to reflect more specifically about *other areas* of her writing knowledge such as her use of techniques or her perception of the rhetorical situation, thus supporting her in developing a more robust, multifaceted awareness in more than one area.

Written feedback from instructors on reflections is an alternate location where students could be prompted to attend to more aspects of meta-awareness. Commonly, written comments on student compositions relate mainly to the product that was submitted. The students in this study received written comments in this manner in response to submitting final drafts of their AV compositions. I did not ask Kelly if she offered written comments on reflection essays in addition to written comments on AV products, but none of the students mentioned such comments in their interviews if they were provided. The students did receive some verbal feedback on reflections, though, in class during workshop from peers, in conference with their instructor, and in the interviews with me as I responded to their comments and asked them to be more specific in certain areas. The usefulness of this oral feedback from multiple sources suggests that more feedback from various sources about initial reflections could help students to further develop their writing knowledge in multiple areas. Thus instructors who wish to take up this second suggestion might consider providing written feedback to students on their *saying*—on the articulations that pair with products.

This written feedback could serve to point out where written articulations are already specific and generative and where students might need to be more specific or to reflect in more areas as they continue to *say* and re-*do*. This might mean that instructor feedback highlight portions of written reflections that are particularly enlightening and provide solid evidence of learning, portions that need to be more detailed and specific, and portions that could be extended to different areas of writing knowledge not yet discussed.

I offer the following micro-suggestions, then, for teachers who wish to take up this second macro-suggestion and develop writing instruction that better supports the multifaceted nature of meta-awareness about composition:

1. Design class lessons that address *doing* and *saying* related to composition process, compositional techniques, rhetorical situation, and similarities and differences across genre and mode.

2. Use one-on-one conferences and written responses to prompt students to develop their articulations in multiple areas of their writing knowledge and prepare to re-*do*.

3. When students offer initial, exploratory reflections (verbally or in writing), prompt them to say more and to continue reflecting, to be more specific in their reflections and descriptions, to reflect about more aspects of their composing knowledge, and to notice similarities and differences across genre and mode.

4. Plan oral prompts for additional or more specific reflection in advance and use them in class or in conference. Prepare a set of oral prompting phrases that are useful such as "tell me more about that," "can you break that down for me?" or "why do you think you noticed that?"

5. Offer written feedback and questions that address the effectiveness of products *along with* what is occurring through enactments and articulations in multiple areas of writing knowledge.

Suggestion 3: Design writing instruction that serves as the means to bridge intrinsic and instrumental value through interest, instruction that encourages rhetorically-layered doing *that is then combined with specific saying.*

While the first two macro-suggestions primarily address the kinds of *saying* that become important in order for students to develop meta-awareness, this third suggestion aims at presenting opportunities for students to develop their *doing* as they compose diverse products. The data in chapter five reveals a link between audio-visual composition and the development of meta-awareness because AV composition served as the means to that particular instrumental end via interest. This interest was fostered through *rhetorically-layered doing* as AV composition provided a shifted space for composing that required students to orient and/or re-orient to the context. Such (re)orienting was intrinsically motivating for many students and brought them to a place where they began to participate in other aspects of *rhetorically-layered doing*: making compositional choices based on multiple and overlapping contexts, purposes, and audiences for their work and revising products in ways that went beyond the minimum stipulations of the assignment. These experiences suggest that we are in need of more writing instruction like the AV unit that is designed to bridge intrinsic and instrumental value through interest, as Dewey suggests, instruction that encourages *rhetorically-layered doing* that can then be combined with specific kinds of *saying*. I exhort teachers who take up this third suggestion to do so through AV composition, which provides an obviously multimodal, shifted space for composition that usefully opens up

opportunities for *rhetorically-layered doing*. As shown in chapter five through the experiences of students like Logan and others, AV composition is an effective means for these ends, but it is clearly not the only means that teachers can use to achieve these ends. Thus teachers who take up this third suggestion might also consider using other forms of obviously multimodal or interest-inducing composition along with prose writing to provide students with shifted composing spaces that might bridge intrinsic and instrumental values.

I arrive at the argument that teachers design instruction—AV instruction—that seeks to leverage intrinsic interest to achieve the instrumental end of the development of meta-awareness through the experiences of the students that I recount in chapter five. All six students went through a process of orienting or re-orienting toward AV composition through emotions of excitement or anxiety, and such an orienting process was useful for fostering intrinsic interest in a new task or for causing students to reach out for new tools and strategies to steady themselves in a shifted context. All six students also composed for complex invoked and addressed audiences during the AV unit, which was in stark contrast to the ways they talked about composing prose essays for teachers only. Such layered conceptions of audience fostered intrinsic interest in the AV composition, and students were invested in the compositional choices they made for these audiences. In addition, reviewing their AV assignments multiple times, Logan, Shannon, and Elizabeth reveal that AV composition aptly facilitated the process of learning to revise through an examination of parts in relation to the whole, which also fostered intrinsic interest along with orienting and considering audiences. This data makes clear that AV composition fostered such intrinsic interest through these three areas—what I have entitled *rhetorically-layered doing*. This connection leads me to suggest that writing instructors more purposefully use contexts such as AV composition to enact

Dewey's theory of educational value, using interest to achieve both intrinsic and instrumental ends in the classroom.

I suggest that writing instructors use AV composition as a means to bridge intrinsic and instrumental ends realizing that many instructors will hesitate to do so, not knowing how or where to begin developing AV instruction, not wishing to add yet another difficult or foreign task to already-full schedules. Some might feel that AV composition is not "what they do" as writing teachers, wishing to leave instruction in new media up to those who specialize in the area. Others might feel that they are unfamiliar with the tools and techniques for AV composition and think that they lack the technical expertise to bring video into the classroom. I know that teachers will feel this way because I've felt this way myself in the past, and the instructors in this study expressed similar concerns when embarking on the AV unit. For those who are reluctant to take up this third suggestion via AV composition because of these reasons, I hope that the teaching narratives woven throughout the chapters of this dissertation—narratives from me as I designed and continue to revise the AV unit and from Angie, Kelly, Merideth, and Philip as they adapted and implemented the unit into their first-year courses—illustrate that bringing AV composition into the writing classroom is not an insurmountable task for instructors with a willingness to try new approaches and to learn along with their students. And as shown throughout chapters four and five, AV composition can bring large and highly visible payoffs for students.

While the use of AV composition is an excellent way to take up this third suggestion, the findings of this study indirectly suggest that it could also be taken up through the development and use of other assignments designed to move students toward instrumental ends via interest, assignments that are *obviously multimodal* or that are designed with interest

at their core. As I discuss in chapter five, all composition is multimodal. AV composition, however, helped some students like Lauren and Marlee better focus on enjoyable and interesting multimodal options such as the use of sounds and images along with words. Other forms and contexts might highlight still other multimodal aspects of composition, much like AV composition did for some students in this study, through the tools used to compose or the presentation of the product. Such *obviously multimodal* assignments might involve digital *and* analog materials, and they could include asking students to compose texts such as webpages, blogs, essays, performances, displays, or pamphlets. Composing several different kinds of texts within one course might encourage students to attend to different modes based on rhetorical situation. It might also encourage the process of orienting and re-orienting again and again to new spaces and new tools. Composing a blog, for example, might highlight the interaction between images, written text, and blog theme for online audiences. Composing a pamphlet might highlight the use of color, image, and written text for more specific, local audiences.

At its core, this third suggestion involves *interest* as a means to direct students to an instrumental end. In light of this, I also suggest that instruction designed for these purposes allows students to determine some of the assignment requirements for themselves based on the learning goals. Instructors might, for example, provide AV assignments that require students to solve an interesting and self-selected problem. When students are interested in the Deweyan sense in an assignment that presents them with a problem, they might be more willing to move from answer-getting to problem-solving, and they could begin to participate in *rhetorically-layered doing* more readily. For teachers, this might mean that assignment requirements such as length, publication, or even the form of a composition be determined by

the student. In Travon's case, for example, his ability to participate in *rhetorically-layered doing* and to compose for multiple audiences, in the end, was co-opted by his need to follow assignment length requirements. While there could be times when adhering to a strict length requirement might be necessary to help Travon and others achieve specific learning goals, in this case, it may have been more helpful to have been asked to determine the length of the project based on individual purposes and perceived audiences.

Travon also illustrates the importance of using intrinsic interest to nudge students toward an instrumental end. Travon was initially very interested in composing his AV composition as a means to "freely talk" about his topic of coming to the university as a summer bridge student and to communicate information to the multiple audiences he mentioned. His instructor Kelly, though, had other instrumental goals: participation in problem-solving, analysis, and critical thinking about his own work, for example. Kelly was not able to leverage Travon's intrinsic interest in the topic and audiences for his AV composition to move him toward these ends; in the end, Travon seemed to all but abandon his own desires in exchange for what he thought Kelly wanted him to do. It is our challenge, then, to design instruction that does not co-opt student interest, but uses interest as the means for *both* intrinsic and instrumental values to be realized. This is tricky business when student desires, like Travon's, might be very different from a teacher's goals. However, desire and interest can be a starting point to lead to instrumental ends, as they were for Lauren, who found a balance through articulation between her own desires for her AV composition and what Kelly was asking her to demonstrate about her overall writing knowledge.

For the instrumental end of the development of meta-awareness, then, designing instruction that combines *rhetorically-layered doing* with many opportunities for specific

kinds of *saying* could be one way to leverage intrinsic interest without co-opting it. More

opportunities to articulate his own desires, to talk about incorporating those with the

requirements of the assignment and the desires of his instructor, and to explore the problems

that were arising might have helped Travon to better attend to all of the audiences for his

work, including himself and his teacher. As shown in chapters four and six, using one

reflection essay at the end of the assignment didn't work well for Travon or for Kelly as she

assessed his work. More opportunities for articulation along with *rhetorically-layered doing*

through AV composition might help students like Travon find both intrinsic and instrumental

values and better achieve learning goals in an observable way through classroom work.

Travon and his classmates also experienced the AV composition as the last assignment

in the course sequence, moving from composing several essays in prose to the new, different

AV composition space at the end of the term. This order, as I have already suggested, opened

space for orienting and re-orienting, and the multimodal aspects of video composition were

certainly highlighted in the new space. One critique of the AV unit, however, was that it

seemed disconnected from the other work in the course, work that was predominantly prose

writing. While it might seem logical to place an assignment that asks students to *do* in a

shifted context at the end of the term, the data in this study suggests that students might

benefit from switching back and forth between composing in different modes of expression,

learning to articulate what is occurring in each space and what might be the notable

similarities and differences between contexts. Instructors that take up this third suggestion

might thus include an AV assignment, obviously multimodal assignment, or interest-focused

assignment *at the center* of an assignment sequence, flanked on either side by composition in

a different mode of expression. Placing the shifted composing space in the center of a course

allows more time for *saying* along with *doing*, for instructors to provide feedback to students on both their enactments and their articulations, and for students to respond to this feedback and then apply their learning within the same course. In this way, moving between AV composition, prose writing, and other multimodal forms of composition would more closely approximate experiences that students might have with composition in the future after the course is complete, having to negotiate and re-negotiate new rhetorical situations with alternate demands and different tools, background knowledge, and resources.

I offer the following micro-suggestions for instructors who wish to take up this third macro-suggestion to leverage interest as a means to bridge intrinsic and instrumental values through *rhetorically-layered doing* and *saying*:

1. Design and use AV composition assignments as one means to foster interest and bridge intrinsic and instrumental ends in the writing classroom.

2. Design and use obviously multimodal assignments and/or assignments that intentionally foster interest through *rhetorically-layered doing*.

3. Design instruction and assignments that allow students to select some elements according to their own desires and needs, which may include asking students to solve an interesting, self-selected problem. When appropriate for the learning goals, give students freedom to adjust the details of assignments to align with their own purposes.

4. Place AV composition assignments, multimodal assignments, or interest-focused assignments at the center of course sequences and ask students to switch back and forth between *doing* and *saying* using different modes of expression and tools. Allow time before and after AV or multimodal composition assignments for reflection and specific *saying*.

Suggestion 4: Design and implement writing instruction and assessments that promote the messy process of recursively moving between enactments and articulations and of problem-exploring, assessments that also validate students who may be in the middle of learning when an assignment or a course ends.

Developing meta-awareness through moving between enactments and articulations, as shown throughout the experiences of the students and instructors in this study, is a messy, non-linear process, one that involves actions and articulations that allow and encourage students to explore and solve problems. Learners need instructional support for such complex processes of discovery, especially when it comes to assessment. Angie and Kelly's perceptions of their students' learning and their narratives about looking for problem-exploring through the AV unit highlight the complexity of designing instruction that validates such a messy process of learning. Through her narrative presented in chapter six, Angie demonstrated that she valued problem-exploring: she appreciated when students "argued" with her about their AV compositions, she encouraged Abhi to provide a spoken and written rationale for his compositional choices, and she happily recounted Vivian's process of learning to build on Angie's suggestions for revision. When Angie designed her formal assessment for the AV unit, however, she still focused mainly on product, and she did not leave space to include articulations or problem-exploring in the assessment, perhaps not even realizing consciously that she might do so. Likewise, Kelly also demonstrated that she valued problem-exploring, and to take stock of how it might be happening for students, she used reflective activities and assignments such as the reflection essay at the end of the AV unit. But this model of presenting students with one lengthy reflection opportunity at the end of an assignment (a model I built into the AV unit) didn't encourage *all* students to explore problems, as was made clear through Kelly's accounts of working with Travon.

Angie's and Kelly's experiences with taking up the AV unit, adapting it for their own purposes, and assessing the student learning that occurred point to the importance of this fourth suggestion. Both their successes with the unit and their struggles to articulate what they were assessing and provide evaluative spaces where they might comment on student learning illustrate that we are in need of instruction and assessments that are designed with problem-exploring through actions and articulations as one end. This instruction should acknowledge that problem-exploring will always be messy as defined in chapter six, and thus it might be flexible and contextual, designed to encourage and validate learning and movement toward meta-awareness that might be small or emerging, still in-process when an assignment or course comes to a close.

According to Angie's and Vivian's accounts, Vivian moved toward problem-exploring during the AV unit in part due to many conversations with Angie in class and in office hours. During these conversations, Angie learned to be less prescriptive as an instructor, to let Vivian grapple with problems on her own, and to allow her to build on suggestions to find her own possible solutions. I also participated in many similar conversations with students as I conducted the interviews for this study, presenting students with another site to discuss problems. Instruction designed to take up this fourth suggestion might include more explicit opportunities for this kind of interaction about and discussion of compositional problems. This might occur in one-on-one meetings between instructor and student, as it did for Angie and Vivian, but more opportunities for discussion of problems could also be built into class time or particular lessons. I observed some conversations about problems when I recorded discussions on small-group workshop day—students at times brought up problems they were experiencing in the privacy of their groups. Instructors might specifically prompt this kind of

discussion between peers so that it happens more regularly and for more students. Another instructional site where conversations about compositional problems could be encouraged might be through written comments on drafts provided by the instructor. Instructors could compose written comments that were specifically directed at pointing to compositional problems and getting students to explore them in more detail. Students might be required to respond in writing to such comments, creating a written dialogue between instructor and student that was focused on problem-exploring.

Instructors picking up this fourth suggestion might also teach and model for students how to compose specific reflections that include problem-exploring and are most helpful for developing meta-awareness. Neither Angie nor Kelly used reflection models with their students during this study; however, the fact that they often looked for certain kinds of articulations that did not occur suggests that using models might be one way to more explicitly move students toward problem-exploring. This could mean that more attention be paid in a course to reflection as a genre, and conventions of the genre should be explicitly pointed out and discussed. Instructors could present students with models of informal and formal written or digital reflections that exhibit the kinds of *saying* that is desired (or that omit this *saying*), and students could discuss these models as a class or in small groups. Discussion of diverse models could highlight for students that the reflection essay itself as product is not the goal, but instead the evidence of learning and problem-exploring shown through composing such a reflective product.

This suggestion also includes the exhortation to develop and use assessments that work with classroom instruction to validate the messy process of problem-exploring that is part of movement toward meta-awareness. Building from Angie's reflections on her

insufficient AV assessment that looked only to product, instructors might design assessments that evaluate problem-exploring that occurs through *doing* and *saying* in addition to looking at a product. This means that value (and thus a portion of grading weight) be placed on articulations along with actions and what is visible in products. Assessing product only or assigning reflection activities that do not count toward course grades (or count very little) can undermine the perceived value of articulations, and students can view such reflection as "busy work." When instruction requires the hard work of problem-exploring through *doing* and *saying*, grades should be set up to take both into account.

Taking problem-exploring that is visible through articulations into account when grading does not mean that instructors should not evaluate the actions that are observable through a product or offer comments on a product's effectiveness for a particular audience or purpose. But especially when students are composing with unfamiliar tools in new spaces, products do not have to be judged as professional or finished. Angie talked about the difficulty she experienced when she judged her students' videos as finished products—she awarded high grades for meeting certain criteria, but the videos themselves were underwhelming in their use of audio-visual techniques. Instead, products could be analyzed for effectiveness for audiences but also for what they reveal about students' learning processes in conjunction with articulations and written reflections. Instructors could offer comments on the effectiveness of techniques utilized to varying degrees of success within a product *and* comments on a student's progress toward other instrumental learning goals (such as moving toward meta-awareness) and not necessarily on a student's ability to produce a product that looks or sounds a particular way.

Assessment might also be designed to support students who do not exhibit clear evidence of learning in products or through articulations—who might *do* with limited success during an AV assignment and only *begin* to articulate some learning or explore problems along the way. Like Travon and Vivian, they might *do* successfully but be unable or unwilling to describe fully what they've done and why or to explore problems in the time allowed for the assignment. These students might not ever have been asked to articulate their learning before in these ways or return to re-*do* and re-*say*. For these students, assessments could be designed to look for and support initial steps toward meta-awareness, however small, and encourage continued *doing* and *saying*. For Vivian, such an assessment might have included praise for the connections she was making between writing and AV composition on her own and encouragement to explore those connections further in a blog post or reflection journal. For Travon, such assessment might have pointed out where he did make effective revisions to his video while asking him to think further about how his choices both benefited and limited how audiences could interact with his work. In this way, comments and grades might serve to fan the flames of movement toward meta-awareness that could begin in a course but not have time to be fully realized during a semester, and instructors could point out where students show potential and promise in *doing* and *saying* while suggesting areas to continue development for the future.

I offer the following micro-suggestions for teachers who desire to take up this fourth suggestion in relation to the design of instruction and assessments:

1. Provide space for, scaffold, and prompt conversations where students can explore compositional problems. These conversations could occur one-on-one between

instructor and student, in class between peers, and through written comments and responses on drafts.

2. Teach students how to explore problems through articulation and reflection, and model the process. Show students more and less successful reflection models of varying types, and analyze, critique, and discuss the models.

3. Design and use assessments that place value on problem-exploring through *doing* and *saying* when moving toward the development of meta-awareness is a goal. Make sure that both actions and articulations count toward grades.

4. Don't judge products as professional or finished (unless, of course, the learning goal is to make a professional or finished product). Instead, when the learning goal is movement toward meta-awareness, make comments on products *in conjunction* with considering actions and articulations.

5. Practice evaluation that looks for and validates initial steps toward meta-awareness through the beginnings of *doing* and *saying*, even when the actions and articulations are at a novice level. Use comments and grades to encourage students to continue and extend their learning.

Revisions to the AV Unit

The findings of this study along with the four suggestions for writing instructors that I describe above speak to how the AV unit might be usefully redesigned to better achieve its purposes. As I discuss in chapter three, I designed the unit to foster movement toward meta-awareness via the development of Selber's multiliteracies, and I used methods and activities that focused on learning-by-doing, metalanguage, and reflection to support the development

of functional, critical, and rhetorical literacies and thus movement toward meta-awareness.

Below, based on the experiences of the study participants and the findings I offer in chapters

four, five, and six, I describe revisions that I would now make to the unit if I were to use it

again in my own teaching. Many of these revisions overlap with the macro-suggestions for

instructors above, and I hope that tracing out the specific changes I would make offers a more

concrete picture of what audio-visual instruction designed to develop meta-awareness about

composition might look like. The revisions I would make to the unit include the following:

1. Build in more support for consistent *doing* and *saying* in a recursive process in all
   of the lessons, and in particular to lessons 1, 2, 3, and 4.

2. To all lessons, add a more purposeful and consistent emphasis on diverse kinds of
   articulations, including problem-exploring.

3. Provide more opportunities for students to reflect in writing and in other ways
   throughout the unit and to engage in dialogue about their reflections.

4. Be more strategic about where the unit is located within the course curriculum and
   how it interacts with other assignments and aspects of the course as a whole.

First, based on the definition of meta-awareness that I have come to through this

study, I would build more support into the lessons in the unit for consistent *doing* and *saying*

in a recursive process—for students to purposefully move between enacting compositional

choices and articulating *how* and *why* they make those choices. Lessons 1 and 2 ("Making a

Video: Ethics, Copyright, and Finding Materials" and "Video Editing Hardware and

Software"), for example, were designed with *doing* at the center. During these lessons, the

students were asked to find images, music, or videos online; to trouble-shoot technical

problems as they arose; to upload and manipulate media assets in the video editing software;

and to use each other and the Web as resources. These lessons, however, contained no

saying, and they provided no activities or prompts that asked students to step back from their

actions and articulate what was occurring and why. To revise these lessons with recursive

doing and *saying* in mind, I might ask students to take five to ten minutes at the end of the

searching or editing activities to speak with a peer about the decisions they made and the

problems that occurred. I might ask them to write a short list of their successes and failures in

a process journal before leaving the classroom. I might ask them to reflect in writing at home

about the similarities and differences between participating in the day's activity and beginning

an assignment in another genre or media. Any one of these revisions to lessons 1 and 2 would

encourage students to move between *doing* and *saying* and to begin articulations in several

areas of their writing knowledge.

Lessons 3 and 4 in the AV unit ("Analysis of Video Models and Building

Metalanguage" and "Techniques for Video Composing, Building Metalanguage, and Goal

Setting") were designed to facilitate *saying* through small-group and full-class discussion of

video models. In both Angie's and Kelly's classes, though, more time was spent in full-class

discussion of the models, which did not allow for *saying* from all students or extended *saying*

from any students. During the discussions, one student would offer a comment or an

exploratory articulation about one of the models, and sometimes a classmate would respond.

More often, the instructor supplied a comment in response and guided the direction of the

discussion. Most of the meaningful dialogue about the models that moved beyond student-to-

teacher interaction—experimentation with emergent metalanguage, for example, or honest

critique—occurred while students were talking to each other during small group discussion or

workshop time. Thus to revise these lessons, I would still include some full-class discussion

time where instructors might model and guide articulations. However, I would provide more time for small group interactions, and I would carefully prompt the small group discussions, pointing students to discuss various aspects of the models: techniques, rhetorical situation, and similarities and differences across genre and mode, for example.

Second, the findings of this study suggest that various kinds of articulations combined with *doing* facilitate movement toward meta-awareness. For Logan, for Marlee, and for Lauren, these types of *saying* included looking to an immediate task and speculating about what might occur, giving specific descriptions of actions and rationales for choices, problem-exploring, using metalanguage to describe choices and products, and looking ahead to the future. The lessons in the AV unit prompted some of these articulations: the goal setting activities asked students to look to the immediate task, for example, and the reflection essay prompt asked them to think ahead to the future beyond the AV assignment. What was not built in explicitly was attention to problem-exploring and problem-solving, and as shown in chapter six, problem-exploring should be a big part of movement toward awareness in multiple areas. Throughout all the lessons in the unit, I would thus add a more purposeful and consistent emphasis on diverse kinds of articulations, including problem-exploring.

One specific place to add more emphasis on specific kinds of *saying* could be during lesson 6, the small group workshop. I originally designed a workshop protocol that was included in the AV unit materials, and this prompt asked students to introduce their goals to their peers, view the video being discussed two times, note what they saw and heard using the video evaluation model, and then discuss the video using sentence prompts such as "I notice...", "I'm wondering…", or "What if…".[3] This protocol allowed students much freedom in discussing the video drafts, and it did not point them toward articulations of any

---

[3] To see the workshop protocol prompt in its entirety, see Appendix P.

certain type. To revise this protocol, I would include more guided prompts for discussion that might look like the following:

- Describe and discuss a functional or rhetorical problem that arose while you composed this draft. How might you trouble-shoot this problem as you proceed?

- Describe the techniques you chose to use in this draft. Why did you choose these particular techniques? Group members: comment on the effectiveness of these techniques for the author's chosen audience and purpose. What techniques might be revised or added?

Such specific prompting would point students toward problem-exploring, description of techniques and use of metalanguage, providing rationales for choices, and looking to the future, and it would open more space for movement between *doing* and *saying* as students returned to revise their drafts after the workshop.

Third, I originally designed the AV unit to rely heavily on the reflection essay as the site where many important articulations and connection-making between AV composition and prose writing would occur. While this worked for some students—Lauren, for example— others could have benefited from more opportunities to reflect in writing and to engage in dialogue with the instructor about their reflections—Travon, for one, who didn't engage in much problem-exploring in his written essay. I might revise this "one-shot written reflection essay at the end" approach through assigning shorter, less formal written reflection pieces throughout the unit, and asking the instructor to respond to these short pieces with a few written comments and prompts to extend the articulations. These shorter pieces could be combined to form a reflection log which might be passed back and forth between the

instructor and student or from student to student, and then used and cited when constructing a more formal reflection essay.

Finally, the experiences of the students and teachers in this study emphasize that a piece of a curriculum like the AV unit does not operate in isolation; it interacts with and builds or departs from other aspects of the course. Thus if revising the AV unit for use in the future, I would be more strategic about where it was located in the course curriculum and how it interacted with other assignments and aspects of the course. As I state above when discussing suggestion three, placing the AV unit at the center of the curriculum might allow for more connections to be made between genres and modes after the unit, provide students with more time and more opportunities to reflect across genres and modes, and allow instructors time to respond to reflections and products strategically or even start a dialogue with a student that could continue into the next assignment. A reflection log used throughout the AV unit, for example, might also be used throughout the course and could become a tool for making connections across assignments and various modes of expression. While it was difficult (perhaps impossible) to make design moves like these that spanned several assignments for the unit in this study, such careful planning would indeed be possible if I were to take up this unit in a course where I was designing the whole of the course or if others were to take up a similar unit in their own courses.

Questions for Further Research

In addition to the many implications for instruction and for revising the unit that I have detailed in this chapter, the findings of this dissertation also raise questions for future research into both meta-awareness and the use of new media in the classroom and as a research

method. As I look toward a future research agenda, I would like to inquire further into what meta-awareness looks like, how it can be identified within the span of a writing course even when it is just beginning to develop, and how it can be better supported through new media composition and through instruction. Through this study, I have delineated four indicators of meta-awareness, but as I have argued throughout these pages, meta-awareness is multifaceted and complex, and there may be other indicators that instructors can look for and teach toward and that further research could illuminate. This study has also shown that meta-awareness consists of both *doing* and *saying* in a recursive process, and I would like to continue examining how the iterative movement between the two might play out for students as they move through an assignment and a course. Are there observable differences in learning, for example, when students are asked to articulate various aspects of composing knowledge early in a composition process compared to when they aren't asked to *say* until later? When students who gravitate toward *doing* are asked to *say* while they *do*, what specific learning effects can be observed?

There is still much to be learned about instruction in audio-visual composition that seeks to support the development of meta-awareness. Additional research about AV instruction might include further inquiry into the observable effects of specific lessons, prompts, or assignment or course sequences, for example. When an AV composition unit is placed in the center of a course between prose writing assignments, what are the observable learning effects for students? When specific lessons are designed to help students make connections and see differences between genre and modes, how might students pick up and use this knowledge? We also need more research into the role of instructor prompting and feedback when it comes to students' abilities to *do* and *say* through an audio-visual

composing process. What kinds of oral or written prompts are the most useful for students, and in what contexts? What kinds of prompts are most useful to ask students to continue their articulations and reflections, and what kinds of comments might push them toward problem-exploring?

This study focused in particular on how audio-visual composition—just one form of new media composition—contributes to the development a meta-awareness through encouraging *rhetorically-layered doing* and fostering student interest. The landscape of new media composition is wide, though, and is growing at a rapid pace due to the increase in the availability and accessibility of technologies. There is much additional research to be done about how learning is affected when students compose in *multiple* forms of expression and with a variety of tools within a course. The student participants in this study completed assignments that fell within several genres, but only two different forms: the written essay and the digital video. How would the development of meta-awareness be affected if students were asked to compose in a different form for each assignment within a course (and would first-year composition be the place for such a course?)? Or what if students were asked to determine the form of each assignment based on purpose and audience, as Shipka asks her students to do? Would these students develop meta-awareness more quickly or in more areas of their writing knowledge? How would reflecting on determining the form of an assignment affect meta-awareness? These questions represent a starting place for additional research that might inquire into the role of new media in developing meta-awareness beyond audio-visual composition.

This study has brought attention, as well, to writing instructors as learners who do not have everything figured out, especially when adopting a new pedagogical strategy or working

toward shifting an existing strategy. Angie and Kelly make clear that teachers, too, need support for their actions and articulations, and that teacher learning often occurs over an extended period of time as a teacher reflects over what happened in the classroom or with a particular student. In this study, the interviews served as a reflective space for the instructors where they could think back to their teaching and their students' experiences and articulate their exploratory understandings of what happened. The majority of writing teachers, however, do not have this kind of reflective space built into their professional routines, and if they do have mechanisms for reflection and articulation of their learning as teachers, it is self-sponsored.

The implications here are programmatic: writing programs have an opportunity and responsibility to support instructors as reflective practitioners and to provide resources for the kind of reflective practice that Angie and Kelly exhibit in this study. This might mean building space for articulation and reflection into teacher training and professional development or teaching instructors to become self-reflective practitioners on their own through habits such as journaling and note-taking. Writing programs could create space and opportunities for instructors to engage with the four suggestions I describe in this chapter, which will require an openness to new curricular strategies (such as including fewer assignments or AV composition in a course) and access to space and equipment for AV and multimodal composition. Instructors may need training, as well, in how to use reflection as a tool for supporting specific kinds of articulations, and how to assess student learning beyond product-only approaches.

Methodological and Ethical Questions for Future Audio-Visual Research

Traditionally, qualitative research using interview and classroom data is a complex endeavor involving observations of and interactions with human participants and the layered meanings that can be explicated from their discourse. Certainly ethical considerations abound when observing individuals, audio-recording their voices, and writing about their experiences. Qualitative researchers grapple with questions ranging from how participants are represented through written words to if participant anonymity should be preserved through the use of pseudonyms. My study, however, took on (and will continue to take on) even more methodological and ethical considerations because I am an audio-visual researcher, and I used and will continue to use various tools and technologies to record, analyze, and present my data. Below, I reflect on a few of the methodological and ethical questions that I continue to confront as I consider how to continue this work. I do not provide conclusive answers to any of the questions I raise, but I offer reflections on my own experiences, preliminary thinking and exploration of problems related to these issues, and additional questions to continue to pursue as I move forward with this work. I also list these questions and my preliminary reflections here to serve as a starting point for others who wish to do AV research.

Question 1: How do recording and composing tools and technologies affect the research environment and the analysis and presentation of data? I used video cameras to collect data in all of the interviews and class sessions in this study. When I designed the study, I thought of a video camera mainly as a recording device. I realized as I interviewed and recorded class sessions and as Halbritter and Lindquist have discussed regarding their own audio-visual research, that the camera functions both as a research tool and as an actor in the

scene. In all the interviews, for example, I placed a camera between me and the participant, I sat directly behind the camera, and I wore headphones, listening to the interviewee's voice filtering through the recording device. As participants responded to my questions, they looked directly toward the camera lens to make eye contact with me. I made the choice about camera placement based primarily on the videos I might make from the footage—I wanted a clear shot of the participants' faces and for their words to be easily understood. I did not explicitly consider how the camera's size, presence, or placement might affect the research environment or the participant's responses to my questions.

The placement of the camera in the interview space also raised questions for me about the role of interactions between interviewer and participant and the benefits of being able to record images and sounds from these interactions. As I looked through and analyzed the video data I collected, I noticed that there were times when my interview questions or the dialogue between me and the participants became important to pay attention to. Since I did not include myself as the interviewer in the shot, all I have is an audio recording of my questions and the participant's visual and oral responses to me. How would the research environment be affected, for example, if both the participant and interviewer were recorded in an interview scene? What if the scene was recorded with multiple cameras, or the presence of camera became highlighted by being included in a shot? What if the presence of the camera was down-played or hidden? What would be gained and what would be lost by these decisions?

I also recorded class sessions as part of this study. In order to do so, I lugged three video cameras, two tripods, and a shotgun mic to Angie's and Kelly's classrooms several times a week. During each lesson, I recorded with stationary cameras on tripods set in two

corners of the classrooms, and I also walked around the classroom with a camera in my hand that had the shotgun mic mounted to its top, recording the sights and sounds directly in front of me. Moving around the room with a camera enabled me to record particular interactions between students in a loud classroom environment where there were multiple people talking. I chose to record class sessions with multiple cameras and from multiple angles in these ways due to the amount of interactions I wanted to capture: each class had eighteen students and one instructor, and I wanted to record as much as possible. The instructors and I also directed students to ignore me and to ignore the cameras, and they did—rarely, for example, did students look directly at me or into the camera lens. But at times, the students or the instructor did address me as I carried the camera around, asking me a question about searching online or using video editing software, for example. I, at times, addressed students as well, asking if it was ok to video-record over a shoulder.

While both Angie and Kelly told me in their interviews that they eventually were able to forget about the presence of the cameras in the room and the students seemed outwardly to forget that they were there, the cameras and my presence did have some impact on the class environment, if only to continually remind participants that they were the subjects of research. I am left with many questions relating to the use of video cameras to collect data in a classroom setting: what is the effect on the data collected when participants are directed to ignore video recording equipment in a classroom? What if participants might be encouraged to interact with recording equipment or researchers or to use the equipment itself? Can an audio-visual researcher truly be a "participant-observer" in a research environment, or does the necessity of moving throughout a research space to operate a camera change that role? What kind of data collection is possible when cameras are placed on the periphery of a

research environment in inconspicuous locations, compared to cameras that are placed in more visible and central locations? When should a camera be operated by a researcher and when should a researcher leave a camera stationary? What factors should influence a researcher's decision about how many cameras to use? What camera angles are best for capturing classroom interactions and dialogue? Might a researcher, for example, place a camera or a microphone on a participant's body, and if so, what kind of data might be collected and would such data be useful for interrogating learning? As the amount of these questions indicates, an audio-visual researcher makes many choices relating to the tools and technologies for data collection, and these decisions affect the research environment and the participants. I made many of these kinds of decisions along the way as they came to my attention. In the future, however, along with other AV researchers, I might benefit from considering these decisions and questions in advance.

Question 2: Beyond IRB requirements, what ethical questions related to the representation of participants and presentation of data are important for AV researchers to pay attention to? I also made a lot of decisions during this study about how I would represent the participants as I analyzed the accounts of their experiences and presented their data. My study was exempt from ongoing IRB review at my institution; thus many of the ethical considerations I faced were up to me to determine what would be best for the participants involved and the research. One of the biggest questions I have grappled with throughout the dissertation process has been whether or not to use pseudonyms for the participants. What might seemingly be a simple decision became a complex one due to the audio-visual nature of the data I collected. I began thinking about whether or not to use

pseudonyms before I collected data. Even though not required to do so by the IRB, at the start of this study, I asked for instructor and student permission to collect and use audio-visual data. If participants granted me permission, I asked them to indicate if they wanted to remain anonymous, wanted to be referred to by name, or wanted to leave the decision up to me. All of the instructors gave me full permission to use their video data in any way I chose and left it to me to decide how to refer to them, by real name or pseudonym. Some of the students elected not to participate in this study, and I avoided recording these individuals when possible. Others consented to participate but requested to remain anonymous, and still others agreed to participate fully, gave me permission to use their recorded image and voice, and also left the decision of whether to use their real name or a pseudonym to me.

Recording the participants on video complicated this decision, as readers *see* and *hear* a participant on video and can immediately infer (correctly or incorrectly) a lot of identifying information about a participant such as gender or race. Because of this, for this study and with future video compositions in mind, I have chosen to use the real names of the instructors and students with the exception of those students who expressed a desire to remain anonymous. As I have indicated, this decision was not simple and has raised many questions for further AV research: can and should participant anonymity be protected when collecting and presenting video data? How do identifying factors that are seen and heard such as a participant's gender, race, accent, or dialect become more evident in a research context where video data is collected and used, and what is the effect of the visibility of these factors on the presentation and analysis of data? Should the process of informed consent be required or extended for audio-visual research? Should participants be asked for informed consent, for example, before data collection and before the publication of video products?

Another issue that arose as I worked with the data in this study was the ethical use of participants' compositions. I used parts of Lauren's AV composition "Saving the Arts," for example, in a short video that I made about her learning and her experiences with the AV unit. While I cite her in the credits of the video, Lauren has essentially become a co-author with me as I include large portions of her work in my composition. While it is common ethical practice to ask students' permission to use and cite their work, my work with Lauren's video made me consider additional questions about the ethics of using students' video work. If I added written text over Lauren's video, for example, was I altering her work or simply analyzing it? At what point does a student like Lauren become a co-author or co-researcher with me as I use and extend her AV composition?

Question 3: How might AV researchers present and analyze data, and how does the presentation of video data shift and augment processes of analysis?

One way to continue to inquire into meta-awareness, how it develops, and what kinds of new media instruction might best support its development will be to continue the inquiry and arguments of this dissertation through composing further with the video data I collected and combining these arguments with the written arguments I have presented here. The analysis and conclusions I have provided in this dissertation were developed mostly through examination of the participants' discourse represented through written transcripts, with a few exceptions. While working with linguistic data and writing up my conclusions in sentences and paragraphs has proved extremely useful at this first stage of inquiry, composing with video data will allow me to explore and extend my conclusions and to represent them in multiple modes of expression. Video, as well, will open my work to more audiences.

Viewers will be able to both look at and listen to Travon, Vivian, or Marlee during the interviews, they can observe some of their actions and additional articulations that occurred in class, and they can view the students' AV compositions as evidence of their *doing*. Angie's and Kelly's actions and articulations as instructors will also be more visible and audible on video, and the recordings will provide additional information about the context of the classrooms during lessons, students' responses to instruction, and students' interactions with one another. The products I compose using the video data might also be useful for other teachers who are learning to teach AV composition or other forms of new media composition for the first time.

Based on my experiences composing one short video using the data from this study, I also know that AV composition shifts and augments the process of data analysis, as I discuss briefly in chapter two. As I edited together Lauren's interview clips with excerpts from her video composition, for example, I began to think in new ways about the layered aspects of Lauren's learning, about how a recursive process of *doing* and *saying* might have been occurring as she revised her video and wrote her reflection essay. AV composition allowed me to juxtapose several pieces of her data and to view and listen to them simultaneously, and this process stimulated my thinking in new ways. I approach the video data that I haven't yet worked with, then, with several questions: how might the composition and presentation of AV products augment a researcher's analysis of data? In what ways can analysis be extended or complicated through the use of video data? What conclusions might arise from working with video data that would not emerge when working solely with written transcripts?

***

Logan

I meet Logan in a conference room during the second week of exams. She wears a dark zippered jacket with an animal-print scarf, and as always, she has enormous hoop earrings dangling from her ears. Today she has her dark hair down and straightened. For finals week, she looks surprisingly rested.

She sits at a table facing me, and I'm once again behind a camera listening to her voice filtered through headphones, asking her questions and scribbling written notes on my interview sheet. We talk about her English 125 course now that it's newly over. She tells me about how the first essay, the literacy narrative, was really important to her, how she expanded her own definition of literacy and her literacy practices through writing the essay and through the entire course. While she talks, Logan taps her well-manicured finger nails on the table for emphasis. She looks at me, at the camera, at the wall next to her. She purses her lips in front of her as she thinks. As usual, one-on-one she is voluble, and she talks on for minutes.

I pipe in with a question when I can, directing Logan's free-flow associations and reflections. She responds to my queries, talking about how the major assignments in the course were similar and different from each other, and she mentions again how important the AV composition was for her. She repeats some of what she said in her second interview—that the video challenged her, that it took her out of her comfort zone, that it made her reflect much more than she usually did with her papers. She mentions again that she learned the importance of setting goals through composing and revising her video, and that she wants to continue setting and working toward goals in the future with other writing.

I ask her what specific aspects of her writing abilities she feels like were improved through the video and through the course. "Prior to this, my major problem was saying too much, not getting my point, and not reflecting," she states. "Those are three major things that the video taught me, and by looking back on past papers, I saw what I did wrong, and now I can go forward. I've even used it in a different class. I'm able to go forward and make a plan, able to reflect, re-read, and do drafts. All those things have helped me, not just in English, but in writing period."

Translation, I think, saying a word to myself that many of my participants used in their interviews. Logan learned the value of setting goals and of revision through audio-visual composition, she is talking about how she enacted those habits in a different compositional context, and she is consciously aware of and able to articulate her learning.

I ask Logan what she wants to keep working on in the future with her writing. She sighs, purses her lips again, and responds: "I mean, for me, the whole goal thing is still fresh. I've only used it in one paper. I just don't want to say it now and then don't continue it." She's worried that in the future, she'll procrastinate, not leaving herself enough time to make a plan, to draft multiple times, to reflect. She continues, "I just need to work on using what I learned,

because I know a lot of problems that people have at the end of a class is that they learned stuff, and then soon as the class is over, they let it go. I want to—yeah, I want to keep, everything that I learned, I want to build upon it." Logan, I think to myself, *got it*. For this piece of composition process knowledge, *she really got it*, and she expresses a desire to continue enacting her learning, to translate it, build upon it, make it grow, and use it in the future.

<div align="center">***</div>

Looking back on Logan's reflections months later, I now better understand why I felt that Logan really got it when I listened to her reflect. Through the AV unit, Logan *did* in multiple ways: she invented, composed, reinvented, re-interviewed, revamped, rewatched, revised. AV composition, too, was a big part of the impetus causing Logan to shift her *doing* as she re-oriented herself toward a different compositional space and enacted steps in a composition process that weren't usual for her such as setting goals. Logan also *said*—to her peers, to her instructor, to herself, and to me—articulating in words what was occurring as she composed and why and exploring problems with her video. This problem-exploring involved clarifying her purpose, stating that purpose clearly as part of her written goal statements, revising her video according to her new goal, and then reflecting again about what had occurred. Logan *said* and *did*, *said* and *did* in recursive process during the AV unit—in other words, she became more meta-aware. Through meta-awareness, her learning became portable, translatable to other writing scenarios, some of which she talked about already in her interviews. Through the interviews, Logan reflected even more, thinking forward to the future and beginning to explore new obstacles such as lack of time that might stand in her way there.

Logan's concerns about letting her learning go after the course cause me to think again about how we learn and about the instruction, scaffolding, and timing that best supports learning. What if Logan had come to these realizations earlier in her writing course? What if

she had been asked to think, problem-explore, and talk about different aspects of her writing knowledge beyond process? What if she would have been asked to determine the form for another project based on her own perceptions of purpose and audience? What if she took another writing course that asked her to *do* and *say* in recursive process? What if she didn't?

So I close this work with Logan and with the other participants in this study, eager to continue researching and teaching for meta-awareness in all of its complexity through audio-visual composition. I, too, am a learner, and I turn from these articulations back to the classroom to re-*do*, re-think, and re-*say*, applying what I have learned here to my own teaching and research through newly re-envisioned actions.

Appendix A: Interview Protocol, Instructor Participant, beginning of course

Objective: Collect information about the instructor's background teaching writing and new media composition, his or her general approach to teaching FYC, and his or her expectations and goals for the course overall and for the audio-visual composing unit in particular.

1. **Could you tell me about your approach to teaching first-year writing?**
   - What are your learning goals for students?
   - What instructional approaches do you use to get to these learning goals?
   - What assignments do you use as part of the curriculum?
   - What other activities or approaches do you use in your teaching? (for example, reflection, collaboration, workshop)
   - How do you assess student learning?
   - How would you describe the over-arching goal of first-year writing as a course?

2. **Can you tell me about why you are you teaching first-year writing?**
   - Can you tell me about other sections of first-year writing you've taught?
   - How did you develop your approach to teaching first-year writing? In what ways has your approach to teaching first-year writing shifted over time? If it hasn't shifted, why not?
   - Can you tell me about other composition courses you've taught?
   - Can you tell me about other teaching experiences you've had that play into how you teach first-year writing?

3. **In your view, what kinds of writing should students compose in a first-year writing course?**
   - Why should they compose these kinds of writing?
   - Can you describe an example of an assignment you would consider "typical" for first-year writing?
   - Why can this be considered a typical assignment?

4. **Can you tell me about your expectations for the video composition unit?**
   - What outcomes do you anticipate for students?
   - What challenges do you think students will encounter?
   - Have you taught a unit of new media composition before? [If so, describe; If not, why not?]
   - Can you tell me about your own knowledge about video composing?
   - What role, if any, do you feel that your knowledge of video composing might play in this instructional unit?
   - What aspects of the unit are you looking forward to the most? Why?
   - What aspects of the unit appear most challenging to you? Why?

5. **Some people would say that new media composition does not belong in a writing course like English 125. What would your response be to them?**

Appendix B: Interview Protocol, Instructor Participant, after the AV unit

1. **Can you tell me about how the video composition unit went?**
    - What challenges did students encounter as they composed?
    - What challenges did you encounter as the instructor?
    - What role, if any, did your knowledge of video composing play in the unit?
    - In your view, what aspect(s) of the unit were most successful for the students? Why?
    - What similarities and differences do you see between the audio-visual composing unit and other units in your curriculum?

2. **How would you describe what students learned through the audio-visual composing unit?**
    - How did you perceive that this learning was taking place?
    - Can you give a specific example of one student that exemplified learning at a certain point during the unit?
    - Can you describe, in as much detail as possible, the moment when you first noticed or saw evidence of this learning in the student?
    - Did you notice more evidence of this learning in the student after the initial moment? Where did you see additional evidence of this learning, specifically? (for example, in-class, in a written document, from the student's mouth?)
    - What might be some implications for your instruction based on noticing this learning?

3. **What other examples come to mind of specific moments when you saw evidence of learning in the students during the audio-visual composing unit?**
    - Can you describe, in as much detail as possible, an additional moment when you noticed or saw evidence of learning in a student?
    - Did you notice more evidence of this learning in the student after this initial moment?

4. **Could you tell me about any students that did not appear to demonstrate learning during the audio-visual composing unit?**
    - In your view, why do you think this student did not demonstrate learning?
    - What might be some implications for your instruction based on this student not appearing to learn?

5. **[If they haven't mentioned interviewees yet] Can you talk specifically about _____, _____, or _____ and their experiences with the AV unit? Did you see evidence of learning in any of these students?**
    - Can you describe, in as much detail as possible, this learning?
    - [If no evidence of learning] Why do you think this student did not demonstrate learning?

6. **The AV unit was designed using the principles of learning-by-doing, learning metalanguage for composition, and reflection. In your opinion, how did any of these principles play or not play into student learning throughout the unit?**
    - What lessons in the unit did you find particularly helpful in contributing to student learning?

- What lessons in the unit were not as helpful for students?
- What effect did my presence in the room have on your students and your teaching?

7. **What advice might you give to another writing instructor who was going to teach a unit of new media composition for the first time?**

8. **In our first interview, I told you that some people would say that new media composition does not belong in a writing course like English 125. What would your response be to them now after having taught this audio-visual composing unit in English 125?**

Appendix C: Interview Protocol, Instructor Participant, after the course

1. **Looking back on this section of first-year writing, what is your overall impression about how the course went?**
   - What challenges did students encounter throughout the course?
   - What challenges did you encounter as the instructor?
   - In your view, what aspect(s) of the course were most successful for the students? Why?
   - In your view, what aspect(s) of the course were most successful for you as the instructor? Why?

2. **How would you describe what students learned through the course as a whole?**
   - How did you perceive that this learning was taking place?
   - Can you give a specific example of one student that exemplified learning at a certain point during the course?
   - Can you describe, in as much detail as possible, the moment when you first noticed or saw evidence of this learning in the student?
   - Did you notice more evidence of this learning in the student after the initial moment?

3. **What other examples come to mind of specific moments when you saw evidence of learning in the students throughout the course?**
   - Can you describe, in as much detail as possible, an additional moment when you noticed or saw evidence of learning in a student?
   - Did you notice more evidence of this learning in the student after this initial moment?

4. **Could you tell me about any students that did not appear to demonstrate learning through the course?**
   - In your view, why do you think this student did not demonstrate learning?
   - What might be some implications for your instruction based on these students not appearing to learn?

5. **What connections do you see between the major assignments in the course?**
   - What differences were there between the major assignments?
   - What connections do you see between the video composing unit and the other assignments in the course?
   - What differences were there between the video composition and the other assignments?

6. **In your view, what role did the audio-visual composing unit play in the development of students' learning over the course as a whole?**
   - Compare your perceptions of students' learning about writing in this course versus other first-year writing courses you've taught that did not include new media composition. What similarities and differences exist?
   - Student Quote from unit and response.

7. **Tell me about the final assessments you offered for the video compositions.**

8. **Did anything else happen during the video composing unit that you'd like me to know about?**

9. **Will you include an audio-visual composing component in your curriculum when you teach first-year writing again? If so, why? If not, why not?**
   - What will you change? What will remain the same?

Appendix D: Interview Protocol & Composition Planning Moment Activity Scenario #1,
Student Participant, beginning of course

1. **Can you tell me a little bit about yourself?**
   - Why are you taking English 125 right now?

2. **How would you describe yourself as a writer and your writing abilities?**
   - What aspects of your writing abilities are you satisfied with at the current time? Why are you satisfied with these aspects?
   - What aspects of your writing abilities do you want to improve? Why do you want to improve these aspects?

3. **Can you tell me about a piece of writing that you've done in the past that you consider successful?**
   - Why do you consider this piece successful?
   - Could you walk me through, in as much detail as possible, your composition process for this piece of writing?
   - Can you describe the end product in detail?
   - Could you tell me about the most difficult aspect of composing this piece of writing?

4. **Could you describe what kinds of writing or composition you have used before this class in school?**
   - How did you learn to write these compositions for school? Did you draw on any concepts or skills learned in English or writing classes to learn to write these products? If so, what concepts or skills?
   - Can you tell me about *one particular piece of writing* that you've done for school in the past?
   - How did you learn to write this composition?
   - Did you draw on any concepts or skills learned in past English or writing classes to compose this product? If so, what skills or concepts did you draw on?

5. **Could you describe what kinds of writing or composition you have used before this class outside of school, either in the workplace or on your own?**
   - How did you learn to compose these compositions? Did you draw on concepts or skills learned in English or writing classes? What skills or concepts?
   - Can you tell me about one particular piece of writing that you've done outside of school in the past?
   - Where did you learn how to write this composition?
   - Did you draw on any concepts of skills learned in past English or writing classes to compose this product? If so, what skills or concepts did you draw on?

Part 2: A Composition Scenario

Here is a writing scenario which I'd like you to imagine you are in. [Read the scenario together.] Do you have any questions about what I'd like you to do? [Give 15 minutes]

The Scenario: After college, you get a job with a non-profit company that builds homes for low-income families. The company needs to increase revenue and bring in more donations, and it's your job to recruit new sponsors from local businesses.

Create a **plan of action** for composing any kind of text to respond to this situation. In your plan of action, give as many details as you can about what **specific steps** you might take to compose the text.

You have fifteen minutes to create your plan of action, and the plan can take any form you choose – it can be written out, oral, visual, or digital, for example, or some other form of your choosing. You may also choose to use any resources that you have in or near this room to create your plan of action, such as paper and writing utensils, the computer, a phone, outside sources, other people, the Internet, past or current work, or concepts and skills you have learned in the past.

After fifteen minutes, I will return and ask you to describe your plan of action and why you created it in the way you did.

1. **Could you describe the plan of action you created in response to this scenario?**
   - What kind of text would you compose in response to this scenario?
   - What specific steps would you take to compose this text?
   - How did you choose the format to present your plan of action in? Why did you choose this format?
   - What resources did you draw on to create this plan of action? Why did you choose those resources to use?
   - Did you think about or draw on any past experiences to create your plan of action? If so, why did you draw on these experiences? If not, why do you think you didn't?
   - Did you draw on any concepts or skills learned in past English or writing classes to create your plan of action? If so, what skills or concepts did you draw on? Why did you draw on these skills or concepts? If not, why do you think you didn't?
   - Do you think your plan of action represents what you would actually do in response to a scenario like this one? Do you usually make a "plan" if you have a writing or composing task?
   - If you actually followed through with your plan of action and composed this text, do you think the plan would help you? If so, in what ways would it help you? If not, why do you think it wouldn't help?
   - Have you experienced a scenario similar to this one in your life the past? If so, what did you do in response?

Appendix E: Interview Protocol, Student Participant, after the AV unit

1. **Could you tell me about the video you composed?**
   - What was your initial reaction to the assignment?
   - Can you walk me through, in as much detail as possible, your composition process for the assignment?
   - How is this process similar to or different from your composition process for written essays?
   - Can you describe the end product in detail?
   - Can you walk me through the goal setting process you used?
   - Could you tell me about the most difficult aspect of composing the video?
   - What is your favorite part of your video? Why?

2. **Can you tell me about the resources and tools you used to compose the video?**
   - How did you learn to do things that you weren't familiar with or weren't sure how to do?
   - Can you tell me about the role that working with your classmates played in your video composing process?
   - Can you tell me about the role that class workshop played in your composing process?
   - Can you tell me about the role that conferencing with the instructor played in your composing process?
   - Can you tell me about the role of using terminologies such as *musical rhetoric, juxtaposition, synecdoche*, and *reinforcement* in your composing process?
   - What other resources or tools did you use to compose your video?

3. **Could you tell me about the video reflection essay you composed?**
   - Can you describe the content of your reflection essay?
   - Can you walk me through the composition process for the reflection essay?
   - How would you describe what you learned through composing the reflection?
   - Could you talk about any other reflection activities you did during the video unit? What other kinds of reflection did you do? Could you describe your experiences with these kinds of reflection activities?
   - How would you describe what you learned through participating in these activities?

4. **Are there any concepts or terms from the video unit that you think will stick with you over time?**
   - [If they mention one] Can you think of a specific time when you might apply this concept in the future?
   - [If they don't mention one] What about juxtaposition, completion, or musical rhetoric. Do you think you might use any of these concepts in the future?
   - Are there any concepts or approaches from the unit that weren't as useful and you don't think will stick with you?

5. **How would you describe your overall experience with video composition in this assignment?**

6. **Some people would say that new media composition does not belong in an academic writing course like English 125. What would your response be to them?**

Appendix F: Interview Protocol & Composition Planning Moment Activity Scenario #2, Student Participant, after the course

1. **Not counting the video composition, could you tell me about another assignment from English 125 that mattered to you?**
   - Why did this assignment matter to you?
   - What was your initial reaction to the assignment?
   - Can you walk me through, in as much detail as possible, your composition process for the assignment?
   - Can you describe the end product in detail?
   - Can you describe any similarities or differences between your video composition and this assignment?

2. **What connections do you see between the major assignments in your English 125 course?**
   - What differences were there between the major assignments?
   - What connections do you see between the work you did during the video composing unit and the other assignments in the course?
   - What differences were there between the video composition and the other assignments?

3. **How would you describe yourself as a writer and your writing abilities now at the end of English 125?**
   - What aspects of your writing abilities were you able to improve throughout the course? How did you improve these aspects?
   - What aspects of your writing abilities do you want to continue to work on in the future? How do you plan to work on these aspects?

4. **Can you describe for me your general approach to writing now?**
   - Is this approach different from or similar to the approach you had at the beginning of the semester?
   - What activities or assignments, if any, would you say helped you to shape this approach?
   - How did the video composition play into how you developed your general approach to writing?
   - How did the other assignments in the course play into how you developed your general approach to writing?

5. **What might be a writing challenge that you would encounter this semester?**
   - What would you do to deal with this challenge? [if they ask for an example: coding a website]. How would you proceed?

6. **Can you describe what you believe the purpose of a college writing class like English 125 is? In your view, did your class fulfill this purpose? Why or why not?**

Part 2: Composition Planning Moment Take 2
I have a writing scenario, similar to the scenario I gave you in our first interview, and I'd like you to imagine you are in this situation. [Read the scenario together.] Do you have any questions about what I'd like you to do? [Give 10-15 minutes]

The Scenario: You still work for the same non-profit company that builds homes for low-income families. Six months ago, the company implemented your previous plan: you composed and presented a video using visuals and statistics about the company to local businesses, and as a result, three new businesses donated. But the company still needs to increase revenue and bring in even more donations, so you must continue to recruit new sponsors from local businesses.

Create another plan of action for **composing another text** to respond to this situation. In your plan of action, give as many details as you can about what specific steps you might take to compose the text.

Guiding Questions for your plan of action:
What kind of text would you compose in this situation?
How would you compose the text?
What resources and tools would you use to compose the text?

After a few minutes, I will return and ask you to describe what kind of text you might compose in this situation and how you would compose it.

If this were a real situation, what kind of text would you compose in response?
- *How* would you compose the text? What resources and tools would you use to compose the text?
- Did you think about or draw on any past experiences to create your plan of action? If so, why did you draw on these experiences? If not, why do you think you didn't?
- Did you draw on any concepts or skills learned in English 125 to create your plan of action? If so, what skills or concepts did you draw on? Why did you draw on these skills or concepts? If not, why do you think you didn't?
- Do you think your plan of action truly represents what you would do in response to a scenario like this one?
- What similarities or differences do you see in the way you planned during this activity and the way you plan or don't plan for school compositions?

Appendix G: Alphabetical List of Codes Used During Open Coding

"I just write"
After AV unit
Aimee
applies learning from one writing situation to a new composition
Articulates an understanding of composing techniques
articulates an understanding of process
articulates an understanding of process to self - negative
articulates an understanding of rhetorical situation (aud, purpose)
Articulates own weaknesses in writing
articulates reasons for choices
Articulates reasons for choices - negative
Asks questions about writing situation
asks questions about writing techniques / choices
asks questions of self about process
Assessment - grading criteria
assignment tied thematically across course
audience awareness tied to video
Before AV unit
being more conscious of how I write
Challenges in AV unit
Collaborates to fix problems
critiques own work and/or work of others
Dealing with unfamiliar writing challenge
desire to apply learning to new composition in future
Differences bt college and HS writing
doesn't try to fix problem
doesn't understand grade/fb on writing
enacts process in an observable way
End of course
fixes problems by figuring them out
fixes problems by figuring them out - negative
Future writing situation
gathers ideas from viewing others' work
Goals for writing at beginning of course
I won't know how to fix it
Instructional Approaches for teaching writing
Instructional implications
Instructor anxiety about technical challenges
Instructor can't speak to learning in the course
Instructor confusion / less confident in AV unit
Instructor develops new multimedia assignments
Instructor expectations for learning in video unit
Instructor experience with new media
Instructor infers what might transfer for student(s)
Instructor learns with/from students
Instructor prompts student to think rhetorically about audience and purpose
Instructor self conscious during observation
Instructor wants to learn about teaching through unit
lack of reflection

Lacks functional video editing skills
Learning to teach writing
learning to write
learning to write - specific guidelines
learning to write as building upon itself
Learning to write in college
learning visible in the product and choices evident there
Lesson in video links back to lesson in traditional writing
Let me freestyle that in my brain
links process across modalities
Looks at past writing and reflects on problems/ties to current writing
Makes Improvements to Process
makes links between different genres in writing
makes links between writing and video
making the unconscious conscious
Meta-language facilitates translation
Motivated by seeing others' work
Motivated by seeing others' work - negative
New definition of literacy
New media as not as rigorous as writing
no time to apply / practice connection making
Observable marker of learning
over-confidence in writing
Planning scenario 1
Planning scenario 1 - event
Planning scenario 1 - fliers and social media
Planning scenario 1 - forms
Planning scenario 1 - social media
Planning scenario 1 - video / visual + oral
Planning scenario 2
Planning scenario 2 - email and phone call
Planning scenario 2 - event
Planning scenario 2 - make a video / visual text
Planning scenario 2 - social media
Planning Scenario 2 - website
Positive view of self as a writer
PROCESS
Process vs. Product
productive doing
Qualities of video composing
re-reading work
reading activity - forces student to read in detail
reflection as instructional strategy
reflection essay helps student make connections bt writing and video
reflective activities cause learning
revises work
revises work - negative
revision encouraged by instructor
RHETORIC
sees differences between writing and video

sees genres and modalities as separate
sees video as disconnected from other work in the class
Sets goals
she was aware...
Solving real problems
some people can just write, you know?
student doesn't back up claims about learning with evidence
student experience with new media composing
student shows unhelpful / ingrained composing habits
students as critical viewers / readers
students focused on doing cool things, fun
students making connections post-hoc
students more at home with video
students moving forward with learning
students realize they are composing, not finding
students struggled with same issues with writing and video
students with a "drive for writing" make more connections
students with experience didn't make as many connections
summary of learning in 125
takes you out of comfort zone - helps you grow as writer
Terrence
Terrified of new media
There's more than one way to do something
thinks critically about process
TRANSLATION
Trouble-shoots Problems
Unfamiliarize the familiar
unraveling made her a better writer
use of standard forms in video
Uses available resources to solve problems
uses feedback from others to revise
uses feedback from others to revise - negative

uses meta-language to describe composing techniques
uses meta-language to describe composing techniques - negative
uses models to observe and learn composing techniques
using evidence, reliable sources
Valerie - instructor talks about her
Value of multiple drafts
Values in writing - beginning of course
Video as a "writing" genre
video as disorienting for an author
video as highlighting process
Video as more subjective
Video as separating creation from structure
video as sharpening awareness of rhetorical situation
Video causes more arguing between instructor and students
video composing as inherently motivating
Video enabled students to see each others' work
Video environment specifically causes new learning
Video forces you to review, rewatch
Video process more successful than writing process
video tied to better revision
Video tied to more reflection
video using complex integration of modes
view of self as writer
voice in writing
work has different effect than intended
workshop as incentive to write a better first draft
writing about a meaningful topic
Writing outside of school
writing to express emotion / get through hard times
Writing tool affects writing choices
you can't teach someone how to write
you don't really think about the steps of writing

Appendix H: Example Memos from Open Coding Process

Memo – composed after open coding Vivian's 3rd interview (was using the name *Valerie* for Vivian)

02/05/2013 03:25:19 PM

Notes on open coding Valerie 3:

Most frequent code = "I just write" with 7. I added this code a little while ago - a few interviewees are using it to describe what they do, or rather, to avoid describing what they do, due (perhaps) to their lack of awareness of what they do. In these 7 quotes, Valerie talks about a paper she wrote for 125, writing for a class in general, and her overall approach to writing after the class. She expresses doubt that you can even learn to write, but argues that "just writing a lot" will help you improve. She has a great quote in par. 457 and following where she says that how she writes is "hard to talk about" because "you don't really think about the steps of writing." I feel like I need to use this to establish non meta-awareness. This is not where we wanted her to end up, even though she did learn some about process and organization.

Next most frequent is "articulates an understanding of process" with 4. This one is tricky, though, because Valerie's understanding of process is still very new. She claims that she has learned to organize a little bit in her head now instead of just writing and spewing onto the page and coming back to revise, but then when she describes her process, she says "then you're like, 'Oh, I want to talk about this...'" narrating a process that doesn't really sound like careful planning, or any planning. When I press Valerie to explain exactly what she is thinking when she writes, she backs off: "I don't know, it's kind of hard to quantify, you know?"

Finally, "sees genres and modalities as separate" also got 4 hits. While thinking about these quotes, I kept thinking of Thaiss and Zawacki's 3 categories for a maturing writer and the "coherence within diversity" category. This is where Valerie is NOT - she still sees genres and modalities as very, very separate and is struggling to connect pieces across writing that at first appears very different. All 4 of these quotes are about college essays and how they aren't like any other kind of writing, even cross departments. She talks about a psychology paper that wasn't like English papers and writing for your career as different from writing papers.

Last, I made a comment in-text in this interview (line 359) about Valerie's connecting her video to her writing, mentioning it in class, and also mentioning it here again. This is a "coherence within diversity" moment, but nothing really comes of it. There is nothing in the class structure to force her to take this realization further or to apply it anywhere.

Memo – Composed after open coding Kelly's 3rd interview (was using the name *Allison* for Kelly and other pseudonyms for the students)

02/14/2013 03:57:31 PM
Notes on open coding:

8 - Instructional Implications
8 - Makes links between writing and video
7 - Terrence
6 - students doesn't back up claims about learning with evidence
5 - Reflection as instructional strategy

This interview seems really important among the ones I've just looked through. Allison is really thinking through how to refine reflection, how to push students to use evidence in their reflections, how we need reflection earlier in the term so students have time to unpack it, apply it, elaborate on it with evidence.

The implications she mentions for her own instruction include to include more lower-stakes multimedia assignment throughout the course (which she is already doing this winter term), introducing rhetorical and composing terms earlier in the term, teasing out the reflection prompt to be more specific, writing more in response to reflection in self-conscious, purposeful ways.

For "makes links," Allison says that 10% of her students (4-5 of them) were able to consistently link multimedia composing and writing throughout the term - after they did something, after class, in reflection, in one-on-one conferences. She talks again about how the reflection responses were not as focused as she would have liked, and how she wants to develop more detailed reflective activities that would help student dive deeper into the connections they were making. The need for "a buildup, repetition, in looking for connections."

Allison talks at length (again) about Terrence and how she was disappointed about what he learned/didn't learn in the class. This connects to the "doesn't back up claims about learning with evidence" code, because she describes Terrence doing this multiple times, saying he learned something but not showing it, or trying to "say the right thing." She also mentions Aimee in relation to this code after reading her quote about connecting the dots between the video and the writing. Allison wants more from Aimee: evidence of *how* she was thinking about her writing differently, what she might do in the future.

For reflection, Allison clearly values that reflection that her students did, but she wants more, to "tease it out" more, to slow down, to substantiate with evidence, to be accountable to their claims about their learning. I think this is why I feel this interview offers more than some of the others. Instead of just saying, the reflection essay is where we need to see the markers of learning, Allison says no, the reflection essay needs to go further. There are some reflections that are more useful than others.
USE the quote in 30:34 - will put a comment there.

Appendix I: Network Visualization Chart, categories derived from open coding

Rhetoric, Process, Translation Codes

Network Nodes Links Layout Display Specials Help

RHETORIC

writing about a meaningful topic

articulates an understanding of rhetorical situation (aud.,purpose)

Instructor prompts student to think rhetorically about audience and purpose

Asks questions about writing situation

articulates reasons for choices

Articulates an understanding of composing techniques

uses meta-language to describe composing techniques

asks questions about writing techniques / choices

using evidence, reliable sources

uses models to observe and learn composing techniques

Sets goals

PROCESS

articulates an understanding of process

asks questions of self about process

thinks critically about process

Makes Improvements to Process

enacts process in an observable way

critiques own work and/or work of others

Looks at past writing and reflects on problems/ties to current writing

reflective activities cause learning

you don't really think about the steps of writing

over-confidence in writing

Let me freestyle that in my brain

"I just write"

you can't teach someone how to write

revises work

uses feedback from others to revise

re-reading work

gathers ideas from viewing others' work

Motivated by seeing others' work

Value of multiple drafts

Collaborates to fix problems

Trouble-shoots Problems

fixes problems by figuring them out

Uses available resources to solve problems

Articulates own weaknesses in writing

takes you out of comfort zone - helps you grow as writer

video as disorienting for an author

video composing as inherently motivating

TRANSLATION

makes links between writing and video

links process across modalities

desire to apply learning to new composition in future

applies learning from one writing situation to a new composition

Being more conscious of how I write

audience awareness tied to video

Video tied to more reflection

reflection essay helps student make connections bt writing and video

sees differences between writing and video

sees genres and modalities as separate

Appendix J: Link to Video ~ "Building Awareness of Composition through Video—Case 1: Lauren"

To view the video, please visit http://www.youtube.com/watch?v=zomH42jvwwo

Appendix K: Goal-Setting Worksheet from the AV Unit

Set at least one goal that will focus on **functional literacies.** This goal should address your use of hardware, software, technical effects, or application of various composition tools. The goal should be as specific as possible at this point in the composition process. Examples:
- Learn to use iMovie to layer still image and audio files.
- Learn to use Windows MovieMaker to create a video that uses still and moving images that are labeled for reuse and modification under Creative Commons licenses.
- Learn to make smooth cuts and transitions between clips.

Goal(s) for functional literacies:

Set two goals that focus on **rhetorical literacies.** These goals should address the ways in which your composition communicates a message to an audience for a specific purpose and how it does this through its parts and as a whole. Examples:

Purpose and Audience
- Convey the message of _____ to _____ (the audience) through the use of multiple modes of expression and combined appeals to *logos, pathos,* and *ethos.*
- Argue the position _____ through the use of video clips and words, causing _____ (the audience) to consider or be convinced by the claim.

Parts/Whole of the Video
- Use lyrics, melody, and tempo in particular songs as musical rhetoric to draw upon the cultural associations of the audience.
- Use juxtaposition of images and song lyrics to advance the message of the video.

Goals for rhetorical literacies:

Appendix L: Categories and Corresponding Codes across Student Interviews

Category	Corresponding Codes and Frequency across student interviews (some codes apply to more than one category)	Total Number of Codes within Category
Enacts Composition as a Process (Marker 1)	Uses feedback to revise (50) Uses others' work / models (31) Revises work (29) Makes improvements to process (20) Figures problems out (19) Sets goals (18) Collaborates to fix problems (17)	184 codes
Articulates an understanding of composition as a process (Marker 1)	Articulates understanding of process to self or others (87) Articulates reasons for choices (42) Asks questions about process or problems in the process that arise (8)	137 codes
Makes compositional choices based on knowledge of techniques (Marker 2)	Articulates reasons for choices (42) Asks questions about writing techniques (15)	57 codes
Articulates knowledge of compositional techniques (Marker 2)	Uses meta-language to discuss techniques (50)	50 codes
Makes compositional choices based on understanding of rhetoric or rhetorical situation (Marker 3)	Articulates reasons for choices (42)	42 codes
Articulates an understanding of rhetorical and rhetorical situation (Marker 3)	Articulates an understanding of audience or purpose (92) Uses meta-language to discuss rhetoric, persuasion, rhetorical situation (50) Asks questions about the writing situation (11)	153 codes
Makes compositional choices	Articulates reasons for choices (42)	48 codes

based on understanding of similarities and differences across genre and mode (Marker 4)	Translation (6)	
Articulates an understanding of similarities and differences across genre and mode (Marker 4)	Makes links between writing and video (112) Sees genres and modalities as separate (17) Sees differences between writing and video (15) Makes links between different genres in writing (7)	151 codes

Appendix M: Multimedia Box Assignment

For next class, you will compose a "multimedia box" that forwards a message using the juxtaposition of written text, image, and sound. You can create your multimedia box on wix.com or glogster.com. To complete the assignment, create a message by placing the following elements into your multimedia box, and consider the ways the elements come together to create a multimodal message.

At a minimum, your multimedia box should include
- Written text that you did not originally write yourself
- One sound
- One image

Appendix N: Observe and Analyze Wheel & Multimedia Box Reflection

Observe and Analyze Wheel
As you rotate around the room and interact with the multimedia boxes, take notes using your audio-visual terms sheet about any audio-visual composition strategies you see or hear that are particularly effective or notable. Also, make a list of questions that you have for the authors of the boxes, as well.

Examples of audio-visual composition strategies in the multimedia boxes	Questions

Multimedia Box Reflection
1. Explain the composition of your multimedia box. Why did you select the materials you did?
2. What was the response to your multimedia box from others?
3. What effective multimedia composition strategies did you see or hear in others' boxes?
4. What can you take from this activity and apply to your video draft?

Appendix O: Reflection Essay Prompt from the AV Unit

Video Reflection
Please answer the following questions as completely as possible.

1. What goals did you set for this project? Why did you set these goals? Explain your rationale. Did your goals evolve and/or shift during the process, and if so, how and why?

2. Describe your learning in relation to your goals. If you did not fully achieve some of your goals, describe what happened and what you learned. Be as specific as you can ("I learned to use iMovie" is not specific enough).

3. Explain your chosen purpose and audience for the composition. Why did you choose this purpose and audience?

4. Refer to the evaluation model and assess yourself and your video. Did you move through a useful composition process? What was most useful, and what could be improved? How did you employ a multifaceted logic and consider layers of media in your composition? Which rhetorical and/or technical features did you use, and why?

5. In the future, you may or may not have to compose a video composition again, but you will compose texts in other formats: written essays, emails, professional documents, or blogs for example.   Describe how you might approach composing other texts using concepts, skills, or habits of mind developed through this video unit. Use evidence from the audio-visual composing unit to describe what you might do after this course.

6. Anything else you'd like me to know as I evaluate your video.

Appendix P: Video Draft Workshop Protocol

1. Pick a timekeeper and spend 20 mins. on each draft. It is your responsibility to fill all 20 minutes but not go over for each draft.

2. Author: introduce your goals for functional and rhetorical literacies to the group (3 mins).

3. View the video draft two times (5-7 mins)
    1st time: just view
    2nd time: Use the evaluation model to note what you see/hear

4. Group discuss using the evaluation model – author just listen (5 mins)
    Use sentence prompts when possible and respond to each other
    I notice…
    I'm wondering…
    What if….
    What do you think of….?

5. Author join in the discussion, ask questions (5 mins)

6. If you get done with 1-5 before 20 minutes have passed, return to step 3. View the video again and discuss what you see and hear after a third viewing.

Works Cited

Adler, Patricia, and Peter Adler. "Observational Techniques." *Handbook of Qualitative Research*. Ed. Norman K. Denzin and Yvonna S. Lincoln. Thousand Oaks, CA: Sage Publications, 1994. 377–392. Print.

Ahmed, Sara. *Queer Phenomenology: Orientations, Objects, Others*. Durham: Duke University Press, 2006. Print.

Bartholomae, David. "Inventing the University." *Cross-Talk in Comp Theory: A Reader*. Ed. Victor Villanueva and Kristin L. Arola. 3rd ed. Urbana, Illinois: NCTE, 2011. 523–553. Print.

Beaufort, Anne. *Writing in the Real World: Making the Transition from School to Work*. New York: Teacher's College Press, 1999. Print.

Bergmann, Linda S, and Janet S Zepernick. "Disciplinarity and Transference: Students' Perceptions of Learning to Write." *WPA Writing Program Administration: Journal of the Council of Writing Program Administrators* 31 (2007): 124–149. Print.

Bolter, Jay David, and Richard Grusin. *Remediation*. Cambridge, Mass.: MIT Press, 1999. Print.

Brooke, Collin Gifford. *Lingua Fracta: Toward a Rhetoric of New Media*. Cresskill, NJ: Hampton Press, 2009. Print.

Burke, Anne., and Roberta F. Hammett. *Assessing New Literacies: Perspectives from the Classroom*. New York: Peter Lang, 2009. Print.

Burke, Kenneth. *Language as Symbolic Action: Essays on Life, Literature, and Method*. Berkeley: University of California Press, 1966. Print.

Caroll, Lee Ann. *Rehearsing New Roles: How College Students Develop as Writers*.

    Carbondale: Southern Illinois University Press, 2002. Print.

Dewey, John. *Democracy and Education: An Introduction to the Philosophy of Education*.

    New York: The Free Press, 1966. Print.

---. *Experience and Education*. New York: The Macmillan Company, 1938.

    mirlyn.lib.umich.edu. Web. 29 Feb. 2012.

---. *Interest and Effort in Education*. Boston: Houghton Mifflin company, 1913.

    mirlyn.lib.umich.edu. Web. 29 Feb. 2012.

Donahue, Christiane. "Transfer, Portability, Generalization: (How) Does Composition

    Expertise 'Carry'?" *Exploring Composition Studies: Sites, Issues, Perspectives*. Ed.

    Kelly Ritter & Paul Kei Matsuda. Logan, Utah: Utah State University Press, 2012.

    145–166. Print.

Downs, Douglas, and Elizabeth Wardle. "Teaching About Writing, Righting Misconceptions:

    (Re)Envisioning 'First-Year Composition' as 'Introduction to Writing Studies'." *College

    Composition and Communication* 58 (2007): 552–84. Print.

Ede, Lisa, and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of

    Audience in Composition Theory and Pedagogy." *Cross-Talk in Comp Theory: A

    Reader*. Ed. Victor Villanueva and Kristin L. Arola. 3rd ed. Urbana, Illinois: NCTE,

    2011. 77–95. Print.

Fraizer, Dan. "First Steps Beyond First Year: Coaching Transfer after FYC." *WPA Writing

    Program Administration: Journal of the Council of Writing Program Administrators*

    33 (2010): 34–57. Print.

Gardner, Hilary et al. "Development of the Grammar and Phonology Screening (GAPS) Test to Assess Key Markers of Specific Language and Literacy Difficulties in Young Children." *International Journal of Language & Communication Disorders* 41.5 (2006): 513–540. Print.

Gitelman, Lisa. *Always Already New: Media, History and the Data of Culture*. Cambridge, Mass.: MIT Press, 2006. Print.

Goswami, Usha. "Mind, Brain, and Literacy: Biomarkers as Usable Knowledge for Education." *Mind, Brain, and Education* 3.3 (2009): 176–184. Print.

Graff, Nelson. "Teaching Rhetorical Analysis to Promote Transfer of Learning." *Journal of Adolescent & Adult Literacy* 53 (2010): 376–385. Print.

Halbritter, Bump. *Mics, Cameras, Symbolic Action: Audio-Visual Rhetoric for Writing Teachers*. Anderson, South Carolina: Parlor Press, 2013. Print.

---. "Musical Rhetoric in Integrated-Media Composition." *Computers and Composition: An International Journal for Teachers of Writing* 23 (2006): 317–34. Print.

Halbritter, Bump, and Julie Lindquist. "Time, Lives, and Videotape: Operationalizing Discovery in Scenes of Literacy Sponsorship." *College English* 75.2 (2012): 171–198. Print.

Janangelo, Joseph. "Joseph Cornell and the Artistry of Composing Persuasive Hypertexts." *College Composition and Communication* 49 (1998): 24–44. Print.

Jarratt, Susan C. et al. "Pedagogical Memory: Writing, Mapping, Translating." *Writing Program Administration: Journal of the Council of Writing Program Administrators* 33 (2009): 46–73. Print.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2008. Print.

Jewitt, Carey., and Gunther R. Kress. *Multimodal Literacy*. New York: P. Lang, 2003. Print.

Kamberelis, George. "Markers of Cognitive Change During the Transition to Conventional Literacy." *Reading and Writing* 4.4 (1992): 365–402. Print.

Katzir, Tami, and Juliana Pare-Blagoev. "Applying Cognitive Neuroscience Research to Education: The Case of Literacy." *Educational Psychologist* 41.1 (2006): 53–74. Print.

Knobel, Michele., and Colin. Lankshear. *A New Literacies Sampler*. New York: P. Lang, 2007. Print.

Lankshear, Colin., and Michele. Knobel. *Digital Literacies: Concepts, Policies and Practices*. New York: Peter Lang, 2008. Print.

Lauer, Claire. "What's in a Name? The Anatomy of Defining New/Multi/Modal/Digital/Media Texts." *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* 17.1 (2012). Web.

Maxwell, Joseph A. "Understanding and Validity in Qualitative Research." *Harvard Educational Review* 62.3 (1992): 279-300. Print.

McCarthy, Lucille Parkinson. "A Stranger in Strange Lands: A College Student Writing Across the Curriculum." *Research in the Teaching of English* 21.3 (1987): 233–265. Print.

McClay, Jill Kedersha, and Margaret Mackey. "Distributed Assessment in OurSpace: This Is Not a Rubric." *Assessing New Literacies: Perspective from the Classroom*. Ed. Anne Burke and Roberta F. Hammett. New York: Peter Lang, 2009. 113–132. Print.

Merriam, Sharan B. *Qualitative Research: A Guide to Design and Implementation*. San

Francisco, CA: Jossey-Bass, 2009. Print.

Murray, Donald. "Teach Writing as a Process Not Product." *Cross-Talk in Comp Theory: A*

Reader. Ed. Victor Villanueva and Kristin L. Arola. 3rd ed. Urbana, Illinois: NCTE,

2011. 3–6. Print.

National Writing Project et al. *Because Digital Writing Matters: Improving Student Writing in*

Online and Multimedia Environments. San Francisco: John Wiley and Sons, 2010.

Print.

Neal, Michael R. *Writing Assessment and the Revolution in Digital Texts and Technologies.*

New York: Teacher's College Press, 2011. Print.

Nelms, Gerald, and Ronda Leathers Dively. "Perceived Roadblocks to Transferring

Knowledge from First-Year Composition to Writing-Intensive Major Courses: A Pilot

Study." *Writing Program Administration: Journal of the Council of Writing Program*

Administrators 31 (2007): 214–249. Print.

The New London Group. "A Pedagogy of Multiliteracies: Designing Social Futures."

Multiliteracies: Literacy Learning and the Design of Social Futures. New York:

Routledge, 2000. 9–37. Print.

Nowacek, Rebecca. *Agents of Integration: Understanding Transfer as a Rhetorical Act*.

Carbondale: Southern Illinois University Press, 2011. Print.

Palmeri, Jason. *Remixing Composition: A History of Multimodal Writing Pedagogy*.

Carbondale: Southern Illinois University Press, 2012. Print.

Perkins, D. N, and Gavriel Salomon. "Teaching for Transfer." *Educational Leadership* 46

(1988): 22–32. Print.

Reiff, Mary Jo, and Anis Bawarshi. "Tracing Discursive Resources: How Students Use Prior Genre Knowledge to Negotiate New Writing Contexts in First-Year Composition." *Written Communication* 28.3 (2011): 312–337. Print.

Rice, Jeff. *The Rhetoric of Cool: Composition Studies and New Media*. Carbondale: Southern Illinois University Press, 2007. Print.

Selber, Stuart A. *Multiliteracies for a Digital Age*. Carbondale: Southern Illinois University Press, 2004. Print.

Selfe, Cynthia L. "Students Who Teach Us: A Case Study of A New Media Text Designer." *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Logan, Utah: Utah State University Press, 2004. 43–66. Print.

Shipka, Jody. *Toward a Composition Made Whole*. Pittsburgh: University of Pittsburgh Press, 2011. Print.

Sirc, Geoffrey. "Box-Logic." *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Logan, Utah: Utah State University Press, 2004. 111–146. Print.

Sommers, Nancy. "Revision Strategies of Student Writers and Experienced Adult Writers." *The Norton Book of Composition Studies*. Ed. Susan Miller. New York: W. W. Norton & Company, 2009. 323–332. Print.

Sommers, Nancy, and Laura Saltz. "The Novice as Expert: Writing the Freshman Year." *College Composition and Communication* 56 (2004): 124–49. Print.

Sorapure, Madeleine. "Between Modes: Assessing Students' New Media Compositions." *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* 10.2 (2006). Web.

Sternglass, Marilyn. *Time to Know Them: A Longitudinal Study of Writing and Learning at the College Level*. Mahwah, N.J.: Lawrence Erlbaum Associates, 1997. Print.

Takayoshi, Pamela. "The Shape of Electronic Writing: Evaluating and Assessing Computer-Assisted Writing Processes and Products." *Computers and Composition* 13 (1996): 245–257. Print.

Thaiss, Christopher J., and Terry Myers Zawacki. *Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life*. Portsmouth, NH: Boynton/Cook, 2006. Print.

Wardle, Elizabeth. "Creative Repurposing for Expansive Learning: Considering 'Problem-Exploring' and 'Answer-Getting' Dispositions in Individuals and Fields." *Composition Forum* 26 (2012). Web.

---. "Understanding 'Transfer' from FYC: Preliminary Results of a Longitudinal Study." *Writing Program Administration: Journal of the Council of Writing Program Administrators* 31 (2007): 65–85. Print.

Welch, Kathleen. *Electric Rhetoric: Classical Rhetoric, Oralism, and a New Literacy*. Cambridge, Mass.: MIT Press, 1999. Print.

Whithaus, Carl. *Teaching and Evaluating Writing in the Age of Computers and High-Stakes Testing*. Mahwah, NJ: Lawrence Erlbaum Associates, 2005. Print.

Williams, Robin. *The Non-Designer's Design Book*. 3rd ed. Peachpit Press, 2008. Print.

Wysocki, Anne Frances. "Opening New Media to Writing: Openings and Justifications." *Writing New Media: Theory and Applications for Expanding the Teaching of Composition*. Logan, Utah: Utah State University Press, 2004. 1–41. Print.

Yancey, Kathleen Blake. "Looking for Sources of Coherence in a Fragmented World: Notes

Toward a New Assessment Design." *Computers and Composition* 21 (2004): 89–102.

Print.

---. "Made Not Only in Words: Composition in a New Key." *College Composition and*

Communication 56.2 (2004): 297–328. Print.

---. *Reflection in the Writing Classroom.* Logan, Utah: Utah State University Press, 1998.

Print.