REMEDIATING THE METALANGUAGE OF MULTILITERACY IN

ALPHACENTRIC DISCOURSE: A GENRE ANALYSIS OF

INSTRUCTIONAL MATERIALS IN REGIONAL

FIRST-YEAR COMPOSITION PROGRAMS

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ABSTRACT

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For over 3 decades now, scholars such as Cynthia Selfe, The New London Group, Stuart Selber, and many other multiliteracy theorists, advocated for multimodal curricula while also creating a new metalanguage to prescribe pedagogy. Even as mounting scholarship continues to suggest a new exigence for multiliteracy pedagogies, it still seems many first-year composition (FYC) programs have yet to create a more comprehensive multimodal curriculum. Complete integration has yet to occur, I argue, because alphacentric composition discourse (AC) and multimodal/multiliteracy discourse (MM) are too distinct as genres. Genres, by definition, are relatively stable discourse communities that include members who have a consensus of ideological outcomes disseminated through specific mechanisms that offer information and feedback via specific lexical significations (Swales, 1990).

AC discourse has distinctive lexical signifiers (LS), and FYC administrators and instructors continue to rely on traditional alphacentric composition scholarship (post-process, social epistemics, etc.), and the lexical variation between the distinct signifiers of AC and MM can be located via FYC mechanisms of dissemination (syllabi, assignment sheets and rubrics, and professional development materials), and as this study's results

suggest, there are two distinct discourse communities each prescribing genre specific

significations (such as project vs. essay). While there are shared signifiers between AC

and MM, this metalanguage variation may create a constraint inhibiting adoption of an

MM pedagogy in FYC. As digital technologies evolve, FYC programs are tasked with

disseminating MM resources for instructors; therefore, this imperative suggests

scholarship should propose a more integrated metalanguage for FYC that includes

features from both discourse communities based in shared signifiers, a kind of Rosetta

Stone for remediating the metalanguages of MM and AC discourse.

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CHAPTER I

INTRODUCTION

Rhetoric is a mode of altering reality, not by the direct application of energy to
objects, but by the creation of discourse which changes reality through the
mediation of thought and action. The rhetor alters reality by bringing into
existence a discourse of such a character that the audience, in thought and action,
is so engaged that it becomes mediator of change. (Bitzer, 1968, p. 4)

Lloyd Bitzer surely could not have imagined how the internet would affect
communications today or how the exponential growth of digital platforms would reshape
our understanding of intertextual discourse to hypertextual nodes that work
simultaneously to mediate and remediate our reality via globally interconnected and
hypermediated discourse. In the digital age, we validate, corroborate, and endorse
rhetoric disseminated in the hyperreal—opinions are as important as verisimilitude in the
digital spaces of Facebook, YouTube, Twitter, Instagram, and TikTok, as the intra and
extra dimensionality of the spatial, aural, linguistic, and visual modes allow for
interactivity on a level that would have seemed like science fiction in the 1960s. Bitzer's
ideas were prescient in light of the discourse disseminated via digital media, and his
words become a touchstone to examine the influence of over 3 decades worth of
multiliteracy scholarship that has yet to fully integrate with first-year composition
programs (FYC). As early as the 1980s, rhetoric and composition scholars argued that
digital technology necessitated a curriculum based in a pedagogy to meet the demands of
computer technologies, yet even as this scholarship continues into the 21st century,

multiliteracy scholars are still calling for a holistic integration of multimodal curricula in composition. In fact, as of 2021, the Texas core learning outcomes for courses in Communication (outcomes that FYC programs can adopt for their composition courses) includes language that reflects calls for the integration of multiliteracy curricula. The following are Texas core outcomes listed in the syllabi for FYC composition courses offered at Texas Woman's University's during Fall/Spring 2020/2021:

- Courses in the Communication category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively.
- Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.
- COMMUNICATION: Includes effective development, interpretation, and expression of ideas through written, oral and visual communication. (TWU FYC Instructor Development Canvas Shell, 2021)

These outcomes suggest a holistic multiliteracy pedagogy that includes all modes of expression—it does not suggest an addendum, as an adjacent literacy skill to acquire, but instead tasks composition courses to adopt a fully-integrated multimodal curriculum for FYC.

This research investigates the potential lack of adoption of multiliteracy curricula by performing a discourse analysis of FYC program materials (assignment sheets, syllabi, and professional development materials) from three regional universities including Texas

Woman's University (TWU), Texas Christian University (TCU), and Tarleton State

University (TSU), that are often influential in designing pedagogy for instructors

Undoubtedly, there have been strides in multiliteracy education since initial calls from

foundational scholars over the decades. Yet, more recent scholarship continues to source

these influential scholars' original concepts to advocate for a more holistic integration of

multiliteracy best practices in FYC. As multiliteracy scholarship continues into the 21st

century, many authors still source these early works, continuing to propagate a new

metalanguage based in a discrete lexicon that are examined further in Chapter 4. While

this study is not yet another call for multiliteracy integration, it necessitates a retracing of

foundational signifiers that form the lexicon of two distinct metalanguages that both

inform FYC multimodality/multiliteracy (MM) and alphacentric composition (AC)

discourses rooted in decades of scholarship and research. This research examines AC and

MM discourse by examining each community's lexical signifiers (LS) as utterances that

define each group as a relatively stable genre. The goal is to examine if the metalanguage

of MM speech has fully integrated with AC discourse, specifically through FYC program

materials and other influential texts in composition studies. Ultimately, this study hopes

to uncover the complexity of introducing neologisms within the already relatively stable

AC as a genre.

Decades of Research in MM Pedagogies

Because of society's increasing reliance on digital technology, multimodal

communication stresses meaning that relies less on linguistic signifiers, and more on non-

discursive modes of discourse; a discourse that requires students gain a certain level of

critical awareness when analyzing how meaning is structured in digital frames. As early as the 1980s, scholarship began to circulate throughout composition journals that suggested the acquisition of multiliteracy skills were requisite in the composition classroom. As the computer and internet developed over the last 3 decades, foundational scholarship in multiliteracy such as Cynthia Self (1988), The New London Group (NLG; 1996), Stuart Selber (2004a, 2004b), and Mark Prensky (2006) suggested that because of advancements in computer technology and new media, modern students were born in the digital age. The computer nurtured a new breed of student who developed specific skills in navigating computer interfaces on the internet; in this landscape they became "digital natives" (Prensky 2006). This scholarship suggested digital natives demanded a fluency in negotiating the intertextual boundaries between increasingly complex modalities present in digital spaces. The dissemination of rhetorical discourse via the internet often assigns meaning through non-discursive modes, and as the prime mediator of communication in the 21st century, these scholars reasoned digital media necessitated a new pedagogy to address critical and rhetorical awareness of the new information technology. A multiliteracy pedagogy, however, also required a new metalanguage to describe how non-discursive modes—the visual, aural, and spatial—intersect with the textual to signify meaning. Instructors, then, are tasked with learning how to navigate a new MM metalanguage with some level of proficiency, as a multimodal curriculum suggests instructors teach a composite set of skills; skills which Selber (2004a) referred to as not only functional, but critical and rhetorical literacies as well. Table 1 illustrates

the alignment between Selber's (2004a) functional, critical, and rhetorical literacies and

the State Core student learning outcomes (SLOs) in FYC curriculum.

Table 1

Texas State SLOs and Functional, Critical, and Rhetorical Literacies

Texas State SLOs	Functional, Critical, and Rhetorical Literacies
Courses in the Communication category focus on: - Developing ideas and expressing ideas - Considering the effect of the message - Fostering understanding. - Building the skills needed to communicate persuasively.	*Functional Literacy*: Developing and expressing ideas *Critical Literacy*: Considering the effect of the message *Rhetorical Literacy*: Building the skills to communicate persuasively.
Courses involve the command of: - Oral, aural, written, and visual literacy skills - To exchange messages appropriate to the subject, occasion, and audience.	Oral, aural, visual, spatial and linguistic literacies are inherent in MM pedagogy and correlate to the rhetorical situation including subject, occasion, and audience
Communication Includes: - Effective development, interpretation, and expression of ideas through written, oral, and visual communication.	Include functional, critical, and rhetorical literacies of MM
Critical thinking includes: - Creative thinking, innovation, inquiry, and analysis, evaluation, and synthesis of information.	Critical thinking in a hypermediated society can be fostered through multimodal curricula
Teamwork includes: - The ability to consider different points of view and to work effectively with others to support a shared purpose or goal.	Collaborative discourse is inherent in social media and is dialogic. Technology allows and fosters teamwork and multimodal projects can easily adapt with different perspectives

Note. Adapted from *Course Materials Module* by TWU FYC instructor Development
Canvas Shell, 2021 (https://twu.instructure.com/courses/2845731). Also adapted from
Multiliteracies for a Digital Age by Stuart Selber, 2004, Southern Illinois University
Press and "Reimagining the Functional Side of Computer Literacy by Stuart Selber,
2004, *College Composition and Communication*, 55(3), 470–503.)

Yet, herein lies the issue. While significations between the metalanguages of AC and MM genres are similar, as Selber's theories and student learning outcome suggest, there may be a disconnect because of constraints between two discrete discourse community genres—between the metalanguages of AC and MM discourse. Even though learning outcomes are similar between AC and MM pedagogies (if not the same), this study hopes to illustrate how the unique lexical units, as specific utterances, continue to define two distinct discourse communities by first tracing the foundation so of the multiliteracy metalanguage.

Initial scholars in MM were seeking a comprehensive overhaul of education to address the needs of students in the digital age, and as one of the founders of MM studies Selber (2004a) argued, these digital natives required a curriculum that addressed functional, critical, and rhetorical literacies inherent in digital communicative practices. In *Multiliteracies for a Digital Age*, Selber (2004a) hoped English departments would begin to build a "computer literacy" program and suggested his work could "give teachers the background and confidence they need to begin exploring the design of the twenty-first century texts that defy the established purview of English departments" (p. 28). Presciently, he surmised the discourse surrounding digital technology lay outside of composition discourse as a distinct genre, but his hope was to convey the inevitability of multiliteracy in English programs. Yet even as mounting scholarship from Selber and others continued over the next 3 decades, suggesting the adoption of multiliteracy pedagogy as an additional *exigence*[1] for English departments, it still seems many FYC

programs are struggling to fully situate MM pedagogy within the already established

alphacentric[2] metalanguage of composition studies.

Over the last several decades, MM scholars have recognized the inevitability of

digital media and its impact on education and have advocated for a comprehensive

curriculum in MM. They feel this integration is necessary for GYC programs to better

prepare students to navigate the critical and rhetorical nuances of digital communication

in the complex multiplicity of modes that signify meaning across global platforms today.

Yet moving into the 2020s, MM scholars continue to argue for composition programs to

adopt a more holistic MM pedagogy. Many of these new scholars continue to build on the

NLG and Selber's influential work, and still source these founders to promote MM

integration in composition. Much of the lexicon can, in fact, be traced directly back to the

NLG, Selber, Cope and Kalantzis who inspired the metalanguage of MM discourse.

However, as these scholars urged composition programs to move beyond traditional

conceptions of literacy of textually based curricula of the alphacentric tradition, they may

have inadvertently created a language barrier of sorts between MM discourse and the

more AC discourse communities. These early scholars helped define and build a lexicon

of neologisms that created the bulk of the MM metalanguage; although it may be the

adoption of MM pedagogy could rely on a more adaptable lexicon that crosses the

boundaries between MM and AC discourse communities. And clearly, there are those

instructors who are more fluent with digital technology than others, and it is difficult to

keep up with the exponential growth of digital technology, such a software and hardware,

one might add to build an MM pedagogical toolbox; however, it may also be an issue

with integrating a new metalanguage that has advanced outside of mainstream composition discourse in the development of a more holistic MM pedagogy.

Digital technology continues its exponential growth, and society's reliance on multimodal communication moves increasingly toward the iconic. MM scholars seminal research created a metalanguage to offer multiliteracy instruction that could provide *digital natives*[3] with the requisite skills to navigate multimodal discourse in the 21st century and beyond. Well into the 21st century however, as our students become increasingly hypermediated, there still seems to be an issue with the adoption of a MM curricula to explore multimodal rhetoric—how it persuades, how it argues, how it shapes meaning in their worldview. Conversely, FYC programs are tasked more each passing year to adopt an MM pedagogy, as state and national organizations have urged learning outcomes based on much of these scholars' arguments. MM scholarship continues to encourage composition programs to integrate their current alphacentric curriculum with multimodal assignments, and although universities, such as TWU, do offer multiliteracy training via graduate level courses (TWU's 5353)[4] there still may still be issues with praxis.

Integrating a New Metalanguage: Constraints between AC and MM Discourse

Clearly, most instructors today accept that digital technology has reshaped how English departments approach composition discourse (i.e., graduate level course textbooks and instructor teaching materials), and even as many FYC programs are building digital labs and offering graduate level courses in MM composition theory, there still seems to be a lack of a holistic pedagogy that embraces multiliteracy as a core

philosophy. As digital media continues to alter the socially epistemic discourse that informs the composition field, and as many FYC programs and their instructors are aware todays' student is both consumer and producer of multimodal communication via digital media, there are real-world issues that may impede incorporating a more holistic MM pedagogy in FYC. Selber (2004a) defined functional literacy as the ability to comprehend both the "limitations of technology and the circumstances in which human awareness is required" (p. 47). For instructors, then, the obstacle may be their own lack of expertise in with digital tools (i.e., computer software, operating systems, etc.). Though many English departments are creating *multimodal workspaces*[5] and digital composition labs to better assist with the development of MM pedagogies in FYC, this lack of adoption may also be due to the development of a more cohesive *metalanguage*[6] for both discourse communities.

The NLG (1996) proposed the adoption of a new multiliteracy metalanguage that could "describe and explain patterns of meaning" (p. 78). They proposed a new metalanguage be created for each design element of multimodal communication to represent "the pattern of interconnection among the other modes" (p. 78). Clearly, the NLG presented an exigence that composition curricula begin to integrate language in their discourse that would be more inclusive of a multiliteracy pedagogy. There is an assumption here, however, that any metalanguage for MM would be comprehensive and appropriate for those instructors who might feel alienated by an unfamiliar lexicon. Much of the NLG's (1996) new MM metalanguage was meant to contextualize new cultural constructions and build a sort of grammar for multiliteracy. However, these new lexes

may have led to a language barrier for some in the AC discourse community. Although, it could be these neologisms affected the transmission of the message. Clearly, as digital technologies evolve, FYC programs will continue to be tasked with disseminating resources that can assist those instructors who may not already fully engage with digital resources. The essential focus of this research is to examine the signifiers of MM and AC discourse communities, to further investigate if the current metalanguage leads to a lack of adoption/adaptation of multiliteracy learning outcomes.

There may be other constraints such as those non-linear spatial elements that are more difficult to contextualize than the more linear approach to writing. For instance, web designers and video producers must contextualize meaning through more temporal elements such as the speed of visual cues, webpage loading, or even transitional shifts from one video clip to another. Selber (2004a) envisioned hypertext as collaborative junctions which "support the physical collapse of writer-reader distinctions" (p. 139). These types of distinctions underscore how rhetorically dense these transformative environments can be, yet there remains another underlying constraint for composition discourse before FYC programs can more fully integrate a holistic MM pedagogy for its programs and instructors. Over the last several decades now, MM scholarship has urged composition studies to engage with multiliteracy pedagogies to address the needs of students who navigate the discourse in the 21st century; clearly MM scholarship challenges more traditional writing pedagogies that form the basis of composition discourse as a distinct genre, and while not completely oppositional ideologically, MM

pedagogies produced a neologistic and unfamiliar metalanguage divergent from the AC genre of composition discourse.

Scholars continue to suggest the very framework of digital media alters the perception of texts, as multimodal content becomes the new paradigm of non-linear communication. The calls for FYC programs to adopt/adapt are clear, but there is a potential dissonance between AC and MM discourse that continues to inform the pedagogy and curricula of English composition programs. Today, there is undoubtedly a need to engage with new standards such as functional literacies, as students need to become effective users of technology as a tool. And there is a clear exigence for students to engage with critical literacies to be able to evaluate and analyze how digital technology alters cultural meaning through informed questioning and thoughtful explication of multiple modes. Often the exigencies for linear and non-linear communication share similar outcomes, the notion of rhetorical literacies is another problematic issue for instructors altogether, as they must have a grasp of the metalanguage of MM if they hope to equip students to become producers of multimodal texts themselves. Still, the outcomes are similar here, as rhetorically, students are still asked to make informed choices based on audience, purpose, and contexts; however, a MM curriculum involves an understanding of non-linear processes which transform teaching pedagogy for instructors, especially if the goal is to teach students to become producers of multimodal communication.

Finding Common Ground: Socially Epistemic Rhetoric

Although multiliteracy scholarship has been included in the discourse surrounding composition studies for decades now, it still seems adjacent, and as this analysis investigates potential constraints between the AC and MM metalanguages, there do seem to be many shared pedagogical outcomes between each genre. Over the last several decades, composition programs have fostered pedagogies based in socially epistemic rhetoric to uncover how specific communities' make meaning, and it seems there are similar goals for both AC and MM in the social turn. Thus, this analysis also examines any potential shared lexicon between AC and MM discourse, as both community's metalanguage may rely on a common framework of shared features, such as social constructionism and the New Rhetorics. Locating common ground could be a crucial step in connecting these two discourse communities regardless of the medium or mode.

An underlying exigence is evidenced through today's hypermediated students who create certain *constraints*[7] for FYC instructors who must now engage in a more non-discursive multiliteracy pedagogy. As Bitzer (1968) suggests, discourse community members work together to produce meaning, but he notes rhetorical constraints are caused by "beliefs, attitudes, documents, facts, tradition, image, interests, motives and the like" (p. 8). Ideological stances built on this foundation may constrain adopting a multiliteracy pedagogy, and suggests FYC programs, as a discourse community within AC, has its own set of traditions and beliefs built on years of scholarship that informs the metalanguage in curricular documents that disseminate pedagogy.

But even as exhaustive research continues to address the notion of literacy for students of the digital age, there are pedagogical philosophies which could provide some common ground. New Rhetorics have continued to influence composition discourse, as the theories of Burke, Perelman, and Bitzer suggested a social turn that still impacts pedagogy today. And while the influence of MM discourse has sparked new debates, there is clearly a connection to the past, as new theoretical approaches underscore the importance of communication as primarily a social act. The dialogical nature of composition theory underscores the fields' discursive practices which are driven by the diversity of rhetorical situations in discourse analysis. According to Bitzer (1968), the rhetorical situation includes a "natural context of persons, events, objects, relations, and an exigence which strongly invites utterance; this invited utterance participates naturally in the situation...and by means of its participation with situation obtains its meaning and its rhetorical character" (p. 5). Over the last several decades, there has been a clear exigence for composition studies to situate MM discourse within the more alphacentric discursive practices of FYC departments, and several prominent FYC scholars have authored textbooks that furthered the development of a more multimodal pedagogy still based in a more collaborative and shared platform.

Composition scholars began to offer new insights into a field that has been socio-historically shaped by a dense history of rhetoric and composition theory. In their work with digital technology and composition, Hawisher and Selfe (1999) suggested that both "teaching and research are inherently social and political activities, and that the human exchanges resting at the heart of our work take place not only among faculty members

and students, but among faculty members themselves" (p. 2–3). As early as the 1980s, composition scholars such as Selfe, understood the implications of digital technology on the classroom; not simply as a writing tool, but as a more complex heuristic to shape the future of composition studies. Well before the advent of social media, and the recognition of intertextualization in those increasingly complex discourse communities, Selfe (1988) seemed prescient in her intuitions about the computer as more than simply a writing tool, and offered the following "suggestions" to early adopters who were integrating computer-supported labs as part of an overall writing curriculum, and believed computers allowed a "means of creating new constellations of language and discourse communities that might not otherwise come together" (p. 69). Selfe also suggested that we must begin to identify strategies that would help students deal with multi-layered literacy demands… [such as] different methods for reading texts on a computer screen to supplement the instruction they have received in reading hard-copy text" (p. 70). *Selfe's suggestions*[8] still form the basis of current scholarship composition studies, and her notion of multiple literacies offered a new metalanguage for future digital and multimodal scholarship to follow.

While Selfe certainly understood how the computer could be a collaborative tool, this complicated alphacentric traditions, and as technology was viewed as more than just a tool to enhance writing, new scholarship addressed the more specific aspects of multiliteracy, as it cataloged the complex system of discourse and revised the notion of literacy for the digital age. The NLG (1996) described a new public domain, or "lifeworlds," and encouraged composition programs to adopt MM pedagogy, alongside

alphacentric pedagogies, to address the significant changes in the "politics of culture and identity" (p. 68). The authors argued the New World order represented multicultural diversity and suggested multimodal discourse moved across hybrid cross-cultural spaces that were "designed and redesigned" through continually shifting social modes of semiotic activity (NLG, 1996, p. 73–75). The NLG's (1996) novel conception of lifeworlds represented the borders between textual language and societal discourse that was shifting to the iconic, and as lifeworlds become more divergent, and their boundaries more blurred, the central fact of language for NLG meant a multiplicity of meanings at many intersections of discourse.

In fact, the NLG (1996) stressed the diversity in an increasingly globalized society and wrote:

the proliferation of communications channels and media supports and extends cultural and subcultural diversity. As soon as our sights are set on the objective of creating the learning conditions for full social participation, the issues of differences become critically important. (p. 60–61)

These same issues remain relevant and illustrate the scope of adopting the diverse array of discourse communities within the composition field. The NLG (1996) posed the following questions in terms of what might be at stake: first, "How do we ensure that differences of culture, language, and gender are not barriers to education success;" and, "what are the implications of these differences for literacy pedagogy?" (p. 61). The NLG (1996) suggested that new languages are necessary to address our rapidly changing

lifeworlds—that our working, public, and personal lives create boundaries of meaning via our connection in and through an expanding global connectedness via the internet.

Multimodal assignments are often a part of FYC composition courses to address multiliteracy, and although a curriculum in MM is not solely dependent on digital media, it is a valued heuristic that can build rhetorical skills and teach students the ethics of socially situated, and highly mediated, discourse. Attempting to transfer new curricular approaches based in written genres, such as narratives or arguments, to web design or digital animation might seem to alter the pedagogy of composition programs; however, according to the NLG (1996), "Any metalanguage to be used in a school curriculum…must…not make unrealistic demands on teacher and learner knowledge" (p. 77). Yet any new language introduced into the relatively stable discourse of AC genres could be problematic, and the notion of a simple to follow, and translative language, may not be realistic in terms of reframing MM for an often-anxious discourse community who may not be fluent in the metalanguage of multiliteracy pedagogies. This study is limited, then, as it only examines a slice of FYC programs across three universities and is further complicated by the ever-shifting lexicon of digital media (websites, video production, wikis, hypertextual blogs, etc.).

The field of composition does not lack in scholarship that extends the notion of social epistemic pedagogy and seems to further the notion of intertextual and multimodal discourse that has clearly been transformed by digital technology. Selfe, Selber, the NLG, NCTE, and Prensky all illustrated the need to offer multimodal assignments that engage heuristics through digital interfaces that include not only textual signifiers, but a highly

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complex, and nonlinear, mode of meaning making comprised of visual, aural, and spatial modes. MM scholarship still promotes the tenets of social epistemic and cognitive approaches, but they seem to fall short in finding a metalanguage that integrates MM and composition discourse. These scholars task instructors with addressing multiliteracy in their curricula but seem to fall short when understanding the complexities of assimilating two distinct discourse communities. The difficulty lies in the renovation of a compositionist pedagogical toolbox, asking instructors to teach students to become critically aware of the rhetorical nuances of social discourse disseminated through non-linear sequencing is quite a task, as the metalanguage currently employed by MM scholars is embedded in the intertextual utterances of digital media.

Defining Metalanguages

Because MM adoption has still yet to integrate with FYC programs, it could be there is an underlying exigence yet to be uncovered, but a discourse analysis between AC and MM community's metalanguages might reveal interesting constraints facing adoption. FYC program materials inform an instructor's pedagogical toolbox, so it becomes important to investigate how discourse communities are shaped by referring to *Speech Act (SA) Theory* and *Speech Genre (SG) Theory*[9] as methodological delimiters. In this study, SA and SG are utilized to define MM and AC discourse communities as distinct genres to complete a discourse analysis of FYC program materials (syllabi, assignment sheets, professional development, FYC textbooks, and graduate pedagogy textbooks) used to adapt and adopt the language of MM to the current socially epistemic pedagogies in the field of composition today.

Because communication platforms are continuing to shift toward the iconic, calls

for MM integration in FYC have been debated and argued ad nauseum. However, the

lack of assimilation of MM pedagogy in FYC may not necessarily be due to the

willingness of FYC programs, but instead may result from the complexities of situating

MM in terms of its metalanguage. The genre of MM discourse is comprised of specific

LS that may seem foreign to those whose main influence is based in AC discourse as a

distinct genre. The AC metalanguage is based in pedagogy that prescribes more textual

processes; however, composition theory also relies heavily on specific more rhetorically

grounded signifiers as well (appeals, purpose, audience, occasion) in their curriculum.

There is a large percentage of shared LS between these two discourse communities, yet

the potential for divergence can occurs with unique signifiers from MM theory.

Therefore, it becomes necessary to investigate any underlying exigencies that inhibit the

adoption of an MM curriculum at both the micro and macro levels of hermeneutical

examination. The outcome of this discourse analysis will benefit from SA/SG theory, as

this study attempts to gauge how socially constructed utterances help shape each genre's

metalanguage. According to Coe and Freedman (1998), SG theory is a "functional

relationship between that structure and the situation" (p. 41). The authors define genre

thusly: the standard form of discourse; a recurring situation that evokes the discourse; the

functional relationship of the genre; and the rhetorical situation (Coe and Freedman,

1998). This discourse analysis examines these key lexical differences and compares how

socially constructed genres rely on distinct signifiers to both interpret and disseminate

information that may be more difficult to interpret if the language is too dissimilar

between genres.

CHAPTER II

MULTILITERACY AND FYC PROGRAMS: TWO DECADES OF CALLS FOR

ADOPTION AND INTEGRATION OF MULTILITERACY PEDAGOGY

Arguments for Integrating Multiliteracy Pedagogies in FYC Programs

To fully contextualize the scope and breadth of the struggles in multiliteracy

adoption in FYC, and to also illustrate the potential lexical dynamics between AC and

MM, this chapter examines some of the history of multiliteracy arguments. As mentioned

in the previous chapter, the NLG, Selber, and others began to argue for multiliteracy

integration at the turn of the 21st century, but it seemed evident adoption was gradual or

not clearly defined for composition instruction. Several scholars emerged during the

beginnings of the digital age and began to advocate for a more comprehensive

multiliteracy pedagogy in the writing classroom. Some of these scholars suggested

traditional literacy focused solely on textual analysis and written essays as the primary

praxis for the development of critical thinking skills. Frustrated by the lack of

multiliteracy adoption, many scholars argued digital technology had already

fundamentally altered how students perceived and processed information, and that

traditional literacy, reading and writing, was not addressing the needs of modern students.

A pedagogy of multiliteracy was a logical next step in the evolution of composition and

rhetoric, as smart phones and new media suggested that a traditional curriculum may no

longer offer the heuristics required to teach critical analysis for today's students.

Multiliteracy scholarship over the last two decades has continued to argue for

composition to adopt multimodal curricula literacy in primary, secondary, and higher

education, and this debate has been ongoing since the NLG first proposed a metalanguage for multiliteracy.

For multiliteracy scholars, digital technologies are the primary disseminator of discourse, and the computer interface, they argue, redefines how composition should approach literacy acquisition. These arguments are based on the idea that multimodality is intrinsic to every facet of the discourse disseminated via social media, as communication is more reliant on digital platforms to share information. It seems evident that global society is more connected than ever before via hypermediated digital communication, information is transmitted via multimodal compositions designed with images, sounds, spatial elements, and linguistic signifiers—in essence, the connection between humans and technology is merging through digital devices. Students should not only be made aware of how digital platforms disseminate information, but they should also be taught to think critically about how multimodal communication persuades. As society has become more dependent on digital communication to guide decision making, acquiring critical literacy suggests students should be made aware that browsers and social media applications have algorithms that gather personal information—that this information is then used to create digital profiles offered to advertisers, politicians, and governments to gain insights into the wants, needs, aspirations, and affiliations of users to predict patterns of behavior. Critical and rhetorical literacies teach students how digital trails of information ultimately connect users with other like-minded discourse communities to become a rhetorical tool of persuasion that can be dangerous in the era of fake news. Therefore, a multiliteracy curricula is vital for FYC programs whose mission

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is to teach students that discourse is socially constructed, especially via multimodal

rhetoric, and guides ethical communication strategies. Selber (2004a) describes a

functional, critical, and rhetorical multiliteracy pedagogy that offers students the

necessary skills to become fully literate in digital environments. In Table 2, Selber

(2004a) lists the implications of rhetorical literacy through the interface of digital

technology.

Table 2

Selber's (2004a) Qualities of a Rhetorically Literate Student

Rhetorical Signification	Qualities of a Rhetorically Literate Student
Persuasion	Rhetorically literate students are better able to contextualize how persuasion permeates the interface design both implicitly and explicitly.
Deliberation	Rhetorically literate students can better describe issues with interface design that are inherently problematic through deliberative analysis
Reflection	Rhetorically literate students are conscious of interface design and can articulate and assess issues that are inherent in the system
Social Action	Rhetorically literate students see beyond the technical design of interfaces and can value the social implications of rhetorically bound design

Note. Adapted from *Multiliteracies for a Digital Age* by Stuart Selber, 2004, Southern
Illinois University Press, p. 147.

Selber (2004a) illustrated how a multiliterate student can use digital interfaces to

be able to affect social action and not be victim to the institutional "structures and forces"

inherent in mass media that Selber (2004a) describes as "four interconnected spheres:

campaigns, social movements, propaganda, and ideology" (p.149–150). Relying on only

textual literacy processes seemed limiting in this regard, and Selber (2004a) felt composition programs continued to only offer a "limited number of formal (alphacentric) vocabularies to the new technologies…instead of exploring how these technologies night create hybrid forms" (p. 138). What Selber (2004a) inferred here, is that composition programs hold on to tradition and use the digital tools at their disposal to "preserve old paradigms of rhetorical construction" (p. 138). Instead of adopting features of an MM metalanguage, composition remains constrained by a focus on AC discourse. And while composition has certainly adopted more multimodal curricula considering digital technology, it may be the lexical features of the AC metalanguage may be one constraint interfering with the adoption of a more holistic multimodal pedagogy.

From the scholarship of the NLG (1996) and Selber (2004a), arguments to adopt multiliteracy pedagogies persisted throughout the first decade of the millennium. In fact, there is a long history of epistemological studies associated with visual rhetoric, and as Ann Marie Barry's work suggested in 1997, students seemed to struggle with critical comprehension skills because of the lack of a multiliteracy curricula that addressed the critical analysis of visual rhetoric. Barry (1997) wrote, "the attempt to understand visual constructions as language—that is, as a system of meaning that can be used to communicate—begins problematically with the imposition of arbitrary verbal constructs on visual ones" (p. 107). Barry (1997) underscored how codified language evolved from simple representational forms that hold inherent meaning going back to our earliest ancestors, but those signifiers became more complex and abstracted; however, the semiotic nature of these symbols were converted into words that are now visualized.

Barry (1997) stated that as text became the primary conveyance for discourse, people could interpret these complex language systems more readily because they were still able to use visual perception to locate meaning in the alphabetic symbols. Barry's (1997) work suggested that modern humans may have reversed that trend, as the reliance on textual symbols was more abstracted, and that today, we may have lost some of the ability to perceive meaning in alphabetic language because of the shift to visually non-discursive modes, which are broadcast across media and digital technology.

Pedagogical and epistemological concerns have been addressed by several organizations and reports over the last 2 decades, and just as Selber and the NLG called for change, The National Council of Teachers of English (NCTE; 2005) also issued a position statement suggesting composition address the following: functional literacy; the evaluation of multimodal texts as a critical literacy; and finally, to teach students to become thoughtful producers of multimodal texts. The NCTE (2005) also defined what each of their "positions" meant for teaching, and by inference, each position delimits the outcomes for composition pedagogy and curriculum. For instance, the NCTE (2005) statement said that different modes of expression should be integrated into the overall literacy goals of the curriculum and appropriate time and resources should be invested to that end. And just as digital technology has created the exigence for FYC to adopt MM, many educators in the early 2000s felt it wise to adopt a metalanguage to match current SLOs. MM pedagogy, it seemed, allowed for new avenues of critical thinking, as studies in multiliteracy acquisition began to gain national attention, the NCTE Executive

Committee issued the following in a position statement on their website regarding

multimodal literacies:

> The use of different modes of expression in student work should be integrated
>
> into the overall literacy goals of the curriculum and appropriate for time and
>
> resources invested. *What this means for teaching*:
>
> Students should be able to both read critically and write functionally, no matter
>
> what the medium. In personal, civic, and professional discourse, alphabetic,
>
> visual, and aural works are not luxuries but essential components of knowing.
>
> (NCTE, 2005).

Multimodal signifiers were recognized as the key to develop critical literacy in the

digital age, and Mark Prensky (2006) argued that students have become "digital natives."

Prensky (2006) expressed the idea that students who grew up during the digital revolution

seem to already possess a fundamental understanding of computers, as many can easily

navigate the complex iconography of hypertextual media. Yet Prensky (2006) also

realized the digital age necessitated a new curriculum based in MM to help students

comprehend the complexities of rhetorical significations in multimodal communications.

Scholars in multiliteracy sensed a seismic shift in literacy acquisition, as the

complexities of multimodal rhetoric broadcast via digital media necessitated a rethinking

of composition pedagogy—not simply as an extension of writing or as a digital tool that

enhances written essays. Other scholars, such as Joddy Murray, investigated how

educators approached "non-discursive" rhetoric in higher education. In *Non-Discursive*

Rhetoric: Image and Affect in Multimodal Composition, Murray (2009) stated educators

were reluctant to integrate multimodal assignments in their curricula as a function of critical and rhetorical literacy, and he sensed much of the interest in non-discursive modes continued to focus solely on using other modalities as an adjacent pedagogical tool to enhance writing instruction. Murray (2009) argued that educators do not value multimodal rhetoric as a new literacy to acquire, and that non-discursive (visual, aural, spatial, linguistic) rhetoric is often not viewed as a complete pedagogical solution (p. 60–61). Murray (2009) felt teaching non-discursivity promotes cognitive strategies in which language and symbolization work together to create meaning via the rhetoric of the digital age. Murry (2009) argued that non-discursive rhetoric is generally perceived as a tool in the design of presentations, such as the typical PowerPoint and Prezi, but calls for a fully integrated MM curriculum to address multiliteracy as a core outcome. While Murray (2009) acknowledged some adoption has taken place in higher education, it seems most curricula falls short of exploring the non-discursive as critical and rhetorical literacies.

Murray (2009) described some of his concerns with multiliteracy adoption in traditional academic composition programs, as he discusses the complexities of integration. Murray (2009), like many other MM scholars, suspected composition programs continue to have a bias toward the "alphacentric, or word-based discursive symbol systems" (p. 3). Murray (2009) stressed that rhetoric is not constrained to any one medium, and stated:

> as long as the term 'language' is only associated with discursive text, it cannot take advantage of all that image and emotions bring to rhetorical texts … much

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less handle the challenges of hybrid texts that incorporate many modes at once.

(p. 2).

The discursive, in this definition, is associated with composition curricula that relies solely on textual signifiers based in linear cognitive processes. Murray (2009) wrote, "language-making … relies on language to be ordered, sequential, and adherent to the 'laws of reasoning' often assumed to be synonymous with the 'laws of discursive thought'" (p. 4). The non-discursive, on the other hand, is not reliant on ordered reasoning, as images and other sensory input, allow the audience to engage with complex combinations of forms simultaneously (Murray, 2009). Murray (2009) argued, "symbolized language…is not limited to the chain-of-reasoning we require in discursive text. Its strength is that it can accommodate meaning unsuited to sequencing— unutterable, affective, ephemeral" (p. 5). And while there are educators who consider non-discursive rhetoric a trend, in truth the evolution in visual learning has, if anything, only amplified over several generations of students. Ultimately, Murray (2009) believed his research should overcome any "discursive bias and provide a way for pedagogues to encourage non-discursive textual production in the classroom" (p. 137). Yet a decade on now, scholars continue to call for multiliteracy pedagogies in composition.

Lack of MM Adoption

It seems the curricular material prescribed in FYC programs is still shaped by AC. What may be lacking is a shared metalanguage that combines LS from both MM and AC discourse communities. While traditional writing assignments do address critical thinking skills and social constructionism, it seems the myriad calls from MM scholars suggest

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something is hindering adoption, and the lack of a coherent and inclusive metalanguage for FYC could be the culprit.

Moving forward, it seems FYC programs are on the verge of shaping curricula to incorporate multiliteracy, yet there still are concerns with praxis in the classroom. Sean Connors (2012) suggested the problem is one of advocacy, as he wrote, "visual literacy is not guaranteed to receive substantive attention in teacher education programs…Nor is visual literacy the subject of professional development programming for in-service teachers with any degree of frequency" (p. 72). Connors is one of many critics who continued to call for a more systemic approach to MM pedagogy in an increasingly digital world.

In an online survey of writing program administrators (WPAs), Sheffield (2014) examined the issue of MM adoption across several institutions. With the primary research question premised on Selber's notions of functional, critical, and rhetorical literacies, Sheffield (2014) tasked respondents to align their writing program goals with these core multiliteracy principles and looked for correlations between writing program administrators influence and adopting a more holistic multiliteracy pedagogy. Sheffield's (2014) study yielded evocative results that further illustrate the constraints related to the adoption of the MM metalanguage. In the survey, respondents' ranked outcomes against previously held alphacentric, or more traditional, pedagogical biases. For instance, some respondents felt that analyzing sources on the internet was important to teach general literacy skills to enhance the ethics of written essays (Sheffield, 2014). Another respondent suggested that they rank research on the internet in relation to more traditional

writing contexts (Sheffield, 2014). Sheffield (2014) reported that many instructors surveyed felt it less important to teach students to become producers and disseminators of digital compositions, while the majority suggested multimodal rhetoric should be used to reinforce writing and research tasks. Again, this harkens back to Selber and Murray, whose insights into the biases of composition pedagogy seem reinforced by Sheffield's 2014 survey. It may be that instructors still view digital and visual literacies as generally a tool to continue the discursive traditions of writing instruction.

Current Scholarship Reveals Continued Constraints with Praxis

Although Sheffield's study is 7 years on now, the data supports the lack of integration suggested by Selber and Murry over a decade before. This lack of adoption remains an issue, as the majority of those surveyed felt multiliteracy is only rhetorically valuable in that it aligns with the motivation of WPAs who feel digital literacy only enhances written communication. Sheffield (2014) found that most surveyed indicated they felt it more important to critically evaluate electronic texts than to produce digital compositions (this notion of critical analysis vs. rhetorical production is evidenced in TCU's outcomes for FYC discussed in Chapter 5). However, this response was generally not because instructors did not value multimodal compositions, but because of time constraints and/or from a lack of faculty expertise (Sheffield, 2014). Sheffield's survey suggests there are at least two fundamental constraints that need to be addressed for FYC to overcome any bias toward the traditional model of writing. One is the issue of expertise in digital technology, and the time it takes to teach those skills, but another may

be related to professional development training in multiliteracy as a pedagogy and to impart a metalanguage that instructors can impart in their classrooms.

Below are some results of Sheffield's (2014) study, which suggests WPAs are no closer to integrating a holistic MM pedagogy that incorporates Selber's three-pronged approach to multiliteracies:

> Over 85% of respondents agreed or strongly agreed that their writing program should teach students the ethical components of digital literacy [ethical research], and 70% aligned with the critical [critically reading and analyzing texts]. (59.42%) also indicated their programs are responsible for the rhetorical component of digital literacy. On the other hand, less than half of the WPAs indicated that it is their program's responsibility to teach students the functional aspects of computer literacy, such as learning how to use certain apps and programs. (Sheffield, 2014, Findings section)

While WPA's are aware of multiliteracy, many continue to use the internet as only a tool to enhance written essays. And even though most of society is reliant on digital technology (including FYC administrators and instructors), there seems to be a language gap between two opposing discourse communities. While LS such as electronic, online, and technology are becoming integrated with the metalanguage of AC, these are more operational terms that indicate procedural actions as navigational signifiers in most cases. LS that are pedagogical in terms of functional, critical, and rhetorical literacies are still less common in FYC program administration and materials (more on this in Chapter 5).

However, there continues to be an abundance of research to suggest issues with adoption of MM in the larger scope of educational praxis overall. For instance, Kafle and Canagarajah (2017) argued that while scholars are continuing to build a diverse catalog of multiliteracy research that spans the diversity of academic literacies, that this research " is progressing much faster than pedagogical developments" (p. 242). Kafle and Canagarajah suggested that MM scholarship had "developed more knowledge on the multimodal nature of academic writing," but that "teachers did not set up their pedagogies according to principles of multiliteracies" (p. 242). Kafle and Canagarajah also relied on the foundational scholarship of the NLG, and like many others, they viewed this initial research as the defining scholarship for MM. Also citing the original scholarship of the NLG, Holloway and Gouthro (2020) continued to argue for MM pedagogies and wrote, "Today, in addition to basic reading, writing and mathematical skills, learners need to understand digital technologies and develop critical learning capacities to function in a rapidly changing society" (p. 205). Citing Selber and the NLG, Suresh Lohani (2019) suggested an instructor of rhetoric and composition remains reluctant when it comes to fully "embracing multimodal composition," and stated, "I feel that there should be more workshops and trainings offered in regard to how writing instructors can effectively guide their students to produce multimodal documents" (p. 128). Lohani also argued that "students should be informed about the importance and scope of multimodal composition in today's world. In all these, the academic institutions must offer a full support" (p. 129). Finally, Tan et al. (2020) felt that while multiliteracy instruction has gained favor with some instructors, there is still a lack of assessment

criteria to fully evaluate those critical and rhetorical literacies and that it has yet to reach its potential. Tan et al. (2020) believe multimodality, as a comprehensive gauge of literacy, is not valued in the same way as other rubrics designed to measure literacy but hope to extend the conversation with their research.

There are other valid obstacles to overcome if MM is to be fully integrated with traditional composing practices: first, as a matter of functional, critical and rhetorical literacy, digital platforms and interfaces may be problematic for FYC instructors as software and hardware are in a constant state of flux because of the exponential growth of technology; and second, as this research suggests, MM scholars continue to build a discrete metalanguage based on years of research and scholarship that may have become too distinct for AC to fully integrate with their existing curricula even though SLOs in both discourses remains similar. Therefore, it seems vital for FYC programs to recognize that while there remains a fundamental deviation in the metalanguages of MM and AC, the basic curricular goals of each discourse community are analogous and can inform learning outcomes through very similar approaches. Beginning with the premise that there are in fact two distinct metalanguages may offer a unique insight to commonalities and could help bridge the gap by locating a shared vocabulary to ease integration of a more comprehensive MM metalanguage attuned to today's digital native. Although shared signifiers in both metalanguages communicate highly similar goals, such as teaching our students how to approach ethical constructions of social communication, the MM metalanguage may be difficult to translate to existing AC curricula based in the familiar lexicon of AC discourse.

The Promise of the Digital Humanities

The term Digital Humanities (DH) was coined in the later part of the 2010s, as MM scholars were busy authoring works (ironically in works of print text still) that examined the effects of the digital age on our most valued pedagogical influences in the field of composition today. Many of these authors examine how digital artifacts and platforms affect, or even modify, rhetoric bound in the socially epistemic ideologies valued in composition and the humanities today. These intertextual boundaries form the basis of much of compositions' modern pedagogical stance with discussions based in how the digital age transforms or affects translingualism, ethics, gender, race, embodiment, disability, and queer theory. Although DH is a burgeoning field of discourse and is a huge leap forward in MM for the humanities in upper-level course work (more on this later), it seems to remain a distinct genre yet to see significant praxis in FYC as a core pedagogical prerequisite regarding foundational literacy acquisition. There are certainly graduate-level courses offered in the humanities that require texts such as: Gold's (2012) *Debates in the Digital Humanities*; Hirsch's (2012) *Digital Humanities: Pedagogy, Practices, Principles, and Politics*; and Terras et al.'s (2013) *Defining Digital Humanities: A Reader*; however, the articles in these anthologies often assume an audience who has gained at least some fluency in multiliteracy. Likely these authors are correct in their assumptions here, as much of their specific audience is already fluent in the MM lexicon. For example, in Gold's (2012) anthology, Luke Waltzer (2012) felt there was a lack of praxis at the college level, as his article "Digital Humanities and

the 'Ugly Stepchildren' of American Higher Education" argued DH continues to be viewed as a sperate discourse. Waltzer (2012) wrote:

> Though work in the digital humanities has done much to reorient academic thinking to new information and communication realities, it has not yet done enough to show how the values and lessons at the core of the field might reshape the role of the humanities in the university of the future. (p. 337)

There is no shortage of current scholarship promoting MM pedagogies, and as DH topics illustrate, there has been much discussion of how multiliteracies can engage with the socially epistemic pedagogies in composition. DH offers compelling evidence of praxis, but this newer branch of the Humanities does not necessarily apply to existing FYC curricular models. This research suggests that even though DH has entered the zeitgeist of the Humanities, that MM discourse has yet to filter through core curricula in FYC courses. Clearly, the calls to create a foundational pedagogy that addresses multiliteracy are ever present, and DH does suggest a shift toward MM, but the constraints of a language barrier between MM and AC may need further investigation.

CHAPTER III

METHODOLOGY: GENRE DISCOURSE ANALYSIS OF THE DISTINCT

METALANGUAGES OF AC AND MM DISCOURSE COMMUNITIES

Goals of Research

The goal of this research was to complete a rhetorical analysis of FYC program

discourse materials to better assess how to engage those instructors who are struggling

with adopting, adapting, and transitioning to a MM pedagogy. One outcome was to locate

specific speech acts, or utterances that are propositional, illocutionary, and perlocutionary

that might create certain constraints in the FYC discourse community. This research then

located those exigencies through speech genre theory by examining both AC and MM

FYC course materials; there are similar goals yet distinct lexical unit significations in

terms of praxis. First, this research completed a rhetorical analysis of the discourse that

surrounds composition materials by analyzing both AC and MM scholarship to assess

how those works ultimately influence FYC materials that are disseminated to graduate

students and instructors in the composition field. This study examined the idea that

multiliteracy scholarships' goal is to influence FYC curricula, yet the issue with

integrating the MM metalanguage could hinder praxis moving forward. This research

then examined regional FYC program materials and other artifacts to assess

commonalities in the discourse that develops from current trends in MM scholarship. The

regional discourse analysis included FYC program materials from TWU, TCU, and TSU

to further delineate the languages used to disseminate MM pedagogy (cited MM articles

and course textbooks for both instructors and graduate students, and standardized FYC curricular templates).

Ultimately, this research located lexical constraints prohibiting a more fully realized MM pedagogy by completing a discourse analysis based in speech genre analysis. This research surveyed genre theorists such as Austin (1962), Swales (1990), Miller (1984), and Bakhtin (1981) to create a methodological baseline to uncover the speech act utterances of AC discourse. This methodology included creating a lexical dictionary for both AC and MM as a mechanism to look for patterns and omissions. This mostly qualitative examination explored the boundaries between MM and AC discourse and argued the boundary between AC and MM metalanguages disrupts established pedagogy in FYC curricula. The central aim, then, was to locate divergences between the MM and AC lexicons to potentially bridge the gap between genres and find a shared metalanguage that is more adaptable for FYC.

The methodology for this discourse analysis was based on Swales (1990) work in speech genre theory that illustrates how socially epistemic discourse defines discourse communities through the following concepts:

1. Has a broadly agreed set of common goals.

2. Has mechanisms of intercommunication among its members.

3. Uses its mechanisms to provide information and feedback.

4. Utilizes and possesses one or more genres in the communicative furtherance of its aims

5. In addition to owning genres, [it] has acquired some specific *lexis*.[10]

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6. Has a threshold level of members with a suitable degree of relevant content and discoursal expertise. (p. 24–27)

Other scholars have also made this connection, such as Evangelisti et al. (2014), who suggested multimodal communication is a distinct genre, and their insights help support the argument that the MM metalanguage still includes shared epistemological goals. For instance, in attempting to delineate more multimodal forms of communication, Evangelisti et al. (2014) stated, "The meanings being made in the [multimodal] document and the forms of the expression employed to carry those meanings are anchored in a historical and societal context" (p. 9). But they also suggested multimodal communication "is more fluid than that effecting verbal language" (p. 9). Evangelisti et al. (2014) also examined technologies role in the development of multimodal discourse and suggested there are three factors to consider when adapting MM to composition discourse: first, to consider how digital technology alters artifacts that can affect meaning; second, to examine any gaps between native and non-native creators of multimodal text (lexical broad strokes versus systemic grasp of multimodal meaning); and finally, to recognize there are those who do not have the vocabulary to fully engage with multimodal documents which can create an inherent bias (Evangelisti et al., 2014). And, as Swales (1990) reminded, relatively stable genres feature key elements that offer its discourse community members a level of expertise and control over the content they both consume and disseminate. Any unfamiliar lexis introduced into an already stable genre can disrupt mechanisms to create doubt regarding the level of expertise required to fully adopt any new terminology. Clearly, Evangelisti et al. (2014) pointed to why there

is an inherent bias against MM in writing programs, yet if we are to locate areas of constraints that lead to a lack of adoption of multimodal pedagogies, then more research is required to analyze existing gaps that occur in the LS between MM and AC discourse communities.

To craft a more comprehensive metalanguage for FYC, dialectal constraints may be creating a lack of multimodal adoption in the dissemination of program materials which include syllabi, assignment sheets, and professional development materials. Current speech genre theory suggests the language of discourse, whether textual or otherwise is:

> multidimensional, variative and addressed to numerous spheres of extralinguistic reality: to the language and language/speech units which make up the text, to the content, i.e., the true or imaginative reality, to the author (to his intentions, motives, i.e., to his purpose) and to the reader/listener, to other authors and texts, and finally, to the culture. (Dementyev, 2016, p. 106)

If discourse communities operate through distinct genre moves and are bound in both explicit and implicit cultural significations embedded over time and repetition, then it can be argued the flow of addressivity implies each utterance carries meaning through the discursive framing that defines each community's metalanguage.

Austin (1962) suggested utterances are the key to determining meaning in discourse, and his philosophical examination of speech acts describe the force of words in terms of influence. Austin (1962) revealed how utterances often take the form of statements that "are either not intended at all, or only intended in part, to record or impart

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straightforward information about the facts" (p. 1). Austin (1962) suggested discourse communities can often mistake these seemingly straightforward utterances to mean something else entirely. The issue is bound in a discourse community's expectations, and often, meaning is lost in translation.

Bakhtin's (1981) term *addressivity* further illustrates how speech genres are contextual and situated. Genres, according to Bakhtin (1981), are founded on utterances, which form the basis of stable and structured lexicons, that help define discourse communities. Yet, Bakhtin (1981) also felt our conception of relatively stable speech genres are influenced by his notion of heterogeneity (a diversity of meanings derived from differing cultural experiences and expectations), and within the continuum of discoursal utterances, this makes genres unstable. Bakhtin's work in genre theory acknowledges the complexity of speech genres, and his theories illustrate the difficulties in integrating MM discourse within the FYC discourse community. Genre instability may be part of the larger issue for MM adoption in FYC, as new utterances begin to reshape the lexicon of a discourse communities' metalanguage. More traditional lexes may become too obscured for those who would rather adhere to language stability of a familiar genre.

Miller (1984) considered the relationship between discourse communities and genre classification. Miller (1984) examined Burke's ideas of situated motives, which represent human action at the heart of any discourse analysis, while attempting to unravel the complex rhetorical situation that comprises any genre. Miller (1984) also referred to Bitzer's description of an underlying exigence that constrains facets of identification for

members of the discourse community. Miller's (1984) theory of rhetorical genre analysis

suggests that relatively stable does not mean a closed system however, but rather genres

can be integrated with new language features to introduce and adapt lexical variety to a

seemingly closed system. Miller's (1984) research shows how identification is possible,

as she explains how commonalities in discourse are bound from the forms that symbolize

shared meaning.

John Swales (1990) defined discourse communities through the LS that bond

social groups through "clusters of ideas" that suggest "language use in a group is a form

of social behavior, that discourse is a means of maintaining and extending the group's

knowledge and of initiating new member into the group" (p. 21). Swales (1990) believed

clusters of ideas produce meaning; especially as new LS are added to existing discourse.

Bazerman continued both Miller's and Swales' work by establishing a method

from genre theory to build a framework for discourse analysis. In earlier research,

Bazerman (1988) suggested writing is a multidimensional act bound in socio-historical

moments in time, and that any conception of language as fixed or structured is

problematic as new utterances can alter meaning for discourse communities shaped by

the notion of relatively stable language features. Bazerman (1988) balked at the notion of

those who are threatened by the conception of "meaning creation as fluid" because it

might seem to "cast language loose on un-chartable seas" (p. 5). Although Bazerman's

(2012) theory of speech genre values the implications of socially constructed meaning

that is more fluid, which helps further define how discourse communities are shaped, he

does concede genres are based in situated meaning—"a negotiation between the public

distribution and practices of language expected within the site of communication and the personal meaning systems of the receiving individuals, developed through a lifetime of socially-embedded language use" (p. 13).

This study's premise is MM and AC remain two distinct genres that are isolated because each rely on LS that are too distinct to transfer from one discourse to the other. There is no cohesive metalanguage to be created via socially constructed meaning because the two communities are too disparate and do not necessarily interact through scholarship. There remains a disconnect between much of the AC and MM scholarship, and even though many scholars have attempted to model MM for FYC, there is a language barrier that affects how FYC programs, and their instructors, administer MM curricula. Rhetorical situations acquire meaning from the ongoing socio-historical discourse that surrounds a specific genre, as each new utterance becomes a way of altering the meaning in the previous discourse (Bitzer, 1968). Bazerman (1988) wrote, "Understanding what people think they are doing gives insights into how they use words to accomplish those things" (p. 4). The issue seems to lie in the dissemination of MM pedagogy, as many FYC programs place more emphasis on AC scholarship (social-epistemic/post-process etc.). Much of MM scholarship argues for a new metalanguage, which suggests a new genre for AC, while many MM scholars continue to suggest new lexical variations that seem far removed from a familiar discourse in FYC.

While the lack of a cohesive metalanguage certainly is not the only reason for a lack of adoption of a more inclusive MM pedagogy, this research hopes to locate how lexical units, as signifiers, may create constraints for instructors who are attempting to

navigate between these distinctly genre specific discourse communities (AC and MM). For instance, at TWU, FYC instructors are directed to supplement their AC curriculum by affixing a multimodal task, such as a *remix* or *remediation* to a traditional academic genre (research paper, etc.). As an add-on assignment, the simplest and most familiar solution is to rely of familiar platforms such as PowerPoint or Prezi. However, metalanguage constraints between AC and MM discourse may be the culprit. For instance, over 2.5 decades of MM scholarship has illustrated the complex nature of compositions' modern rhetorical situation, yet scholars are continuing to call for a multiliteracy pedagogy that includes the functional, critical, and rhetorical literacies of digital media. And even as adoption is slow, new utterances continue to be introduced from MM scholars that may be creating more constraints.

Multiliteracy scholarship asks composition programs to move beyond simply adding images and bulleted texts to a PowerPoint presentation, which is often assigned as a remix in TWU FYC courses as a visual outline to supplement a previously written essay, and to instead adopt rhetorical moves that address communication via digital media. A multiliteracy curricula requires instruction in functional, critical, and rhetorical literacies that examine how non-discursive modes create meaning through the non-linear spaces in digital communication.

Locating Constraints between MM and FYC Discourse Communities

The research methodology employed here is based in speech act (SA) and speech genre (SG) theory from Austin (1962), Bakhtin (1981), Miller (1984), and Swales (1990), but the bulk of my analysis relied on the work of Bazerman (2012). Bazerman also relied

heavily on these same scholars for his theories of genre and discourse, which provided

this discourse analysis with a solid framework to codify utterances as LS to ultimately

help typify the constraints between the genres of FYC and MM discourse communities.

Clearly, there are differences between MM and FYC/Comp discourse communities that

both define and reveal social and cultural constraints that may impede adoption and

adaptation.

MM and FYC metalanguages are defined through specific utterances, or speech

acts, that become markers for each of these relatively stable genres, while also creating

action or movement within each social group. Bazerman (2012) illustrated how language

shapes discourse communities through "the means by which people accomplish social

actions. Meanings arise within the pragmatic unfolding of events and mediate the

alignment of participants to perceptions of immediate situations and relevant

contexts…called to mind by language" (p. 226). The analysis of the discourse through the

lens of metalanguage should reveal the structure of a discourse community, as "language

is crafted, deployed, and interpreted by individuals in the course of social participation"

(Bazerman, 2012, p. 226). Action, in terms of adoption/adaptation, seems to be mediated

by signifiers in language, and the metalanguage each group employs drives both meaning

and perception that requires social cooperation for change. Bazerman (2012) suggested:

> meaning is a negotiation between the public distribution and practices of language
>
> expected within the site of communication and the personal meaning systems of
>
> the receiving individuals, developed through a lifetime of socially embedded
>
> language use, as applied to the communicative issue at hand. (p. 227)

Even the most literate groups find it challenging when faced with unfamiliar language, as they struggle with interpretation when faced with the ambiguous or unfamiliar syntax (Bazerman, 2012).

What this analysis hoped to uncover were the key signifiers of association, through an examination of the metalanguage used in distinct discourse communities and to examine how specific genres form the basis of meaning for each group. Bazerman writes, "Even when only fully common words, genres, and constructions are used, the different associations, cognitive patterns, and interests of different readers can make reanimating another's meanings a challenge with only approximate results" (2012, p. 227). Ultimately, this analysis focused on specific signifiers, those units of language in their basest form, by coding specific utterances that seem to define both FYC and MM as distinct, and relatively stable, genres that defines each discourse community.

Regional FYC Programs Selected for this Study: TWU, TCU, and TSU

The regional FYC materials for this analysis are compiled from three regional universities, which include TWU, TCU, and TSU. I chose these specific universities for several reasons such as familiarity with each program's commitment to MM pedagogy, institutional diversity, and because they have similar SLOs and missions.

First, I chose these schools because I have either a general awareness or a privileged familiarity with these schools' writing programs. I chose TCU, for example, because of many conference/social interactions with their writing center director and co-director, and I interviewed the director of the TCU Center for Digital Expression for my thesis on multiliteracy centers. I was curious to find evidence of any MM pedagogy that

may have integrated with their FYC program's curricular materials because of the advent of a multiliteracy center. I worked as a writing center tutor, graduate teaching assistant (GTA), at TSU for 4 years, and I am familiar with the program's curriculum—again, I was curious to find if MM pedagogy was adopted over the last 7 years, as the writing center had been redesigned with multimodal curricular development as a conceit of future pedagogy. As an instructor, the FYC Program Assistant, and the first Digital Composition Lab (DCL) manager at TWU, I am very familiar with the FYC curricula and how it is shaped and disseminated. With the FYC director, I assisted in modifying the SLO language in course materials and was also on the assessment committee for FYC. The inclusion of the DCL should integrate more MM metalanguage in FYC materials, but as my study suggests, adoption may be lacking in FYC curricular materials. TWU is currently addressing multiliteracy outcomes and attempting to incorporate multimodal curricula. For example, the English, Speech, and Foreign Languages (ESFL) department was granted funding in 2018 and completed construction of both the DCL and a digital classroom meant to foster multimodal curricula. As the manager of TWU's Digital Composition Lab in 2018, I can attest to the ESFL departments goals and to the scholarship we relied on in establishing and promoting this project.

Second, these schools represent a diversity of curricula and populations. TWU, for instance, is a state school attracting instructors from a wide range of pedagogical backgrounds and interest, and the ESFL department confers degrees designated as both rhetoric and composition in their course catalog. TCU is a private school that has a strong English department that offers a much wider range of curricular interest in their AddRan

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program overall. For instance, the AddRan school distinguishes between creative writing and English degrees in literature as well as composition. I chose TSU because it is a smaller university overall, with an English department that offers writing courses which are primarily based in literature, but that also has a growing technical writing program. TSU also has a history of hiring from within that can create a kind of semantic insularity of pedagogical interests and curricula.

Finally, the SLOs at TSU and TWU are based in the core tenets of Texas learning outcomes in communication, which is to "include effective development, interpretation and expression of ideas through written, oral and visual communication" (TWU FYC Instructor Development Canvas Shell, 2021; K. Mollick, personal communication, December 19, 2019). TWU and TSU both chose to adopt the communication SLOs for the FYC program; however, TCU does not include Texas state outcomes in their curricula, but state the following in the FYC program SLOs for the 20803 Writing as Argument course, "Students will demonstrate the ability to write an argument for a specific rhetorical situation" with Student Action Steps to complete that outcome listed as:

- Students will analyze a variety of arguments in different media (e.g., print, oral, electronic, and visual).

- Students will produce a variety of arguments in different media (e.g., print, oral, electronic, and visual).

- Students will produce and incorporate non-text information (charts, images, websites, blogs, video, etc.) as a part of or in addition to their

academic texts. (C. Leverenz via S. Kelm, personal communication,

February 5, 2020)

This study's aim, then, was to investigate whether or not three regional FYC programs (TWU, TCU, and TSU) disseminate pedagogical materials that reflect an integration of MM pedagogy, or, to establish if they continue to prioritize AC pedagogies (as evidence by the metalanguage used in their programs materials).

Initial observations of FYC program materials were telling, however, as the curricular documents provided to this study suggested the overwhelming majority of assignments asks students to produce written essays.[11] The current curricula offered at each of these FYC programs (2020 through 2021 academic calendars) assign written essays in genres that include narratives, reports, analysis, or research. And while TWU and TCU each offer one multimodal assignment as part of their FYC curricula and have distinct multiliteracy outcomes as part of their core SLOs, these assignments are either optional or based on a previously written essay (such as a remix, revision, or a presentation).[12]

Building a Dictionary of LS for the Metalanguages of AC and MM Discourse

Chapter 4 examines influential MM and AC scholarship over the past 3 decades to build a comprehensive (but certainly not complete) list of LS for both discourse communities. Each discourse community's lexicon was then uploaded to the Linguistic Inquiry and Word Count software (LIWC) that I termed the LIWC MM/AC LS dictionary. This dictionary underscored the lexical variation and between AC and MM discourse through the analysis of influential MM and AC scholarship. The LIWC

MM/AC LS dictionary represents each discourse community's lexicon and was designed to illustrate the boundary that exists between the metalanguages of AC and MM discourse. Finally, FYC program materials from TWU, TCU, and TSU were uploaded and scanned through the LIWC MM/AC LS dictionary to contextualize key lexical differences between AC and MM discourse. As current Texas core outcomes in communication courses suggests a multimodal pedagogy, it was important to find evidence of a high percentage of MM metalanguage usage in those FYC program materials used to promote curricular pedagogy.

Table 3 demonstrates how AC and MM use different lexical units that define each community via relatively stable language features from each genre, and is an example of a more thorough discourse analysis this research completes in Chapter 5. Table 3 alludes to several key aspects this study extracts, and by defining genre traits inherent in the metalanguage used by each discourse community (AC and MM, respectively), this research illustrated how distinct LS define each genre (although there are many Shared LS as well).

Chapter 5 analyzes these LS using the LIWC MM/AC LS Dictionary created for the purposes of this study. Table 3 offers a partial list of the LS culled from: MM and AC scholarship; FYC and graduate level textbooks; FYC program materials; as well as 10 years of FYC teaching experience. The larger dictionary was designed to establish, and define, the metalanguages of MM and AC to demonstrate how specific discourse community operates as a distinctive genre. Table 3 is an excerpt of a much more

extensive LIWC MM/AC LS dictionary of each discourse community's signifiers that

represents a large percentage of unique signifiers for each metalanguage.

Table 3

Partial LIWC MM/AC LS Dictionary

MM LS	AC LS	Shared LS	Operational MM LS
Assemblage	Alphabetic	Analyze	Application
Audio	Annotate	Analyzing	Asynchronous
Augmented	Annotated	Appeals	Blogs
Aural	Annotating	Argue	Browser
Channels	Article	Argumentation	Chat
Collage	Author	Arguments	Computer
Color	Authors	Audience	Database
Computer Mediated	Citations	Backgrounding	Doc
Critical Framing	Cite	Brainstorm	Docs
Critical Literacy	Claim	Brainstorming	Domain
Design	Compose	Collaborate	eBook
Designed	Composing	Collaboration	Electronic
Digital	Define	Composition	eReader
Draw	Discursive	Contextualize	Google

Note: Table 3 lists critical and rhetorical MM and AC LS, Shared LS, and Operational
LS. The third column illustrates that both MM and AC do contain many shared signifiers,
which indicate critical and rhetorical implications for both genres in the search for a more
holistic metalanguage. To fully contextualize the boundary between AC and MM,
however, the LIWC MM/AC LS Dictionary is extensive and contains a total of 432 LS
(124 MM LS, 124 AC LS, 114 Shared LS, and 70 Operational LS).

   Although, the LIWC MM/AC LS dictionary is not meant to be a complete

reflection of all the unique signifiers that represent the metalanguage of each genre, it

does offer a foundational representation of each discourse community's lexicon. For the

purposes of this study, the MM LS were compiled from influential scholarship and course

texts (see Chapter 5), as well as from my own background in multimodality/multiliteracy

research.[13] The AC LS were also gleaned from my background in FYC programs[14] along

with several influential theory and course texts such as: Villanueva's (2011 and 2013)

Crosstalk in Composition Theory, 2nd/3rd eds.; Lunsford et al. (2016) *Everyone's an Author*, 2nd ed.; as well as many national journals.

Table 3 is an excerpt of a more extensive LIWC MM/AC LS dictionary and represents AC and MM LS signifiers. I have categorized these as Critical and Rhetorical LS that represent pedagogical signifiers. I have also included Shared signifiers (pedagogical) and Operational LS that are more indicative of navigational terminology. See complete LIWC MM/AC Dictionary in Endnotes.[15]

Speech Acts and Limitations of this Research

Each utterance is influential for cooperation within social discourse, and as these utterances should be reliable indicators that serve as LS for each genre, discourse analysis alone may not reveal the ongoing evolution of FYC discourse. FYC programs are continuing to integrate LS from MM, the design of this research method is limited, however, as it can only suggest that specific signifiers become markers in the typification of social facts, especially those signifiers that are unfamiliar in FYC discourse and cause interference in mediating integration with MM discourse. And as Bazerman (2012) suggested, any major shift in social communication, such as we have seen with digital technology, can alter genres in unexpected ways. In fact, Bazerman (2012) writes, "the affordances of electronic search, rapid communication, and instantaneous access to wide ranges of information are currently changing genres in numerous social spheres (p. 230).

Utterances, as LS, that are intentional and often regard performative acts, such as calls to action inherent in both FYC and MM scholarship. Intent and perception of the speech act, as Bazerman (2012) suggests, demands a certain conformity, or "felicity" of

conditions which must be met. Felicity, as valued by a discourse community, is more akin to a certain appropriateness, or fluency, in the discernment of common speech acts. Therefore, the appropriateness of speech acts within social structures fosters appropriation of values which relies on speaker/audience typification (Bazerman, 2012, p. 230). Bazerman (2012) wrote, "We judge what is happening now on the basis of … what has been understood, what the consequence has been, how events have typically unfolded, what has seemed an adequate understanding of the utterance acceptable by relevant parties" (p. 230). Unambiguously, utterances spark and transmit speech acts, which ultimately define genres, or discourse communities, and therefore typification is earned through recognizable and comfortable utterances. Ultimately, the utterance leads to the speech act, which fosters social facts that denote reality and are deeply ingrained in the structure of social discourse communities. There is a complexity to linguistical variation that lies beyond the scope of this study, so consequently, this research can only hope to uncover divergent utterances between FYC pedagogical materials and MM scholarship via a discourse analysis between both discourse communities. There are certainly shared utterances between the genres of MM and AC, and while these two discourse communities certainly share a common goal in terms of learning outcomes, this research goal was only to locate any divergent speech acts. Although, future research into these shared LS could lead to the development of a remediated metalanguage to bridge the language barrier between MM and AC discourse.

Finally, my own interest in MM theory and scholarship may be construed as holding an inherent pedagogical bias, as this study and my past research were heavily

influenced by a background in visual and multiliteracy rhetoric. While there could be a perception of bias, however, the LS proposed are intended to only reflect the current state of FYC programs by locating specific LS that define the metalanguages of AC and MM as distinct discourse communities with their own relatively stable genre features. During the interpretation of LIWC results in Chapter 5, a discourse analysis of specific FYC programs curricular materials, I have attempted to be rigorous in selecting LS based on the scholarship in both AC and MM discourse. And while the dictionary assembled for this analysis could be argued or reinterpreted in terms of significations, I have tried to be as fair and rigorous in the search for key terms presented as LS for each discourse community under review in this analysis. For instance, a few LS listed in the Table 3 such as *compose* and *composition*, could belong to both AC and MM discourse, and there is an argument to be made that this could be a misrepresentation of these signifiers. Yet, my interpretation of these words is based in the significations of each community's lexicon, which is evident in the FYC and other AC materials under review, as well as my 10-year experience teaching at two of the regional universities in this study. For example, the term compose generally signifies write or draft via a textual assignment in FYC, and in the TWU 1013 and 1023 assignments sheets, the prompts are listed as follows:

1013 Assignments

Narrative: For this assignment, you will compose a narrative of 500-800 words.

Reporting Information: For this assignment, you will compose a 600–900 word summary.

Writing Analytically: For this assignment, you will read and annotate a published text and compose an 800–1100 word analysis essay.

1023 Assignments

Think Piece: You will transition into being an informed writer of a think piece over a topic of your choosing. Your goal is to compose a piece of writing in a similar style to Teller, Hesse, and Selingo, responding directly to an ongoing conversation.

Annotated Bibliography: For each source, create an MLA or APA works cited entry and compose a 4-5 sentence summary and evaluation of the source

Research Project Paper: you will engage with the research you conducted and employ a variety of genres to compose a 1500–2000 word essay in MLA format.

(TWU FYC Instructor Development Canvas shell, 2021)

The term composition, however, is often synonymous with design, and is used in various discourse communities such as visual arts or music theory to signify an arrangement of components which come together to make meaning. It is ironic, then, that FYC and English departments employ the LS *composition* to largely signify written or textual essays.

Finally, the analysis results are not intended as a judgement of FYC programs, or to argue for the inclusion of the MM metalanguage in FYC materials (as many scholars have argued and continue to argue), but to only locate those signifiers that suggest there remains two distinct discourse communities each with its own metalanguage. This research is only to suggest that disparity and cannot attempt to reconcile the

metalanguages in this discourse analysis. There are of course, some conclusions to be

drawn from this analysis which are explored in the final chapter.

CHAPTER IV

INFLUENTIAL SCHOLARSHIP THAT SHAPED THE METALANGUAGE OF MM

Chapter 4 identifies key signifiers of MM discourse, which should ultimately

reveal the similarities and differences between AC and MM discourse communities

which are shaped by each genre's metalanguage. Specifically, evidence of specific

signifiers should illustrate the inherent linguistic schism between the metalanguages of

AC and MM and locate any constraints that may inadvertently keep FYC programs from

fully adopting and adapting MM in their curricula. Although, many FYC programs are

attempting to adopt MM curricula, a schism remains because of the differences in LS

between AC and MM metalanguages. To contextualize the differences and division more

fully between these two discrete metalanguages, the foci of this chapter is an examination

of the major discourse of MM theory (via influential research and texts) that defines its

metalanguage.

Influential Scholarship: National and Regional Graduate Course Texts that Define

the MM Metalanguage

In the late 1990s and early 2000s, computers, and especially the internet, began to

become fixtures on campuses. Early on, digital technology was used sparingly in

classrooms, as costs and infrastructure dictated integrations. As computers began to be

utilized for more than library databases, university classrooms began the transition to

computers in the classroom. The computer age spurred research in linguistics, rhetoric,

and composition that sought new practices to address modern communication, yet

computer classrooms were still rare in many composition classrooms (as late as 2012, I

taught in composition classrooms at TSU that still had chalkboards and were devoid of any computer technology). Yet in this environment, advances in digital technology forced scholars to recognize critical differences in the communication across interfaces and screens in an increasingly virtual society. Digital technology was more than a new writing tool for composition classrooms, not simply a word processor, but an entirely new way to approach literacy acquisition, as the internet and the computer fundamentally altered communicative practices.

Early adopters began to conflate the language that surrounded the computer with existing pedagogies, and a multiliteracy metalanguage sprung from the new lexicon of cyberspace. Although many rushed to establish a position in the burgeoning discourse of the digital age, it may be that initial attempts to situate multiliteracy within composition discourse became hindered by the complexity of a new metalanguage. Many neologistic lexes were coined using terms from semiotics or systems inherent in digital spaces, which may have created lack of interest in building an MM toolbox—those whose rhetorical practices were steeped in the relatively stable genre of their own distinct and familiar metalanguage may have felt alienated by a seemingly new discourse.

MM scholarship focused heavily on the affordances and constraints of digital communication, as many authors focused on the significance of non-linear process on multimodal communication, proposing that students must acquire a wider range of literacies in composition studies. While many of these oft-cited scholars contributed heavily to a body of work that continues to influence the field of multiliteracy studies, they may have inadvertently alienated composition studies with a metalanguage that

seemed outside the scope of a familiar genre. According to Young (2006), there is a

danger that neologistic terminology may be adopted only by a subgroup in any field, and

that "if the precise meaning of new terms does not become known to a larger group, the

result is that the isolation of the subgroup is accentuated by their jargon" (p. 156).

Crafting a new metalanguage that fails to signify familiar outcomes could create a kind of

unintentional dissonance, potentially disrupting a more complete integration of

multiliteracy pedagogy in composition programs.

There is the risk that MM discourse has yet to propose a metalanguage with

signifiers that not only exemplify the exigencies of adopting a multiliteracy pedagogy,

but that communicates its core tenets in conjunction with the metalanguage of the

composition field. The acquisition of multiliteracy skills is crucial to critical thinking and

other SLOs valued for literacy acquisition in composition programs, so it seems valuable

to locate the discrepancies between MM and AC metalanguages at the scale of lexical

significations—to decern those specific signifiers that shape the metalanguage of MM to

establish a pattern of usage which may isolate one discourse community from the other.

Subsequently, the following section examines some of the highly influential scholars who

were responsible for creating the early metalanguage of MM, as many scholars continue

to scaffold their vernacular with new LS. It is important then, to consider their major

contributions by reviewing seminal work that created this new metalanguage and then to

survey the lexicon of MM discourse as its own relatively stable genre.

The following MM scholarship is a sampling of the most prominent works by

foundational authors, and although much of this pivotal scholarship is well-known and

often cited by those in the MM discourse community, the prominence of these works can be evidenced by the number of source citations using the Google Metrics citation algorithm (GMAC). The GMAC approximated the sphere of influence with a goal of providing insights into the construction of the MM metalanguage. The list of MM LS (and all subsequent lists of LS) does not represent the totality of signifiers unique to the multiliteracy metalanguage but is offered to illustrate the lexical variation between AC and MM lexicons. The list of MM LS is quite extensive, as the resulting indexes from NLG and Selber represents many of the foundational signifiers that define and delimit the MM metalanguage. Ultimately, it is necessary to create a large enough glossary to investigate how many of MM LS are present in FYC program materials at the regional level.

As early as 1988, there were many in the field who were examining the impact of digital communication in composition studies, although some of these scholars, such as Selfe and Hawisher, were examining the computer's impact on writing, but were focused more on the technical role this played in literacy as a function of writing via software and interfaces. In the 1990s, however, MM scholarship began to evaluate how the digital age impacted learning at the critical and rhetorical stages of literacy, as the concept of multiliteracy began to become pervasive in the research. Therefore, this research began by examining early scholarship in multiliteracy published by the NLG in their seminal work from 1996. NLG's foundational text is noteworthy, as the authors began to explore how the various facets of multiliteracy instruction were required for meaningful critical/rhetorical investigations in composition and communication studies. From the

NLG's original scholarship, other authors began to shape a distinct discourse community—one that diverged from alphacentric traditions in composition pedagogy to establish the new metalanguage of MM.

Foundational MM Scholarship as the Basis of a New Metalanguage

While it is not necessary to fully summarize every scholar that contributed to the lexicon of multiliteracy, the NLG's landmark article ranks as one of the most sourced texts in MM still today, as it has been cited in other scholars' research for over 2 decades now. Consequently, the impact of the NLG's article cannot be understated, as the authors offered the beginnings of the MM lexicon and established a metalanguage for a new genre of discourse.

NLG (1996) "A Pedagogy of Multiliteracies: Designing Social Futures" (GMAC 2569)

Many of the unique MM LS in the NLG's article are foundational to this new metalanguage, and it can be argued that the NLG's "A Pedagogy of Multiliteracies: Designing Social Futures" created the incongruency between MM and AC as genres. Many of the tenets of multiliteracy pedagogy can be traced to these initial signifiers, as the NLG drafted a metalanguage so lexically distinctive, its neologisms may still seem extraneous for some in composition studies still.

In 1996, this collective collaborated to address the increasing demands of multimodal communication transmitted via digital platforms. Multiliteracy became the all-encompassing term for a critical and rhetorical pedagogy surrounding the acquisition and dissemination of meaning across multiple modes—traditional literacy, they argued,

needed reevaluation considering digital technology. The NLG (1996) coined the term

multiliteracies by offering the following definition:

> We decided that the outcomes of our discussions could be encapsulated in one
>
> word—multiliteracies—a word we chose to describe two important arguments we
>
> might have with the emerging cultural, institutional, and global order: the
>
> multiplicity of communications channels and media, and the increasing saliency
>
> of cultural and linguistic diversity. (p. 63)

Here, the authors suggest that traditional literacy, only based in reading and writing, is

obsolete, and that multiliteracy moves beyond more traditional textual boundaries.

Students of the burgeoning computer age experienced the world through multiple

channels that the NLG (1996) argued was ripe for scholars and educators to move beyond

traditional conceptions of "mere literacy" by supplanting traditional curricula with

"modes of representation much broader than language alone" (p. 64). Multiliteracies,

according to the NLG (1996), addressed two main arguments: "the first relates to the

increasing multiplicity and integration of significant modes of meaning-making, where

the textual is also related to the visual, the audio, the spatial, the behavioral (gestural),

and so on;" while the second argues that cultural and linguistic diversity must be

addressed (p. 64). The NLG (1996) offered the following graph (see Figure 1), which

illustrates daunting semiotic structures of MM, to establish the initial MM metalanguage.

Figure 1

NLG's (1996) Modes of Meaning: Beginnings of the MM Metalanguage

MULTIMODAL

MODE OF MEANING

AUDIO DESIGN

LINGUISTIC DESIGN

Elements of linguistic meaning, including:
- Delivery
- Vocabulary and metaphor
- Modality
- Transitivity
- Nominalisation of processes
- Information structure
- Local coherence relations
- Global coherence relations

Elements that constitute
- Music
- Sound effects
- Etc.

SOME DESIGN ELEMENTS

Elements that constitute
- Ecosystem and geographic meanings
- Architectonic meanings
- Etc.

SPACIAL DESIGN

Elements of visual meaning such as:
- Colours
- Perspective
- Vectors
- Foregrounding and backgrounding
- Etc.

VISUAL DESIGN

Elements that constitute:
- Behaviour
- Bodily Physicality
- Gesture
- Sensuality
- Feelings and affect
- Kinesics
- Proxemics
- Etc.

MODE OF MEANING

GESTURAL DESIGN

MULTIMODAL
eg: The integrated meaning making systems of integrated multimedia texts

Note: Figure 1 was reproduced from The New London Group (2000, p. 26). From "Literacy Without Borders: The Fine-Grained Minutiae of Social Interaction that Do Matter," by A. C. Ostermann, M. Frezza, and R. Perobelli, 2020, *Trabalhos em Lingística Aplicada*, *59*(1), p. 335 (https://doi.org/10.1590/010318135866215912020).

In Figure 1, Multimodality is expressed through modes of meaning (linguistic, visual, gestural, spatial, and audio) which are key concepts of the NLG that were the beginnings of a distinct metalanguage that is still cited in MM scholarship today. Some of

the NLG's elements of design language may seem neologistic for the uninitiated, such as nominalization of processes, local and global coherence relations, or architectonic meanings. And, as these authors established the lexicon of MM, the NLG continued to be recognized for their contributions to this new metalanguage, and scholars who followed began to adopt additional heuristic signifiers by integrating language from other fields such as semiotics, linguistics, proxemics, and even marketing and design (visual/audio/gestural/spatial elements).

The metalanguage proposed by the NLG recontextualized non-linear sequencing through "Modes of Meaning," as the authors suggest multimodal communication ultimately restructures previous notions of literacy via increasingly interconnected global communication platforms. In Table 4, the NLG (1996) also proposed the following pedagogical approaches they felt would best serve an MM pedagogy moving forward.

Table 4

NLG (1996) Four Components for a Multiliteracy Pedagogy

NLG FOUR COMPONENTS FOR A MULTILITERACY PEDAGOGY	
Situated Practice	Immersion in experience and the utilization of available discourses, including those from the students' lifeworlds and simulations of the relationships to be found in workplaces and public spaces.
Overt Instruction	Systematic, analytic, and conscious understanding. In the case of multiliteracies, this requires the introduction of explicit metalanguages, which describe and interpret the design elements of different modes of meaning. (Like Selber's notion of functional literacy).
Critical Framing	Interpreting the social and cultural context of particular designs of meaning. This involves the students' standing back from what they are studying and viewing it critically in relation to its context. (Similar to Selber's notion of critical literacy).
Transformed Practice	Transfer in meaning-making practice, which puts the transformed meaning to work in other contexts or cultural sites. (Similar to Selber's notion of rhetorical literacy).

Ultimately, the NLG (1996) promoted novel communicative practices that reframed the process of writing, as a conceit of literacy, to that of design filtered via culturally situated discourse. The NLG wrote, "Designing restores human agency a cultural dynamism to the process of meaning-making. Every act of meaning both appropriates Available Designs and recreates in the Designing, thus producing new meaning as The Redesigned" (p. 88). Table 5 illustrates that the NLG may have been responsible for the foundational signifiers that created a divergence in the intersection of MM and AC metalanguages—signifiers that may hinder the adoption and integration of MM pedagogy in FYC curricular materials. However, whether redesigned, remixed, or remediated, the lexicon of MM discourse seems to have evolved from the social constructionist theories that came before, yet interpretations of these dialogic processes may have influenced MM scholars to further expand the metalanguage that reflected communicative practices in the digital age. In Table 5, the NLG (1996) added the following LS to the MM metalanguage.

Table 5

MM LS Proposed by the NLG (1996)

Audio Design:
   -Sound Effects
Channels
Critical Framing
Gestural Design:
   -Gesture
   -Kinesics
   -Proxemics
Integrated Meaning-Making
	Interface
	Interrelate
	Lifeworlds
	Linguistic Design
	Local and Global
	Coherence
	Media
	Modality
	Multimedia Texts
	Multimodal
		Multiplicity of Discourses
		Plurality of Texts
		Overt Instruction
		Simulations
		Situated Practice
		Spatial Design:
		   -Architectonic
		   -Ecosystems
		Multiliteracy
			Transformed Practice
			Transitivity
			Visual Design:
			   -Colors, Perspectives (three-dimensional space)
			   -Vectors
			   -Foregrounding and Backgrounding

Clearly, the NLG situated a new metalanguage for future scholars to build on, and emergent scholarship in the field continues to develop a distinctive MM metalanguage by promoting a multiliteracy pedagogy that suggests more than just a functional approach to computers as a tool for writing, but as a critical and rhetorical space that students inhabit through the addressivity of communicative acts that rely on multiple modes of meaning making.

Bolter and Grusin (1999) *Remediation: Understanding New Media* (GMAC:11389)

In Jay D. Bolter and Richard Grusin's (1999) book on hypermediacy in age of digital media, the authors examine the immediacy of information delivery on comprehension and coined the phrase "hypermediacy" to address how the graphic interface was changing information delivery (p. 40). Hypermediacy, as Bolter and Grusin (1999) described, began with the advent of the computer interface, and Table 6 offers LS the authors added to the MM lexicon because they sensed virtual spaces were shifting the

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cultural consciousness with this new notion of hypermediacy. Early in the development of the internet, Bolter and Grusin (1999) felt older forms of print media were being challenged by digital communication that challenged the status quo. Bolter and Grusin stated, "Both new and old media are invoking the twin logics of immediacy and hypermediacy in their efforts to remake themselves and each other" (p. 5).

Table 6

MM LS from Bolter and Grusin (1999)

Augmented Reality	GVU: Graphics, Visualization, and	Interactivity	New Media
Cyber Spaces	Usability	Interface	Networked
Digital Spaces	Hypermediacy/Hypermediated	MOO: Modes of	Remediation
Graphic Design	Hyperspaces	Operation	Simulacrum
Graphical User	Hypertext	MUD: Multi-User	Social Spaces
Interface	Immersion	Dimension	Virtual

Bolter and Grusin (1999) accurately predicted that the addressivity of social media would alter how society perceived communicative acts in digital spaces, and while many of their concepts were prescient in 1999, the authors might not have imagined the paradigmatic shift of social media's influence as the predominant platform for information dissemination in the 21st century. Bolter and Grusin advanced many of the LS that continue inform the metalanguage used in MM still today.

Kress (2003) *Literacy in the New Media Age* (GMAC 7309)

Here, Kress examines the shifting landscape of literacy in an increasingly digital society. Kress (2003) wrote:

The combined effects on writing of the dominance of the mode of image and of

the medium of the screen will produce deep changes in the forms and functions

for writing…The organisation [sic] of writing—still leaning on the logics of

speech—is governed by the logic of time, and by the logic of sequence of its

elements in time, in temporally governed arrangements. The organization [sic] of

the image, by contrast, is governed by the logic of space, and by the logic of

simultaneity of its visual/depicted elements in spatially organised [sic]

arrangements. (2003, p. 1–2)

Kress' novel pedagogical model suggested a non-linear approach to meaning-making that

requires spatial sequencing in multimodal compositions. Kress' views on social

semiotics, visual literacy, discourse analysis, and multimodal literacy heavily contributed

to the MM metalanguage as evidenced by the LS listed in Table 7.

Table 7

MM LS from Kress (2003)

Domains	Interactivity	New Media	Spatial
Frames	Interrelated Framing	Screen	Temporality
Framing	Media/Medium	Sequence	Transformation
Iconic	Mode	Sign-making	Visual Grammar

Selber (2004a). *Multiliteracies for a Digital Age* **(GMAC: 931)**

Selber is considered a founding member of the MM discourse community.

Although he has written several books on this subject, it is in *Multiliteracies for a*

Digital. In Chapter 1, "Reimagining Computer Literacy," Selber (2004a) examined the

"Conceptual landscape of a computer multiliteracies program," which provided a

framework for multiliteracy pedagogy based on following three facets of multiliteracy

acquisition. In Table 8, we see that Selber's (2004a) scholarship established a context for

computer literacies in which he described a multiliteracy pedagogy to include functional,

critical, and rhetorical literacies as distinct curricular goals.

Table 8

Selber's (2004a) Facets of a Multiliteracy Pedagogy

Category	Metaphor	Subject Position	Objective
Functional	Computers as tools	Students as users of technology	Operate/navigate digital platforms
Critical	Computers as cultural artifacts	Students as questioners of technology	Evaluate multimodal texts
Rhetorical	Computers as hypertextual media	Students as producers of technology	Reflection can produce multimodal content

Note. From *Multiliteracies for a Digital Age* by Stuart Selber, 2004, Southern Illinois
University Press, p. 25.

Selber situated not only new trends for teaching MM, be he also created many of

the signifiers used in the metalanguage of multiliteracy studies still. Table 9 lists many of

the LS Selber (2004a) added to the MM metalanguage.

Table 9

MM LS from Selber (2004a)

Aural	Gestural	Modular Nodes	
Computer	HCI: Human Computer Interaction	MOO Environment	Non-linear Texts
Mediated	Infrastructure	Multimodal Literacy:	Open Systems
Communication	Hypertexts		Spatial
Design Cultures	Hypertextual Media	‑Functional Literacy	Systems
Digitization	Interface Design and Usability	‑Critical Literacy	Analysis
End-user	Heuristics	‑Rhetorical Literacy	

Wysocki et al. (2004) *Writing New Media: Theory and Applications for Expanding the Teaching of Composition* **(GMAC: 336)**

In 2004, Wysocki et al. understood information technology required a multiliteracy approach in the composition classroom. Early on, Wysocki et al. (2004) encouraged composition instructors to embrace digital technologies and to value employing modes of expression as equally as one would a pen and paper. The authors suggested that because new media included a blend of video, graphic, audio, and linguistic signifiers, that all modes become important in crafting any academic composition and should be reinforced with these visual and aural signifiers (Wysocki et al. 2004). Table 10 lists some of the LS Wysocki et al. introduced to the MM lexicon.

Table 10

MM LS from Wysocki et al. (2004)

Rhetorics of Interactivity	Visual Culture
Typography	Visual Presentations
Visual Communication	Visual Rhetoric

MM Texts that inform Graduate Level Courses

The following section details MM theory and teaching materials that inform MM

pedagogy in graduate composition pedagogy courses, but that also prescribes a

metalanguage for MM. This section continues to search for specific LS that shape the

MM genre. The lists of LS located in the figures under each work are far from complete,

but the examples below provide a baseline for this study to evaluate not only the effect of

MM scholarship on FYC pedagogy, but to establish the MM LS that are specific to the

lexicon of multiliteracy studies. These graduate level texts add to the MM LS dictionary

and were chosen as adopted texts by the regional universities in this study (TWU, TCU,

and TSU), These texts are cross-referenced with the list pf MM LS highlighted in the

previous chapter.

Finally, this section examines the titles of the most popular journals in MMCD

using a combination of metrics including: the TWU database; Google Scholar; MLA

Periodicals; Elsevier CiteScore index search; and a table compiled by Douglas Hesse

(2019) in his article "Journals in Composition Studies, Thirty-Five Years After."

Combined with other referenced text, these popular journals offer a glimpse at the state of

composition studies and further illustrate the gap between the MM and AC as genres.

Graduate Course MM Texts from TCU, TWU, And TSU

The graduate level course MM theory/pedagogy texts for this regional analysis

includes national publications according to the Amazon best-seller ranking, cross-

referenced with regional university graduate courses in MM (TWU,TCU, and TSU).

These texts sample some of the most popular literature that shaped MM over the last 2

decades. These influential texts illustrate both the development and evolution of a distinct metalanguage that was meant to inform the composition field but also suggest MM is positioned as a genre that runs parallel with AC discourse.

The following graduate texts and courses are often only offered as electives or as options, and at TWU for instance, to obtain a Master of Arts in English only requires students take one of the nine writing and rhetoric courses offered, one of which is Rhetoric and Composition: Theory and Pedagogy of Electronic Texts. The other courses at TWU are either grounded in the history of rhetoric or in writing/composition pedagogy (full course listed in Endnotes).[16]

TWU Graduate Course Texts

TWU lists 5353, The Theory and Pedagogy of Electronic Texts, as an elective for the MA degree plan.[17] Course 5353 is a core requirement for the PhD program in rhetoric and composition at TWU, but it is the only course listed that addresses multiliteracy pedagogy. Students may enroll in 5353 over two different semesters, as this course offers various overarching themes such as visual literacy or multimodal composition depending on instructor foci. For instance, in the Spring semester 5353 might examine multimodal compositions, while in the Fall semester, the focus could be on visual literacy.[18]

TWU's 5353: The Theory and Pedagogy of Electronic Texts, requires *Towards a Composition Made Whole* (GMAC 284), and in this course textbook, Shipka (2011) considered the communicative process to be dynamic and fluid, she felt, "We must find ways to underscore for students what has always been the case—that communicative practices are multimodal, and that people are rarely, if ever, just writing or making-

meaning with words on a page" (p. 138). Shipka (2011) suggested composition courses

should reflect the discourses of digital technology and believed FYC courses should teach

students ways to consider how modes of design reshaped "literate activities," via the

"spatial arrangement of words as well as images, sounds, scents, textures, and

movements" (p. 138). Shipka (2011) described a more embodied rhetoric that valued the

full range of human symbol making—including the various modes across digital

platforms that students navigate today. Table 11 offers a sample of the signifiers gleaned

from Shipka's work that indicate the lexical variety specific to the genre of MM

discourse.

Table 11

MM LS from Shipka (2011)

Spatial Arrangement	Streaming interplay
Intertextual	Spatial Arrangements
Digital Streams	Textures/Textural

Another text required for 5353 is *Remixing Composition: A History of Multimodal*

Pedagogies (GMAC 292), and Palmeri's (2012) work details the cognitive processes

involved in both the drafting of alphabetic text, as well as translating, or remixing,

compositions via multimodal representations. Based heavily on cognitivists' scholarship

from the 1980, Palmeri (2012) felt students think multimodally via visual imagery,

sound, and even olfactory sensory input, but are constrained in translation by the

restrictive symbol-making of alphabetic text to make meaning. Palmeri (2012) wrote, "if

we restrict to [only] word-based planning activities (for generating ideas, for defining

theoretical purpose, for analyzing audience,) we may be unduly limiting their ability to think deeply about their rhetorical tasks" (p. 34) He also suggests students are thinking multimodally in the brainstorming process by translating "images, words, and kinesthetic sensations" to the written page (Palmeri, 2012, p. 34). Palmeri reengineered the revision process by suggesting that the remix allows students to reconceptualize composing in multiple modes instead of only editing words in a sentence. Table 12 illustrates Palmeri's significant contribution to the MM metalanguage.

Table 12

MM LS from Palmeri (2012)

Assemblage	Digital Audio Tools	Imageworld	Remixing
Associative Remix	Domain Specific	Media Collages	Tonal Semantics
Auditory Composition	Knowledge	Multimedia	Visual-Kinesthetic Art
Aurality	Editing via Digital	Nonlinear	Visual:
Montage	Tools	Olfactory Sensory	-Storyboarding
Cyborg Remediation	Filmmaking	Input	-Perception
	Flash Movies	Photoshop	-Thinking
	Framing	Remix	Voiceover

TCU Graduate Course Texts

      TCU's graduate program is unique to the other regional schools in this study, as there is one track for an English MA, but there are two programs offered for the PhD. The first is the PhD in English, with additional courses focused on literature pedagogy and criticism, while the other is a PhD in Rhetoric and Composition with electives in

which "Students must complete a minimum of 12 hours in coursework that addresses at least four of the six areas."

- Rhetoric and Culture

- Composition and Literacy

- Pedagogy

- Digital Humanities and Multimedia

- Textual/Scholarly Production

- Theory

(TCU Department of English Graduate Program, 2020)

The core courses required include Teaching College Composition (60513), Introduction to Graduate Studies and the Profession of English (60113), and Research Practices in Composition and Rhetoric (60723) These programs courses do overlap for each track, and electives are shared by each program under the Addran College of Liberal Arts banner.

On the list of 2019–2020 graduate courses offered, the electives for the PhD in Rhetoric and Composition include ENGL 70603: Digital Approaches to Textual Problems.[19] The course description for 70603 states the readings required for this course are *Text Analysis with R for Students of Literature*, and various digital humanities journal articles (TCU Department of English Graduate Program, 2020).

While there does not seem to be any MM discourse, other than data analysis for TCU's graduate programs in either the English or Rhetoric and Composition tracks for a PhD, it is interesting to note that their undergraduate Writing degree program lists several

MM theory courses and even has a section under the banner Digital Humanities, which offers courses such as: WRIT 20533 Language, Technology, and Society; WRIT 30390 Video Production; WRIT 30603 Rhetoric of Social Media; and WRIT 20323 Introduction to Multimedia Authoring (TCU Department of English Graduate Program, 2020).

WRIT 20323 requires *Writer/Designer* by Bedford/St. Martin (ABS rank: Rhetoric #177), which serves as a project guide to inform MM pedagogy by offering many innovative classroom strategies that address multimodal composing. Sheppard et al.'s (2018) guide describes how modes of media offer a variety of affordances to better illustrate meaning for an audience. Sheppard et al. (2014) rely heavily on the rhetorical situation to explore the effects design choices that provide "emphasis, contrast, organization, alignment, and proximity" (p. 31). Yet it is clear the authors sourced more traditional AC scholarship (i.e., socially epistemic constructionism) as a bridge to scaffold multimodal composing processes. Sheppard et al.'s (2018) workbook suggests practical classroom curriculum for instructors who are new to multimodality, and Table 13 provides LS the authors added to the MM metalanguage.

Table 13

MM LS in Sheppard et al. (2018)

Design Choices:	Mock-Ups
- Contrast	Storyboards
- Alignment	Feedback Loops
- Proximity	

TCU also has the Center for Digital Expression (CDE), and on the CDE's webpage, resources are listed under DH for those instructors who wish to engage with multiliteracy pedagogy. Some of the works on the CDE website are list are:

- *A Companion to Digital Humanities*, Schreibman, S., Siemens R., & Unsworth, J. eds. (2004)

- *Debates in the Digital Humanities*, Gold, ed. (2012)

- *Defining Digital Humanities: A Reader*, Terras, Nyhan, & Vanhoutte (2013)

- *Digital Humanities*, Burdick (2012).

- *Digital Humanities: Pedagogy: Practices, Principles, and Politics*, Hirsch (2012)

- *Rhetoric and the Digital Humanities*, Hart-Davidson and Ridolfo, eds. (2014)

(TCU CDE, 2021).

Although TCU does have William L. Adams Center for Writing, it is worth noting the CDE is a unique outlier in this regional study, as it represents an autonomous resource working toward providing pedagogical guidance for both students and instructors. While these pedagogical materials are not strictly adopted by the TCU FYC program, TCU does offer MM pedagogical resources for instructors and students in a variety of formats and topics.

TSU Graduate Course Texts

TSU's course list for a Master of Arts in English lists 5396 Digital Humanities[20] as the only required course in MM. The course description for 5396 suggests this course will expand the student's pedagogical toolbox through functional, critical, and rhetorical

literacies, as they engage with digital interfaces to evaluate digital texts, to ultimately

become producers of digital content. Description of the course from TSU:

> This course brings students to the intersection of humanities research and the
>
> digital age, as they explore methods of research, presentation and communication
>
> within the field. We will trace the advent of digital scholarship at the end of the
>
> 20th century and confront the multiple forms of publication open to scholars in
>
> the 21st.   Students will learn how to conduct research using digitized texts and
>
> manuscripts and will create their own portfolios, demonstrating different methods
>
> of digital communication for a single topic. In addition to reading some of the
>
> major innovators in the area of digital humanities, students will also work with
>
> programs to create visual and audio components of their research. (TSU, 2020)

5396 lists *Doing Digital Humanities: Practice, Training, Research*, as its course text, and

this is an edited collection that surveys the role of digital technology in DH, but also

discusses pedagogical resources as well. Crompton et al. (2016) offer articles that

evaluate varied pedagogical stances that inform composition pedagogy today; however,

the selections mostly regard how pedagogies are influenced by DH, which synthesizes

topics from the field of composition discourse with multiliteracy outcomes such as:

multilingual practices and minimal computing; intersectionality and white feminism;

global online collaboration; and electronic literature. The editors have also chosen articles

that discuss transforming the humanities via more digital engagement by examining

several key critical and rhetorical literacies in multiliteracy pedagogy such as:

dissemination in the digital age; digital humanism; project-based curricula; iterative game

design; fabrication and research; augmented reality; digital editing; remediation and curation; computational stylistics; encoding text; and digitization fundamentals (Crompton et al., 2016). Table 14 is a partial list of MM LS from Crompton et al.'s (2016) *Doing Digital Humanities: Practice, Training, Research.*

Table 14

MM LS in Crompton et al. (2016)

Computational Stylistics	Encoding
Digitization	Fabrication
Digital Editing	Iterative Programming/Game Design
Digital Humanism	Project-Based

Another textbook selection for TSU's 5396 course is *Debates in Digital Humanities*, and Gold's (2012) anthology is an interesting survey that examines how digital processes affect and fundamentally alter the discourse surrounding literature and socially epistemic rhetoric. Some of the MM LS reflected in the titles of Gold's (2012) edition are hacktivism, universal design, electronic errata, and digital publishing. Many of the LS from this anthology are already represented in the MM LS dictionary, so there is no need for a table of MM LS for Gold's (2012) work, but it is interesting how many of the topics seem related to pedagogical influences based in compositions' social turn in the 1980's. Some of the LS in this collection are unique but are too distinct to use as either AC or MM LS. It is worth noting that many of the topics in Gold and Klein's (2012) anthology are grounded in the discourse that shaped the ideological landscape of composition theory today, and while these socially epistemic themes are familiar to most

English departments, there is still an argument being made that the humanities are playing catch-up with other more digitally focused fields such as Communication or Journalism. A review of composition journals and articles that inform current pedagogical trends reinforces this argument, and as the next section reveals, much of the current scholarship remains motivated by AC pedagogies.

MM Journals that inform FYC (According to Elsevier 2020 CiteScore)[21]

The journals listed here are known to promote MM, but the only one listed on Elsevier's search index is *Computers and Composition*. In 2019, Douglas Hesse compiled a list of all composition study journals.[22] Out of 46 journals listed in Hesse's (2019) article, the following journals are listed as MM centric publications:

- *Computers and Composition: An International Journal*, 2019 Cite Score index rank 107/830 with a percentile of 87th out of 100 journals in subject area. With a companion website *Computers and Composition Online.*

- *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, is a web-based online journal not listed on Elsevier's CiteScore index.

Completing a thorough search of the TWU database, Google Scholar, MLA Periodicals, and the Elsevier CiteScore index search, reveals four other online MM centric publications:

- *The Journal of Multimodal Rhetorics*

- *Computers and Writing Conference*[23]

- *Journal of Interactive Technology and Pedagogy*

- *Journal of Multimodal Rhetoric*

While the list of MM journals and publications grows each year, it does seem that there is a clear and increasingly vocal call for composition programs to adopt and adapt MM pedagogy to their curricula. The results of this study, then, suggest there may be a lack of adoption because of a disparity between the metalanguage of AC and MM discourse communities, which can be revealed through an analysis of pedagogical materials to find if there has been any substantial adoption of the MM metalanguage in FYC programs. Therefore, the following discourse analysis of the top five composition journals, based on most cited articles, and Composition theory texts, simultaneously offers a means to define specific LS inherent in the AC metalanguage, while also suggesting there continues to be a much larger percentage of AC LS present in composition journals still today.

Using Google Metrics to track the most cited journals under the category Humanities and Literature and Arts and the sub-category English Language and Literature, Figure 2 ranks the most cited journals by the h5 index[24] against the h% median values (most cited in the field).

Figure 2

Top Five Most Cited Journals in Composition Studies

Top Five Most Cited English Journal Publications[25]	h5-index	h%-median
English for Specific Purposes	28	47
College English	19	46
World Englishes	19	31
Journal of English as a Lingua Franca	15	24
TEFLIN Journal	14	25

Note: This research was conducted using Google Scholar Metrics for Top Publication based on the h5 index and the h%-median which provides a measurable score to rate publications.

The results of Figure 2 suggests that at least the top five most cited journals do not seem to address MM in the title, and in fact none of the top 20 offer any journal titles with even the slightest indication of MM pedagogy. Looking deeper still, the most relevant journal for this study within the top five would be *College English*. There are only two articles listed out of the top 19 most cited in *College English* that provide any allusion to MM scholarship. These two articles, which are ranked as 16th and 17th on the list, rely on a single LS that alludes to MM scholarship with a single word: digital. Digital is signified in the 16th top rated article in terms of functional literacy ("Literacy Practices of the Digital Interface") and in the 17th as a rhetorical literacy ("Composing in Digital Spaces"); however, none of the top 19 titles refer to multiliteracy or multimodality.

These journals further illustrate the distinct boundary that still exists between MM and AC discourse communities, as some of the keywords (number of instances mention in parenthesis) from the top 19 most cited articles published in *College English* are: Translingual/Translingualism (11); Writing (8); Rhetoric/Rhetorical (2); Ethics (1); Close Reading (1); Genre (1); and even Posthuman (1). While the number of rhetoric and writing journals focusing on MM scholarship are continuing to grow in recent years, such as: *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*; *The Journal of Multimodal Rhetoric*; *The Journal of Interactive Technology and Pedagogy*, as well as one well-established journal, *Computers and Writing,* published by NCTE, many more

journals in the composition field rely on the AC metalanguage (although these journals certainly send out calls for multimodal scholarship). Even as scholars and national teaching organizations have continued to call for a more integrated multiliteracy programs over the last several decades now, many journals have yet to adopt the MM metalanguage multiliteracy.

Hesse's (2019) research suggests there are many sub-categories targeted to specific pedagogies in the field; however, looking at the most cited journals in composition still reveals the big three in North America, which as Hesse's (2019) article suggests, are based on citations per article (CPA): *College Composition and Communication* (CPA 49); *College English* (CPA 51); and *Research in the Teaching of English* (CPA 54). Other notables that appear to appeal to generalists' studies in composition are: *Written Communication* (CPA 51); and *Literacy in Composition Studies* (CPA 50). In fact, out of the 46 composition journals listed in Hesse's (2019) research, only four contain the following MM LS: *computer*; *online*; and *technology*. The LS units most associated with AC according to Hesse (2019) are as follows: writing (15 LS); rhetoric (9 LS); composition (6 LS); and communication (6 LS) for a total of 36 LS. Out of these 46 popular journal titles, only 3 include any MM LS for a percentage of less than 10%, at 6.5%, while writing, rhetoric, composition, and communication are 36 out of 46 titles which is 78%. These figures are only meant to represent the disparity between lexical units that represent the bulk of AC discourse inherent in popular composition journal discourse. As these ratios indicate, there are more lexical units attributed to AC discourse, and as these journals and their respective conferences inform the bulk of the

metalanguage and pedagogy of composition today, it becomes important to evaluate the ratio between MM and AC in FYC program materials.

It can also be inferred from the list of commonly assigned regional FYC course textbooks, that a similar outcome ratio would exist in the signifiers between AC and MM. AC MM LS have been culled from national journals, commonly assigned course texts, and influential AC and MM scholarship. The complete LS dictionary is comprised of signifiers unique to MM and AC but will also include a shared LS along with operational. Operational LS are important to distinguish, as these are terms that do not signify critical and rhetorical literacies but are often assumed to be a part of the MM pedagogical lexicon. Operational lexes are terms both AC and MM discourse use implicitly and explicitly to suggest dissemination of operational information or as functional tools necessary in 21st century instruction.

CHAPTER V

DISCOURSE ANALYSIS OF REGIONAL FYC PROGRAM MATERIALS FROM

TWU, TCU, AND TSU

Finding Evidence of MM LS in FYC Program Materials

Discourse communities, such as FYC, rely on conventions based in social

constructs which are in part revealed through epistemic artifacts, but also through social

constructivism via collaborative curricula designed to provide students with the necessary

critical thinking skills to navigate the sociocultural conventions of analysis and argument.

McKinley (2015) wrote that we rely on social constructivism to elucidate written

arguments by "citing evidence, hedging and boosting claims, interpreting the literature to

back one's own claims, and addressing counter claims" (p. 5). Of course, this idea is not

foreign to composition pedagogy today, as many instructors adopt the conventions of

social constructivism to guide their curricula. As such, constructivists value "the

interpersonal nature of academic writing with a strong focus on how the reader receives

the message" (McKinley, 2004, p. 5). The foundation of genre and discourse analysis is

also based in socially constructed epistemology, as the addressivity in communicative

acts is layered with specific lexical features that build a unique metalanguage for any

discourse community. The theories of social constructivism (learning) and

constructionism (artifacts) are, then, integral to the following analysis, as FYC is shaped

by specific discourse communities (as distinct genres) via scholarship and the

pedagogical materials disseminated by FYC programs.

Correspondingly, this chapters complete a discourse analysis of regional pedagogical materials that inform FYC Program curricula using samples from TWU, TCU, and TSU (syllabus, professional development, common core assignments, program policy language, etc.). The influential scholarship and course texts that inform the metalanguage of MM and AC discourse each rely on specific critical LS (listed in the dictionary as MM LS and AC LS) that define and shape the pedagogies of each genre. These critical LS are the primary target of this analysis, as usage of these terms illustrates an adoption of MM pedagogy in FYC programs. The focus of this study was primarily on those critical LS common to both discourse communities; although, it also important to delimit other LS common to each genre, such as Shared LS and Operational LS, as signifiers of each metalanguage.

While Shared LS are pedagogical, and similarly shape curricula and pedagogy in both discourse communities, these terms only suggest how both discourse communities rely on social epistemologies that inform current theoretical trends in composition today. Potentially, shared LS, as critical signifiers, could reveal a link between these two metalanguages—one that could be the basis of a more holistic pedagogy that includes MM. Shared LS are an important delineation for future research, as there is a common lexicon between the metalanguages of MM and AC—especially in terms of social constructionist pedagogies critical to our approach in rhetorical analysis today. However, a full analysis of shared signifiers will require additional research beyond the scope of this study.

Finally, the dictionary includes Operational LS, those signifiers based in functional digital literacy, used by FYC programs to describe the tools used in online and face-to-face classrooms. Operational LS are also relevant to this study to distinguish between critical and rhetorical signifiers that inform pedagogy and delimiting these operational terms from both MM and AC allows for a more complete analysis of pedagogical signifiers distinct to both MM and AC. Operational signifiers are an interesting category and uncover how much FYC programs rely on new lexical terms necessitated by a reliance on digital technology as tools of the trade. It is important to contextualize operational LS as the lexis of digital procedures or navigation—more procedural than pedagogical. For instance, the terms online and portal are more representative of signposts used to guide students through technology such as to navigate a course Canvas shell or departmental webpage. Operational LS are akin to Selber's (2004b) notion of functional literacy which does not address critical and rhetorical literacies. While some operational LS could be reinterpreted as critical or rhetorical, and vice-versa based on most usage and context, these are generally minor variations that should not affect the interpretation of those critical and rhetorical signifiers used in MM and AC discourse.

The goal of this chapter, then, is to locate specific MM LS in FYC program materials by first analyzing influential text in both discourses to assess the scope of any boundary between MM and AC discourse. The outcomes should locate percentage variation in MM LS usage between MM and AC as the LIWC software searches the lexicon between each discourse community's metalanguage.

Preliminary Analysis of Materials that inform MM and AC Discourse

Table 15 is an example of how LIWC software informs this study and serves two purposes: first, to illustrate how MM and AC rely on relatively stable language features (represented as percentages of LS usage) in influential scholarship from both AC and MM; and second, to uncover the boundary between the metalanguages of AC and MM. To compile a rigorous sample of LS, specific lexes were sourced from a substantial list of MM and AC scholarship to build the LIWC MM/AC LS Dictionary. This preliminary LIWC MM/AC LS analyses establishes a baseline pattern of LS usage between discourse communities, while also glimpsing the LIWC software's ability to contrast MM and AC LS that define both community's distinct metalanguages. The preliminary results in Table 15 are crucial to substantiate claims in this study by validating how each discourse community relies on genre specific signifiers in pedagogy/theory and in course materials.

For instance, in Column 4, we see the LIWC MM/AC analysis located a much smaller percentage of MM LS versus AC LS in AC texts. And under the MM texts, there is a marked increase in MM LS usage overall with only a slight decrease in AC LS usage. The AC texts were chosen for specific purposes: first, to establish a baseline of usage; and second, to apply rigor to the LIWC MM/AC LS dictionary's ability to delineate AC LS. One interesting outcome is that the most common FYC course textbook assigned at TWU over the last few years, *Everyone's an Author* (*EAA*), reveals only a slight increase in MM LS usage even though there is a chapter devoted to designing texts. The percentages of MM LS usage are only slightly higher than texts written a decade earlier. *EAA* is a hugely popular book and offers a baseline for AC LS; however, there is a 2021

edition of *EAA* on the market currently, so it will be interesting to see if there will be, in fact, any increase of MM LS usage.

The ultimate test of the LIWC MM/AC LS dictionary will be in the evaluation of current FYC materials and to compare those to other FYC programs and back to these influential texts as well. The taxonomy under Table 15 underscores the significance of each of the seven columns as categories used in the LIWC software analysis. Later, this investigation audits specific texts related to TWU, TCU, and TSU in a comparative analysis of MM LS and AC LS usage between these regional FYC program materials using these same parameters. Column 1 lists the titles of text under analysis, and the first four texts are influential in the AC genre as articles and textbooks assigned in graduate composition theory courses and FYC courses. For example, *Crosstalk in Composition Theory* and *EAA* are course texts used at both TWU and TSU—graduate composition courses use the former and FYC uses the latter. Under the MM genre, six texts were chosen to make the word count a more equitable comparison between each genre. The first five MM texts are assigned readings for regional universities in this study, but the sixth book, *Multimodal Literacies and Emerging Genres*, was chosen as an influential text in the field of multiliteracy.

Table 15

LIWC MM/AC LS Preliminary Analysis Results

Column 1 Text Analyzed	Column 2 WC	Column 3 All LS	Column 4 MM LS	Column 5 AC LS	Column 6 Shared LS	Column 7 Operational LS
AC Texts						
"A Cognitive Process Theory of Writing" 1981.[26]	11424	8.75	0.60	4.11	3.83	0.22
Composition at the Turn of the Twenty-First Century 2005.[27]	15214	8.22	0.15	3.68	4.18	0.21
Crosstalk in Composition Studies 2003.[28]	439414	6.18	0.40	3.09	2.34	0.34
Everyone's an Author 2016.[29]	377371	6.09	0.51	2.88	2.09	0.62
AC Totals/Averages	843,423	7.31%	0.42%	3.44%	3.11%	0.35%
MM Texts						
"A Pedagogy of Multiliteracies" 1996.[30]	14162	8.37	2.83	2.33	2.91	0.30
"'Multiliteracies': New Literacies, New Learning" 2009.[31]	15937	6.79	2.26	2.59	1.44	0.50
Debates in Digital Humanities 2012.[32]	231363	6.87	1.91	1.89	1.73	1.34
Remixing Composition 2012.[33]	33172	10.61	2.44	4.18	3.11	0.88
Digital Humanities Pedagogy Practices, Principles and Politics.[34]	157665	8.25	2.25	1.91	2.65	1.43
Multimodal Literacies and Emerging Genres 2014.[35]	115380	8.19	1.85	2.35	2.70	1.29
MM Totals/ Averages	567,679	8.2%	2.3%	2.5%	2.4%	1.0%

Note: The main objectives for this analysis can be found under Columns 4 and 5 that illustrate the disparity between AC LS and MM LS usage in composition discourse. The texts listed under Column 1 are arranged in categories of AC and MM genres, which were selected because of influence on each discourse community, and Table 15 reveals AC and MM refer to specific metalanguage lexes as critical and rhetorical signifiers. However, there are several other key indicators in Table 15 of interest to this study.

Table 15 Taxonomy: Columns 1 through 7

Column 1: AC and MM Texts

The texts chosen for Column 1 offer a large sample of textual material (as total words counted by the LIWC software) that provides a wide distribution of LS for the LIWC MM/AC LS Dictionary to analyze across genres of AC and MM.

Column 2: Word Count

This column represents the total number of words the LIWC software counted for each text. Column 2 is only meant to show how many words the LIWC MM/AC LS dictionary culled through to locate specific LS.

Column 3: All LS

This column demonstrates the percentage of all LS (AC, MM, Shared and Operational as a concordance) searching the entirety of the LIWC MM/AC LS Dictionary created for purposes of this analysis. The averages of each group of texts indicate the LIWC MM/AC LS dictionary has located a roughly equal number of signifiers at an average of 8% overall. This percentage is used to calculate a more specific determination of average metalanguage features that are distinct between AC and MM discourse, and

for the purposes of this example, establishes the total input of lexical units in the LIWC

MM/AC LS dictionary is relatively balanced for either genre.

Column 4: MM LS

Column 4 calculates the percentage of MM signifiers (critical and rhetorical) in

the analyzed text. This percentage is measured against the complete LIWC MM/AC LS

Dictionary. In this example, the software is locating MM signifiers at an average of 2.3%

under the MM genre, which represents a much higher percentage than those found under

the AC genre at 0.42%. This percentage is representative of MM LS usage in AC genre

scholarship thus far, which usually locates MM LS usage to be less than 1.0% (usually

locates MM LS between 0.15% and 0.80%).

Column 5: AC LS

Column 5 calculates percentage of AC signifiers (critical and rhetorical) in the

texts against the LIWC MM/AC LS Dictionary's total word count. AC LS usage has been

consistent across this genre's scholarship at 3.5% of LIWC MM/AC LS Dictionary,

which suggests the AC genre more consistently relies on signifiers synonymous with the

metalanguage of its own discourse community. This percentage reflects a much higher

usage of AC LS than MM LS in this genre. Under the MM genre, the metalanguage

reflects slightly less usage of AC LS at 2.5%. It seems evident the MM genre relies on

many AC LS, yet the AC genre has yet to fully incorporate MM LS into the

metalanguage.

Column 6: Shared LS

Column 5 calculates the percentage of Shared signifiers in the texts against the LIWC MM/AC LS Dictionary's total words counted. This textual analysis reveals a significant correlation of usage of Shared LS across both genres at 3.1% and 2.4%, respectively. Clearly AC and MM both rely on social epistemologies in both textual artifacts (constructionism) and in pedagogical theories (constructivism). And while this is an interesting outcome, as each discourse community references lexes that signify critical/rhetorical literacies, it also would require additional research to synthesize any connective tissue that could potentially create a more holistic metalanguage that incorporates MM and AC discourse.

Column 7: Operational LS

This column calculates the percentage of Operational signifiers listed in the LIWC MM/AC LS Dictionary primarily signified as non-pedagogical tools of dissemination—operative LS that seem to suggest MM discourse but are not necessarily related to either discourse community as pedagogically generative. Operational LS that may not represent critical or rhetorical significations for either discourse community (i.e., Online, Post, Web, Portal, etc.).

Finally, Figure 3 displays the results of Table 15 by calculating usage as a percentage of 100%[36] to illustrate linguistic practices across AC and MM discourse communities and determines significant variations that define each metalanguage.

Figure 3

LIWC MM/AC LS Analysis Results Represented as 100% Of Usage
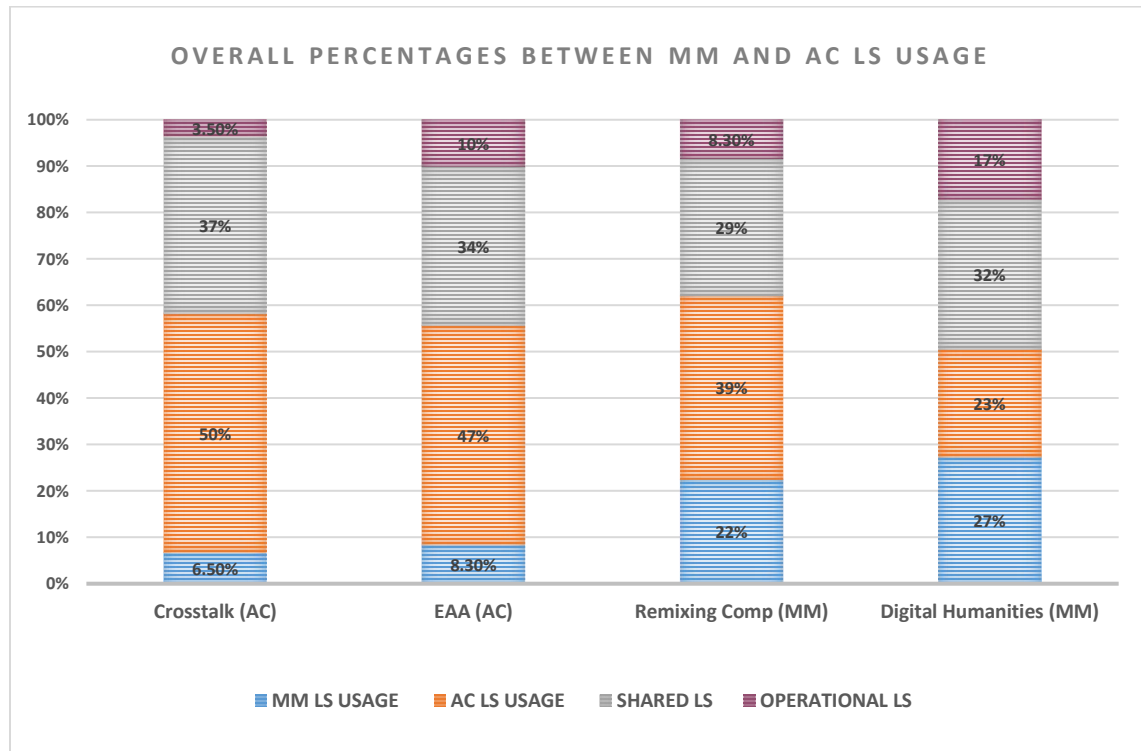
Note: Figure 3 illustrates the variances in LS usage between each discourse community represented as 100% usage. This figure indicates data useful in the analysis of FYC program materials while also providing a baseline for LS usage in all categories. For FYC program materials analysis, a similar figure was used to calculate the overall percentages of LS usage in each category, and to discover the variances between each discourse community.

Figure 3 takes two texts from each discourse community as examples of total AC and MM LS usage as an overall percentage. This figure indicates a marked increase in MM LS usage in MM discourse while also establishing a clear gap in MM LS usage, especially between Villanueva's (2003, 2011) 2nd edition and 3rd editions of *Crosstalk in Comp Theory: A Reader* and Hirsch's (2012) *Digital Humanities Pedagogy Practices, Principles and Politics.* In *Crosstalk in Comp Theory*, we see less than 6.5% usage of

MM LS, while *Digital Humanities Pedagogy* is 27%. Lunsford's (2016) *EAA* is only

slightly higher with around 8% while Palmeri's (2012) *Remixing Composition* lands at

22% MM LS usage. The metalanguage of both genres does integrate a much higher

percentage of AC LS usage overall, but the two MM texts here still represent a much

lower percentage of AC LS usage, in some cases, by as much as 20%.

Operational LS are relevant here as percentages which suggest that although some

AC text may seem to address multimodality/multiliteracy pedagogy (such as the 10% we

see in *EAA* as a more recent text), these terms often have less to do with critical and

rhetorical pedagogy than with function, or what Selber (2004b) suggests is only "a simple

nuts and bolts" approach in many instances (p. 472).

Figure 4

LIWC Analysis of Operational LS in Lunsford et al. (2016) EAA

Note. From *Everyone's an Author*, by A. Lunsford, M. Brody, L. Ede, B. Moss, and C.C, Papper, 2016, p. 464.

Figure 4 is an LIWC color-coded analysis from Lunsford et al.'s (2016) *EAA* (a

composition course text used at TWU in FYC) shows Operational LS in red. A

rudimentary cluster analysis of the color-coded Operational LS suggests the most basic

terminology of functional literacy, more navigational than pedagogical, and although an

important element of Selber's theory of multiliteracy, these LS have become part of

society's lexicon and pertain more to access. In this example, these sorts of Operational

LS do not function as foundational critical and rhetorical literacies in a multiliteracy

pedagogy. Instead, these LS address procedural guides inherent in the digital technology

used in most composition classrooms today.

Regional FYC Program Materials LIWC Analysis: TWU, TCU, and TSU

The following analysis examines usage of MM LS in FYC texts provided by

regional FYC programs of TWU, TCU, and TSU. By building the MM LS lexicon, this

analysis can contextualize adoption in FYC by examining several key areas of inquiry

offered in the LIWC software. The list of MM LS was uploaded to create a lexicon that

define each discourse community.

The LIWC MM/AC LS dictionary was used to cross reference both discourse

community's defining signifiers. These MM and AC signifiers are bound in FYC

materials provided from the universities in this regional study, and these texts inform

composition pedagogy for GTAs and faculty alike (syllabi, assignment sheets, and

professional development materials). It is worth noting that this study compiled the AC

lexicon based on usage in common regional and national FYC textbooks, major

composition journal scholarship, as well in the FYC program materials under review in

this research. Many of these AC LS were also based in my own knowledge of AC

discourse as a teacher of 10 years, and it is also worth noting that many AC LS can be assumed here, as composition educators are certainly aware of the metalanguage of AC.

Therefore, in examining specific FYC program materials that influence the pedagogies of graduate students as well as faculty, the LIWC software cross-referenced FYC program materials with the AC/MM dictionary that was created to search for AC and MM LS. The outcome for this study was to uncover the following: to discover if MM discourse has integrated significantly with FYC program materials; or, to find if MM and AC remain distinct discourse communities each with its own relatively stable genre features.

Each sub-category of FYC program materials has been combined via a PDF binder and then scanned to LIWC software that searched for specific MM LS based on a custom dictionary created from the most influential MM scholarship from the previous chapter. There is also a list of AC LS that was created from the program materials and based on information from influential scholarship in AC such as national composition textbooks and national journals. Much of the AC LS was also derived from the FYC materials as well, as the LIWC generates word coding data during scans that can then be added to the AC lexicon. In the previous chapter, Table 3 offered a partial list of all the LS categorized and uploaded to LIWC as a custom dictionary file, and this was then used as a lexical base to analyze usage and percentages of MMLS in each FYC program material subcategory. The regional FYC program materials under analysis are extensive: therefore, I have created a link to a Google Drive folder for reference.[37] At the end of each section, the results of the FYC programs' materials analysis are listed in tables and

accompanying figures. Each following table provides statistical data to illustrate the percentages of lexical variation between each discourse community's (MM and AC) metalanguage.

TWU FYC Program Materials: Course Syllabi, Curricula, and Professional Development Materials

The following TWU FYC materials are disseminated via orientation meeting and offered for download via the FYC Canvas shell. As an instructor at TWU from 2015 to 2021, I am highly familiar with these program materials, so my insights here may be more detailed when describing TWU's FYC program's pedagogy and procedures. I also served as the TWU FYC Program assistant from 2019–2020, working closely with FYC director Katie McWain to shift the tonality of program language in our program materials. The goal was to adopt terms that signified multimodality/multiliteracy practices in our curricula by adding lexical variety such as project, design, and compose instead of only limiting terms to AC LS such as paper, write, or essay.

It is important to note that while instructors may alter some of the language in their own course syllabus and do have some autonomy to supplement or replace specific readings to fit with their pedagogy, the format and guidelines of the syllabi and curricula are mandated by the program SLOs, which are reinforced by the TWU FYC Handbook. Professional development at TWU also has a strong track record of including a wide variety of scholarship, which includes multimodality, in its Focus Friday meetings. Finally, it is also worth noting that our ESFL department has added the DCL, which offers instructors who are interested in MM pedagogy the services to help them modify

their syllabi and curricula to better exploit digital tools. Regardless of teaching pedagogy, the program continues to update and adopt MM language in course materials, and this is reflected in a tonal shift toward MM LS such as project and design. Because of my familiarity with the TWU FYC program, and its goal to adopt MM in its curricula, it was interesting to see how the results for this analysis demonstrated a shift in MM LS usage. Following this regional survey of each program, a final table compared each FYC programs' results to find which FYC program adopted a larger percentage of MM LS and which relied more heavily on AC LS in their curricula materials,

The following LIWC metalanguage analysis uses TWU FYC materials combined in separate PDF binders subcategorized as: Syllabi, Fall/Spring 2020–2021, 1013 and 1023; Curricula, Fall/Spring 2020–2021, 1013 and 1023 Rubrics and Assignments; and Professional Development (includes the TWU FYC Handbook 2020–2021 and TWU 2020 Instructor Observation Form).

TWU FYC Syllabi Templates: Comp 1013 and 1023

As these syllabi are templates, the materials reflect the usage of MM in assignments and SLOs that are predetermined by the FYC program. These templates are provided for all graduate teaching assistants, adjunct instructors, and faculty who teach Composition 1013 and 1023 (face-to-face, online, and hybrid platforms). The syllabi are provided via the FYC Program Canvas shell, and as templates, provide a framework for instructors to slightly adjust assignments based on their pedagogical interest. Although there is a multimodal activity in the 1023 syllabus, it is optional with either a revision

exercise or a remix that can be multimodal or something else depending on the instructor's pedagogical goals.

TWU FYC Curricula Assignment Sheets: Comp 1013 and 1023

The assignment sheets for composition courses at TWU were created by the FYC program and have been updated by incoming directors over the years. The assignment sheets run in this analysis were last issued to instructors in the academic year 2020–2021. FYC does include multimodal assignments in 1013 and 1023. In 1013, for instance, there are three major writing assignments such as narratives, reports, and analyses that include written reflections; however, there is a choice for instructors to assign either a remix or a revision of a previously written assignment. The 1013 Spring 2021 syllabus suggest the following guidelines for each:

Revision Project (15% of course grade) Take a paper from one of the above genres and revise it. The revised paper will offer substantial revisions to original material. The revision will be part of a class portfolio that will include a cover page, invention materials, drafts, a revision plan, and the final revised draft.

OR

Remix Project (15% of course grade) Take a paper from one of the above genres and remix it considering a new rhetorical situation. For example, you could take the source material for reporting information and complete an analysis on it. Or you could take a written assignment and turn it into a multimodal assignment. This is a remix of the work you did before. The remix will be part of a class

portfolio that will include a cover page, drafts, and the final revised draft. (TWU, 2021)

In 1023, the assignments are research focused and begin with a think piece. Students then begin to consider arguments and then create a written annotated bibliography which sets up a final research essay. Instructors can also choose to have students either design an annotated web resource or a research project presentation. The 1023 Spring 2021 syllabus assignment guidelines for the Research Project Presentation states:

> Create a 5 to 10-minute multimodal presentation on your chosen topic and the research you conducted. This presentation may restate your argument from your Research Project Paper, or it may present an exposition of what you have learned during your research. Possibilities for this presentation include a lecture and slideshow or infographic(s), a podcast or other audio recording, or a video. You will also submit a reflection explaining the rhetorical choices you made to remix your research paper into a presentation. (TWU, 2021)

As an instructor of 1013 and 1023 at TWU, I would assign the remix and the presentation while also providing lectures on film editing and multimodal design features. I would also address how visual, aural, spatial, and lexical modes represent rhetorical choices. These guidelines are not provided on the 1023 syllabus templates, however, so it is up to the instructor to teach multimodal rhetoric from their background in coursework at TWU or interest in the field.

TWU FYC Professional Development: FYC Handbook and Orientation Documents

Professional development at TWU is offered to graduate students and adjuncts. In FYC, there are orientation meetings each semester as well as three Focus Friday meetings all designed to promote pedagogical growth and to establish program goals during the semester. The essential document used for analysis is the FYC Handbook, which is updated each semester by the FYC leadership under the direction of the FYC director and ESFL chair. While primarily a procedural document, the FYC Handbook also shapes pedagogy by expressing specific expectations in the teaching of FYC through its Mission Statements and sections for 1013 and 1023. For example, the Section titled "English 1013: Composition 1" states the following:

> This course emphasizes the theory and practice of written and oral exposition and research in traditional and electronic environments. Students will learn and practice rhetorical principles and organization via the development of active reading strategies and critical thinking skills that culminate in using a process of invention, drafting, revising, and editing to produce unified, organized, and effective expository and argumentative essays. (TWU FYC Handbook, 2019–2020, p. 5)

LIWC Analysis of TWU FYC Program Materials

Table 16 reveals the final calculations of the LIWC MM/AC LS analysis that includes the totality of TWU FYC materials submitted for this research. All documents have been analyzed by category (syllabi, curricula, and professional development) and demonstrates LS usage against the LIWC MM/AC LS Dictionary by percentage.

Table 16

TWU FYC Program Materials Analysis

Column 1 Text Analyzed	Column 2 WC	Column 3 All LS	Column 4 MM LS	Column 5 AC LS	Column 6 Shared LS	Column 7 Operational LS
TWU FYC Program Materials						
Syllabi Fall/Spring 2020–2021: 1013 and 1023	61864	12.67	0.57	6.16	4.71	1.23
Curricula Fall/Spring 2020–2021: 1013 and 1023 Rubrics and Assignments	7305	15.48	0.41	7.90	6.94	0.23
Prof. Development: FYC Handbook 2020–2021	10643	6.47	0.29	2.95	1.96	1.27
Totals/Averages	**79812**	**11.54**	**0.42**	**5.67**	**4.53**	**0.91**

Note: Table 16 reveals similar percentages to the previous findings of AC LS usage in Table 15.

The results shown in Column 3 at 7.31%; Column 4 at 0.42% MM LS; Column 5 at 3.44% AC LS; Column 6 at 3.11% Shared LS; and Column 7 at 0.35% Operational LS offer compelling evidence of the relationship between TWU FYC program materials and the metalanguage of AC discourse as the major influence in the creation of these documents. When comparing Table 16 to Table 15, the most striking percentage comparison is that of LS usage in Columns 4 and 5, as clearly both analyses revealed identical percentages at 0.42% each for MM LS usage, while it was AC LS usage

increased from 3.44% to 5.67&. Column 5 reveals the FYC program materials increase

AC LS usage by over 2%, which represents an overall increase of 40% from the AC

discourse analysis in Table 15.

Figure 5 offers a clearer picture of LS usage in TWU FYC program materials. To

make the point more succinct, the last column, Influential AC Discourse, shows the

percentages of the previous LIWC MM/AC LS analysis in Table 15. Clearly there is a

correlation between the LS used in TWU FYC to those influential AC texts that inform

pedagogy for instructors and graduate students.

Figure 5

TWU FYC Materials Percentages Comparison to Table 15
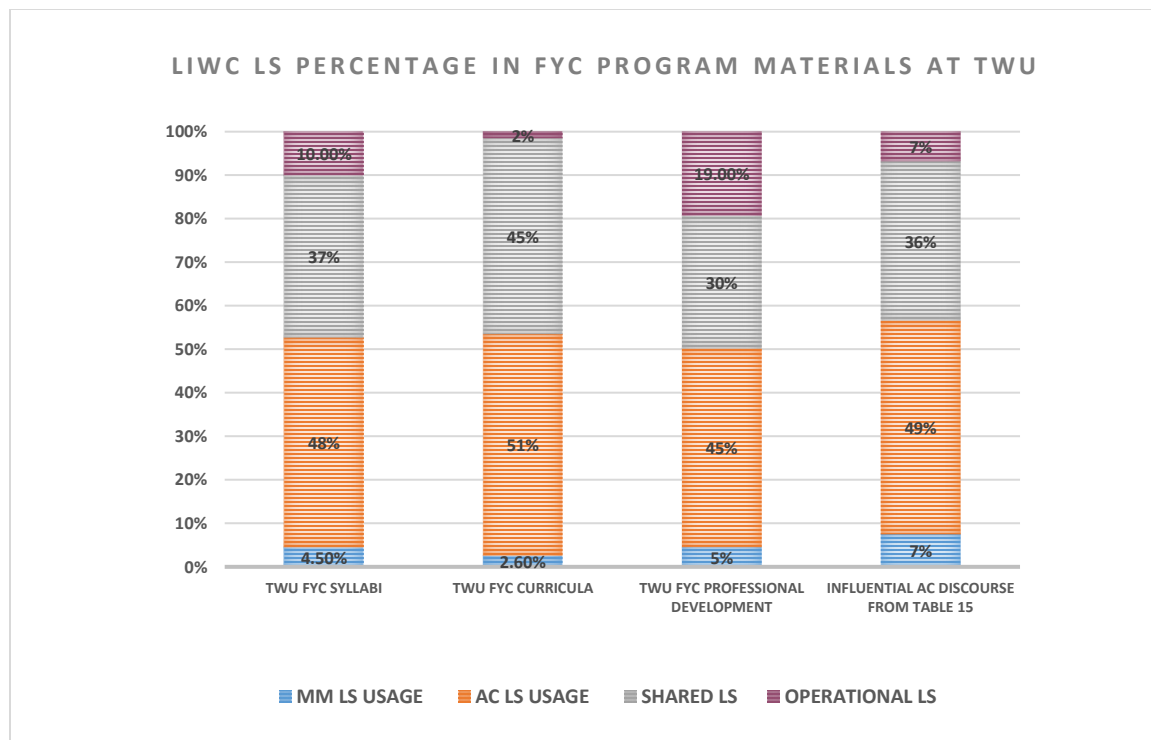
Note: The percentage values in the last column in Figure 5 were taken from the LIWC
analysis of Lunsford's et al.'s (2016) *EAA* and Villanueva's (2003,2011) *Crosstalk in*

Composition Studies, 2nd and 3rd eds (*CTCS*). Both texts are representative of TWU's course catalog, as *EAA* was the required course text for 1013 and 1023 as of 2019/2020,[38] while *CTCS* is still a resource required for graduate students in TWU's 5343. The one interesting difference is in the Operational LS, which show much higher usage in the Professional development materials and is likely due to the procedural nature of the FYC Handbook. The higher percentage of procedural terms in the FYC Handbook analysis would also seem to validate the significations of those LS specifically selected for the Operational LS category.

TCU Composition Program Materials: Course Syllabi, Curricula, and Professional Development Materials

TCU has a robust DH program, and their English program is unique compared to the other regional universities in this study. First, their program is divided into two categories under the Addran Banner. TCU offers its undergraduate English undergraduates a BA in Writing or in English. However, the FYC syllabus for composition are core courses that must be taken regardless of the track. Although I am not as familiar with this program, I was provided the following TCU FYC program documents from the FYC director, Dr. Carrie Leverenz, who was gracious in supplying these materials for this analysis. The list of TCU FYC materials has been placed into PDF binders according to category which includes: Composition Syllabi: 2019–2020, 10803 and 20803; Composition Curricula: 2019–2020, 10803 Rubrics and Assignments; and Composition Professional Development: Teacher Guide and Orientation Materials.

TCU FYC Program Materials: Course Syllabi Templates for FYC 10803 and 20803

TCU's FYC program offers core courses designated as 10803 and 20803. 10803 has

discrete syllabus templates and assignment sheets, while the 20803 only offers a syllabus

that lists each assignment providing specifics for the coursework in detail. The 10803

course description states:

> This course is a writing workshop focused on writing as inquiry—using writing as
>
> a means of finding out about ourselves and the world while we write, not before
>
> we write. Throughout the course, you'll engage in processes of invention, critical
>
> reading, drafting, revision, and editing as you complete writing projects that
>
> introduce you to some of the many ways writing can support inquiry, a key goal
>
> of writing in college. (C. Leverenz via S. Kelm, personal communication,
>
> February 5, 2020)

TCU FYC 10803 and 20803 Assignment Sheets

The assignments are listed as follows: Project 1, Connecting Home (Narrative

Inquiry) with a learning outcome that states students will learn to "write in a range of

genres;" Project 2, Technology and Connection (Text-Based Inquiry); Project 3,

Ethnographic Inquiry, which requires that students write 1,300 to 1,500 words; and

finally, Project 4, a reflective assignment that combines written essay with a 5–6 slide

presentation (C. Leverenz via S. Kelm, personal communication, February 5, 2020). In

TCU's core composition course 10803, its evident these are centered on written

assignments with some multimodal design elements at the end of the semester. However,

the 20803 "Syllabus Unit Outlines" focuses on the rhetorical situation in four units. The

first two units are analysis and research-based respectively, but in Unit 3, "Proposing a Solution," the assignment offers multiliteracy pedagogy, which asks students to examine and engage critically with digital and visual rhetoric. The Unit 3 assignment allows students to either write a more traditional op-ed or to create a more multimodal project such as a PSA or a meme or even a billboard (C. Leverenz via S. Kelm, personal communication, February 5, 2020). In "The Essential Competencies Curriculum: Competency, Learning Outcomes, and Student Action Steps Written Communication 2, the final learning outcome states, "Students will demonstrate the ability to critically engage with digital environments" (C. Leverenz via S. Kelm, personal communication, February 5, 2020). The "Essential Competencies Curriculum" document lists the following actions steps that students must take to achieve these SLOs:

- Students will correspond using e-mail or other digital technologies, as appropriate.
- Students will find, evaluate, and synthesize online sources in academic assignments.
- Students will produce and format texts digitally.
- Students will produce and incorporate non-text information (charts, images, websites, blogs, video, etc.) as a part of or in addition to their academic texts.

    (C. Leverenz via S. Kelm, personal communication, February 5, 2020)

Undoubtedly, TCU is working toward a more multimodal pedagogy, which is evident in these learning outcomes and in offering of some multimodal assignments, but

the textual analysis results still suggest a more alphacentric pedagogical model based on the LIWC findings.

TCU FYC Professional Development (FYC Handbook and Orientation Documents

Professional development includes the following materials: TCU's *2019–2020 Composition Program Teachers Guide*; the "TCU Composition Program Orientation Workshop" guide; a "TCU Composition Framing" document; and Pedagogy Workshop schedule. In these materials, there is much discussion of pedagogy, and instructors are offered support for multimodal compositions through the Center for Digital Expression. In fact, the "TCU Composition Context and Framing" document specifically states:

> For ENGL 20803 Writing as Argument, the Composition Program provides graduate instructors with a syllabus template that they may use to design their own syllabi. Instructors also create their own assignments and rubrics, though samples of both are available to instructors upon request. This second-year course has an explicit multimodal outcome. (C. Leverenz via S. Kelm, personal communication, February 5, 2020)

Here, TCU FYC is employing language from the CDE in their own professional development materials, and FYC promotes multimodal composition to their instructors as an option, yet the program's internally disseminated course curricula and syllabi remain overwhelmingly influenced by AC. While TCU has invested in DH and has one of the premiere digital centers in the state of Texas, the following analysis continues to offer percentages that are very close to the previous samples in this study. It is clear some of TCU's Composition program materials would suggest a higher rate of MM LS usage, but

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the results in Table 17 continue to illustrate a similar pattern of LS usage across the

universities in this analysis.

LIWC Analysis of TCU FYC Program Materials

Table 17

TCU Composition Program Materials LIWC Analysis

Column 1 Text Analyzed	Column 2 WC	Column 3 All LS	Column 4 MM LS	Column 5 AC LS	Column 6 Shared LS	Column 7 Operational LS
TCU FYC Program Materials						
Syllabi Fall/Spring 2019–2020: 10803 and 20803	12979	14.57	0.52	7.74	5.35	0.96
Curricula Fall/Spring 2019–2020: 10803 Rubrics and Assignments	3636	14.14	0.33	7.10	5.80	0.91
Prof Development: Teacher Guide and Orientation Materials	45523	7.15	0.24	3.57	2.64	0.69
Totals/Averages	**62138**	**8.56**	**0.36**	**6.13**	**4.59**	**0.85**

Note: TCU LS analysis results reveal another similar outcome and are similar to TWU's percentages across all columns.

In the previous Table 16, TWU's column 4 ranked at 0.42% for MM LS total

usage, while in Table 17, TCU's column 4 is at 0.36%. In Column 5 in Table 16, TWU

held a 5.67% for total AC LS usage while Table 17 shows TCU ranks at 6.13%. The

Shared LS are very close between these programs, as in Table 16, TWU is at 4.53%,

while in Table 17, TCU ranks at 4.59%. A final comparison of Table 16 and 17 reveals that TWU's Operational LS usage is at 0.91% while TCU is at 0.85%. The LS usage percentages are strikingly close across all categories at TWU and TCU which suggests both FYC Programs have yet to fully integrate MM LS into their program materials.

Figure 6 again illustrates the close ratios between AC discourse and FYC program materials, as the percentages of usage correspond remarkably to the AC percentages of influential scholarship.

Figure 6

TCU FYC Percentages Comparison to Table 15
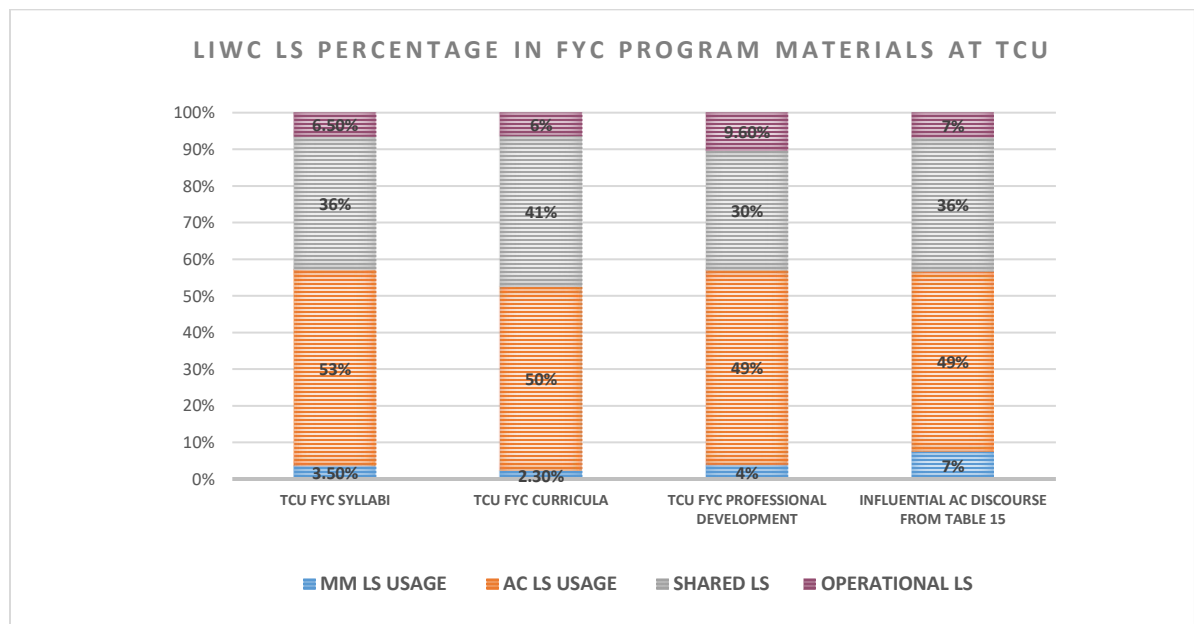
TSU First-Year Writing (FYW) Program Materials: Course Syllabi, Curricula, and Professional Development Materials

As a former alum, GTA, and adjunct at TSU, I am also highly familiar with their FYW program. Under the direction of Dr. Kathleen Mollick, TSU has a strong

developmental curriculum that includes 0303, which is intended to prepare students for the rigor of academic writing they will encounter in ENGL 1301 and 1302. During my last year at TSU in 2014, the English department was gifted a large grant to build a state-of-the-art writing center complete with collaboration stations and other digital technologies to promote multimodality. As the writing center supervisor, I coordinated the logistics of hybrid (supplemental) courses and helped develop both the Writing Intensive and Writing Across the Curriculum programs for the entire university. Traditional written essays were clearly the focus in FYW, although, multimodal curriculums were integrating in our curriculum by a few instructors. It should be interesting to see if these changes in infrastructure affect the results of this analysis.

TSU FYW Program Materials: Course Syllabi Templates for Basic Writing 0303, 1301 and 1302

According to Syllabus Repository (2021), the 1301 course description states:

the course introduces students to the diverse characteristics of writing for academic contexts. Students in English 1301 write about ideas, in particular responding analytically and critically to written sources. The course helps students become familiar with academic audiences, situations, purposes, genres, and some primary conventions (style, arrangement) of those genres. Moreover, students work to develop their own composing processes, particularly for ways of inventing ideas, planning, and revising their texts. (Tarleton State University, 2020)

The ENGL 1302 is research based and the course description states:

The course introduces students to a variety of research methods, systems of documentation, contemporary library resources, and research genres. Among other writing tasks for the course, each student is expected to carry out his/her own research study for possible publication in The Tarleton Freshman Writer. (Tarleton State University, 2020)

In examining the course syllabi from TSU, it seems there is a higher percentage of AC LS usage across materials. SLOs also do not reflect multiliteracy pedagogy, but there is some autonomy in the adaptation of the syllabi for FYC instructors at TSU. The learning outcomes are interesting, as there is no MM LS reflected in these materials thus far.

TSU FYW Program Materials: 1301 and 1302 Assignment Sheets

The 1301 assignments sheets submitted for this analysis comprise five written assignments: the first is the Position Paper; the second, the Profile Paper; the third, a Textual Analysis Paper; the fourth a Reporting Information Paper; and the final assignment is the Essay Exam. An example of the current-traditional pedagogy employed can be illustrated in the evaluation criteria for the first assignment, the Position Paper. The following evaluation criteria reveal how this assignment is heavily weighted on those signifiers of AC discourse that describe aspects of the five-paragraph organizational scheme and grammatical structure such as:

- Is there a clearly stated thesis at the end of the introduction?
- Is there a clear organizational pattern developed within the paper?
- Is there a discussion as to how each example supports each argument?

- Does the conclusion state either a call to action or a discussion of the

  implications of the arguments you've presented?

- Have sentence structure, grammar, and spelling errors been revised for the

  final draft? (K. Mollick, personal communication, December 19, 2019)

Again, the results of the LIWC analysis should reveal any convergence of the

metalanguages of MM and AC in the TSU FYW program.

TSU FYW Program Materials: Professional Development Materials (FYW Adjunct Handbook and Meeting Agendas)

Professional development materials from TSU include both a handbook for

adjuncts and mentorship for GTAs, and along with the ability to attend English

departmental faculty meetings, provides a glimpse into the development of program goals

and offers insights from seasoned instructors. For GTAs, another professional

development opportunity is to observe and assist with a course (generally 0303 or 1301)

over the entire semester. A benefit of observation is that pedagogy and curricula is passed

on to GTAs through this experience. While this practice of observation seems like a

double-edged sword, the benefits are that GTAs can alter the curricula to fit their research

interest, as I, and others, did while teaching at TSU. However, unless a GTA works with

an instructor who has multiliteracy pedagogy, this process also can continue to emphasize

existing pedagogies.

LIWC Analysis of TSU FYW Program Materials

In Table 18, the results of Column 4 at 0.06% of MM LS usage, and Column 5 with results of 8.56% AC LS usage, reveal there is clearly a wider gap that favors the metalanguage of AC. While the Shared and Operational LS are closer to TWU and TCU's FYC programs, these percentages are still much lower by comparison.

Table 18

TSU FYW Program Materials LIWC Analysis

Column 1 Text Analyzed	Column 2 WC	Column 3 All LS	Column 4 MM LS	Column 5 AC LS	Column 6 Shared LS	Column 7 Operational LS
TSU FYW Program Materials						
Syllabi Fall/Spring 2019–2020 1013 and 1023	7078	7.12	0.08	4.58	1.77	0.69
Curricula Fall/Spring 2019–2020 1013 and 1023 Rubrics and Assignments	13109	14.90	0.08	10.26	4.15	0.40
Prof. Development: Adjunct Handbook and Faculty Agenda Meetings	4538	3.66	0.04	2.16	0.82	0.64
Totals/Averages	24725	8.56	0.06	5.67	2.24	0.57

Note: TSU's results in Table 18 reveal a much lower percentage of MM LS usage and a much higher percentage of AC LS usage than either TWU or TCU which represents a considerable gap between MM LS and AC LS usage in TSU's FYW program. In fact, these percentages indicate a substantially lower percentage of MM LS usage as compared to other university FYC programs in this study.

The results in Figure 7 could indicate a reinforcement of AC pedagogy passed down over time from instructor to GTA, or it could simply be that the material provided cannot reflect those instructors who adopt a multiliteracy curricula when adapting their course materials. As late as 2014, there were still many composition classrooms that did not have computer stations, and students were required to work on writing projects in once-a-week assigned computer labs. While infrastructure surely can initiate change, regardless, the totality of FYC program materials provided for this regional study are all emblematic of the overwhelming preference and influence of the AC discourse communities metalanguage on FYC program materials.

Figure 7

TSU FYW Materials Percentages Comparison to Table 15
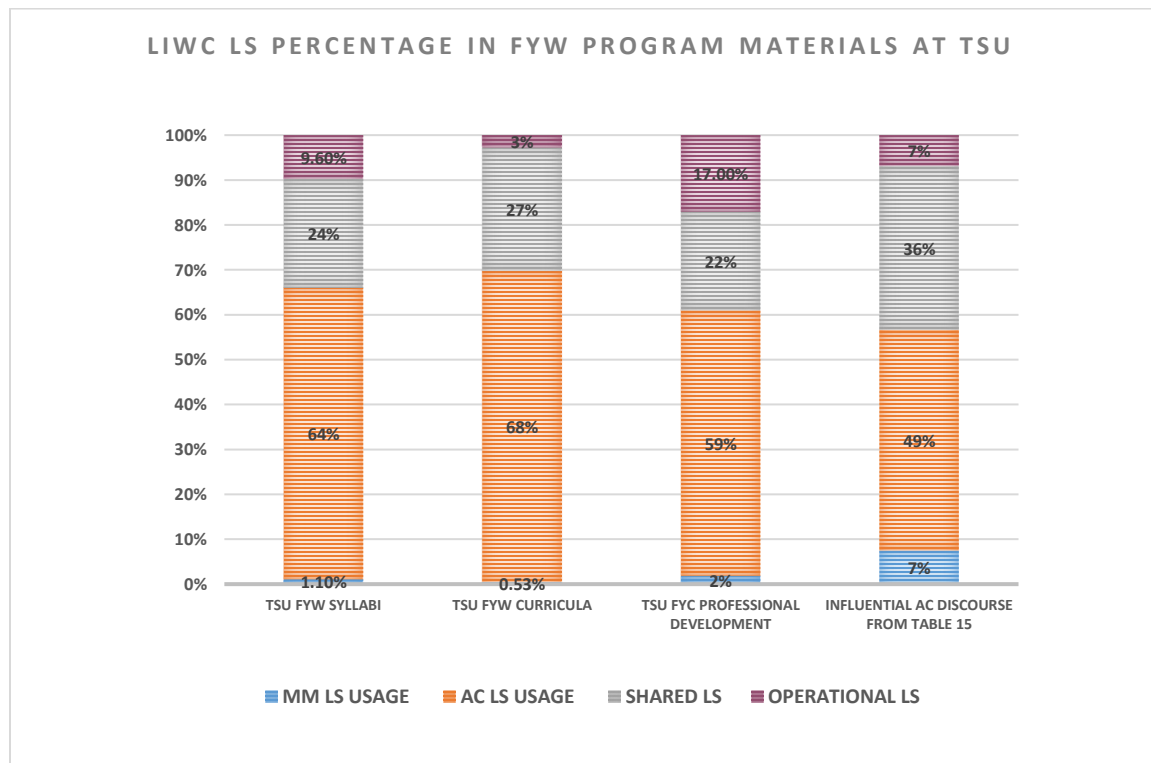
Note. Figure 7 again reveals a comparable outcome to the other schools in this regional study, but TSU's FYW program ranks higher across all categories with: 10% increases in in AC LS usage in professional development materials; 15% increases in syllabi; and finally, almost 20% increases in curricula.

A Final Comparison of TWU, TCU, and TSU FYC Programs

The higher percentages of MM LS usage at TWU and TCU could be a result of the increasing awareness of MM because of the investment in digital spaces focused on multimodal design and rhetoric as well as an increase in computer resources. Figure 8 shows that Shared LS usage between these schools is closer in terms of percentages, This, again, is an interesting result, as these percentages continue to represent how close the metalanguages of MM and AC are in terms of shared signifiers that represent the socially epistemic philosophies that are foundational in composition pedagogies that include learning outcomes that assess critical and rhetorical literacies. While the Operational LS are also worth noting because we see a higher rate of usage in Professional Development materials, such as FYC handbooks and Teaching Guides, this is obviously a result based on the increasing reliance on social media and digital technology to disseminate information to our students and faculty. It could be interesting to compare these numbers to other departments service and orientation manuals to see if those percentages are similar, but based on the percentages that all near 10%, it seems a clear indicator that validates the Operational LS chosen for this category as functional terms.

Figure 8

Final Comparison of LS Usage across TWU, TCU, and TSU

LS USAGE PERCENTAGE:
COMPARISION OF THREE UNIVERSITIES

TSU   TCU   TWU

OPERATIONAL LS USAGE — TSU 9.20%, TCU 7.30%, TWU 10%
SHARED LS USAGE — TSU 24%, TCU 35%, TWU 37%
AC LS USAGE — TSU 63%, TCU 50%, TWU 48%
MM LS USAGE — TSU 1.20%, TCU 3.26%, TWU 4%
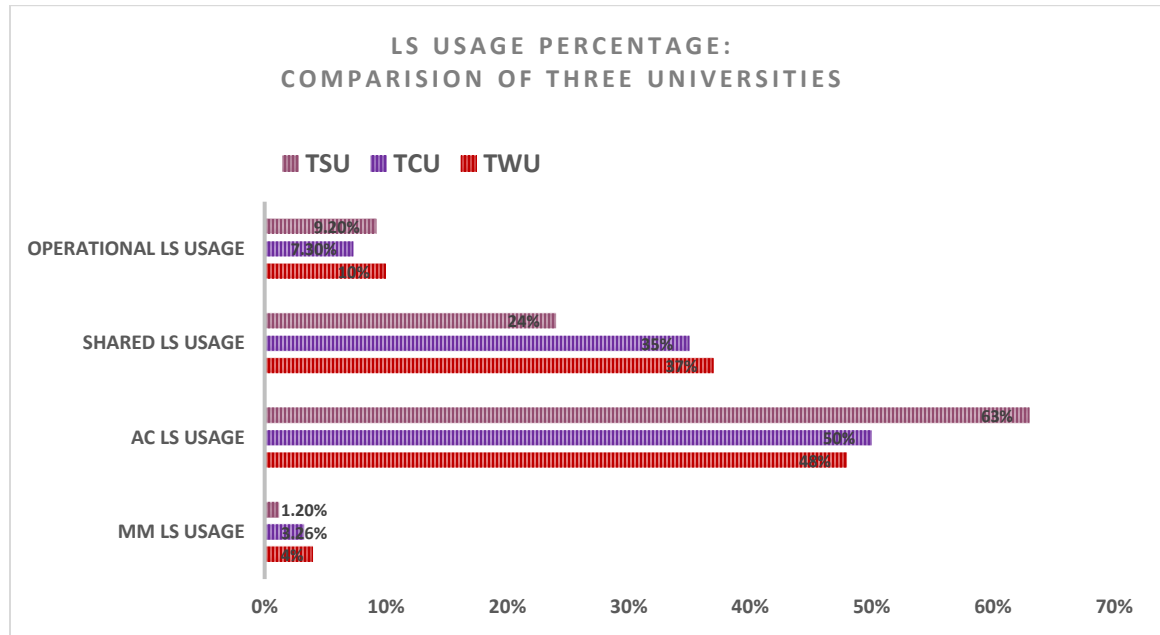
Note. Figure 8 demonstrates how close the percentages of LS usage rank across this regional study overall. TSU has the highest percentage of AC LS usage in program materials with 63%, while TCU and TWU follow with 50% and 48%, respectively. However, there is a slight trend toward higher percentages of MM LS usage at TWU with 4%. TCU follows with a close 3.26%, while TSU has both the lowest rate of MM LS usage at 1.2% and the highest rate of AC LS usage with a 13% increase over TCU and TWU combined.

The goal of this analysis is not to judge any of these programs, as all examples are only intended to signal the continuing focus on the written text as the primary communicative process in FYC classrooms, but the results in Figure 8 seem indictive of a pattern of higher AC LS and much lower MM LS in these programs' FYC materials. The results in Figure 8 clearly indicate the lack of a cohesive metalanguage that includes MM and AC discourse in FYC program materials, and this confirms the initial proposition of this study, as the results demonstrate the lexical variation between these two discourse

communities and corroborate the construct that each discourse community relies on the

AC metalanguage to generate FYC program materials. Adopting new solutions to current

problems can be daunting, or perhaps worrisome, as adapting a multimodal curriculum

may seems contrary to what composition means in higher education—to write and to

write well. However, composition has long moved beyond the current-traditional model,

adopting social epistemologies that inform new pedagogies based in rhetorical argument

and communication across discourse and genres—the social epistemologies that are at the

heart of new rhetoric. Clearly, there is a pathway and a connection discoverable in these

results, as each metalanguage contains signifiers steeped in both the rhetorical tradition

and the social turn. There is already an extensive lexicon of Shared LS such as: argument,

audience, backgrounding, foregrounding, brainstorming, collaboration, communication,

composing, contextualizing, creating, discourse, editing, ethos, pathos, logos, evidenced,

genre, modeling, process, project, public, researched, resources, rhetorical, sequencing,

social-constructs, and stakeholders.

As suggested earlier in this study, the foundation of an integrated metalanguage

may already exist, but the full realization of a new metalanguage may be beyond the

scope of this research. Yet, it is not difficult to imagine a dialogue that begins with

translating existing written assignments to multimodal projects, especially when MM and

AC share aligned learning outcomes. And while the metalanguage of MM discourse may

seem foreign to the uninitiated, there are structures in place, as multimodal projects and

remixes are one vehicle that can bridge this gap and complement any FYC programs'

already robust writing curricula.

CHAPTER VI

CONCLUSION

Towards a Shared Metalanguage in FYC

The impact of multimodal rhetoric has vast implications for both the present and future of composition studies. Students communicate mostly through digital media, as both consumers and producers of multimodal discourse, yet continued calls for MM in FYC programs to adopt and adapt multimodal curricula have been ongoing since the end of the 1980s. Digital technology and social media have unquestionably altered how society assimilates and disseminates information, and is a paradigm shift in communication technologies as crucial as the development of pen and paper—as basic as the transformation in education from orality and memory to writing as a technology itself. The 21st century, however, continues to create complex issues for educators who have been tasked with creating new pedagogical approaches in composition, as the evolution and prevalence of digital technologies only grows exponentially. It has been argued ad-nauseum for exigent curricular pedagogies to address the critical and rhetorical literacies today's students require to practice ethical communication in multimodal environments. It seems clear that systems of digital communication are inherently multimodal—the non-discursive of the visual, spatial, aural, along with the linguistic, creates a complexity of discourse, which will undoubtedly require pedagogies that respond in kind. But because AC and MM are each relatively stable genres each with its own mechanisms for discourse, it can be argued that the integration of a MM pedagogy is further constrained by lexical significations that are distinct between these two discourse communities. And

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based on the results of this study, those programs that received funding to build digital

centers, and seem to embrace digital technology, (such as TCU's CDE, TWU's DCL, and

TSU's multimodal space in the Humanities) have not really seen much of a spike in MM

LS in their FYC program materials—even with all the digital equipment, there still is a

lack of adoption.

With the increase of multiliteracy journals and conferences, there is clearly

continued growth in the field of DH, and as Gold (2016) wrote, "Digital humanities … is

now backed on a growing number of campuses by a level of funding, infrastructure, and

administrative commitments that would have been unthinkable even a decade ago" (p. 9).

However, many scholars still suggest there are more theoretical ideas offered than any

practical classroom curricula due to the neoteric or unfamiliar lexicon of MM. In edited

collections such as *Doing Digital Humanities* by Crompton et al. (2016) and *Debates in*

the Digital Humanities by Gold (2012), there are several articles that still question the

underrepresentation of digital pedagogy in the humanities with titles such as: "Where's

the Pedagogy?"; "…the Failure of the Digital Humanities"; to "What is Digital

Humanities and What's it Doing in English Departments?" (Gold, 2012), These questions

continue to plague scholars who continue to call for a more holistic integration of MM in

composition studies.

According to Hong and Hua (2020), there are other issues between these distinct

discourse communities, as composition instructors continue to struggle with the

implementation of a multiliteracies pedagogy, as they cling to the familiarity of

traditional literacy. Hong and Hua suggested that, "While some teachers enthusiastically

move towards digitizing teaching and learning, some are still nostalgic about the traditional print-based literacy" (p. 46). Hong and Hua (2020) also reported that many MM scholars over the last decade have been frustrated with the lack of MM adoption and state instructors seem to struggle with "the transitional contradictions between the advance of modern digital literacy and the retrograde influence of traditional literacy" (p. 46). And, as an instructor and FYC program assistant who observed and mentored other instructors, this has also been my experience with educators who have years of experience. Much of the current MM scholarship now includes the distinct field of the DH as a separate community that only offers courses for upper-level undergraduates and graduate students.

And while the DH is a step in the right direction for the Humanities, it remains distinct from FYC pedagogy in term of multiliteracy praxis and does not seem to indicate a potential shift in curricula for core composition courses. Even while the DH integrates much of the socially epistemic pedagogy in their research, such as: collaborative global discourse; the rhetoric of race and disability; and embodied and protest rhetoric, the bulk of DH scholarship may still reflect a metalanguage barrier. In fact, Mathew Gold (2012) suggested that essays in the DH are too genre specific and fall under the auspices field of those fields of study that examines the "intersection of computing and the disciplines of the humanities" (p. 4). It may be that much of the current scholarship in MM pedagogy is further constrained under the umbrella of DH instead of just integrating multiliteracy with the Humanities.

Based solely on the outcome of this discourse analysis, however, there is clearly an issue with adopting the MM metalanguage in FYC, which may be emblematic of the language barrier between these two discourse communities. Even while there has been progress in adopting the call for multiliteracy pedagogy in the Humanities, there continues to be a lack of integration within the core courses of English for students today who require a curriculum that develops critical and rhetorical literacies in multimodal communication. As this study substantiates, the notion that MM is an outlier for composition scholarship, as there is the potential for the more neologistic lexicon of the MM metalanguage to isolate those who are unfamiliar with the decades long scholarship calling for more multiliteracy pedagogy in composition classrooms.

Consubstantiating and Communion for a Shared Metalanguage in FYC

In *A Rhetoric of Motives*, Burke (1969) suggested that identification represents how different words represent symbols that define each person's intrinsic and extrinsic cultural identity, and that a rhetorician must be able to identity these in order to achieve a consensus with his audience in order to mitigate a separateness in the discourse. Consubstantiation is Burke's (1969) concept that suggests identification is achieved, when an audience, or a discourse community, shares implicit and explicit conventions to gain consensus, and ultimately, reach a shared agreement about what symbols in language means based on shared tacit assumptions. Burke (1969) stated that we are "both joined and separate, at once a distinct substance and consubstantial with another" (p. 21). Burke suggests that within discourse an ambiguity dwells, which can also lead to misunderstandings that must be understood to achieve consubstantiality. Meaning resides

within a group's shared beliefs, based on symbols, which determines reality through a hierarchy of values.

Perelman (1982) also understood that misunderstandings are the key to locating discourse in the age of the individual, and his notions of *presence* and *communion* are again similar in theoretical structure to the previous two scholars. With communion, Perelman invoked the similar Burkean ideals of identification and consubstantiation. Perelman (1982) felt that a speaker should understand the shared ideologies and use the shared symbols of that culture to achieve presence, which symbolically at least, connect parties who may have different goals or desires. Perelman wrote, "Presence acts directly on our sensibility. The presence of an object—Caesars bloody tunic…can effectively move the audience" (p. 35). Presence, then, offers the credibility of symbolic representation that allows the audience adherence, while communion can bridge the boundaries of ambiguity that, in theory, will overcome misunderstanding inherent in language alone. Again, the message is shaped and motivated by singular ideals and goals, so then it becomes essential to view words, or as Bakhtin (1981) described utterances, as dialogic—a continual back and forth which ultimately defines a discourse. However, signification is only further complicated by the meaning assigned to those utterances based on a hierarchy of values which can overwhelm and constrain new language mechanisms.

Bakhtinian notions of dialogism and heteroglossia suggests that all utterances build upon previous discourse, and that with each successive voice, another layer is added to the that discourse which alters the meaning over time. Bakhtin (1981) suggested

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all communication is dialogic, as it relies on the point of view of not only the speaker, but of the audience and all text and utterances that have come before. The dialogic process not only informs but can alter the meaning and structure of the discourse which leaves language as only a part of the function, as interpreters of symbols bring their own ideologies and values to shape meaning. Social interaction mediates the metalanguage and any ideological perception of the lexicon only serves to illuminate some aspect of an idea and obscure others—creating an ambiguity in the discourse. Bakhtin (1981) wrote, "Two myths perish simultaneously: the myth of a language that presumes to be the only language; and the myth of a language that presumes to be completely unified" (p. 68). Here again, we are confronted with the idea that all discourse is mediated by perception. Therefore, if MM and AC are to achieve a shared metalanguage, it will require a consensus of values only achieved through dialogic communication between these two distinct discourses, but as Perelman (1982) stated, "the goal is always to strengthen a consensus around certain values which one wants to see prevail" (p. 20). So, to fully integrate multiliteracy with composition programs, there needs to be a more unified metalanguage based on shared signifiers.

Determination and demand are also necessary components if FYC hopes to adopt a multiliteracy curricula as well, as out of the three universities in this study, TCU is the only school to adopt the discourse of the DH by adding several courses for upper-level undergraduates in their course catalog. Although, it seems that even at TCU, MM pedagogy has not integrated into FYC courses as of the 2020–2021 academic catalog. This study also would seem to suggest that although FYC programs may desire

multiliteracy outcomes, even stating multimodal SLOs in their curricular materials, that

their program materials do not, in fact, reflect praxis—continuing to indicate that the MM

metalanguage is located on the fringe of these FYC programs' purviews, remaining a

distinctly separate discourse situated outside those core composition pedagogies.

While this discourse analysis of MM LS and AC LS is limited to locating the

metalanguage barrier, there are clearly many shared pedagogical influences based in

social epistemologies; therefore, it may be possible for another study to address how to

connect these two discourses with critical and rhetorical significations. As MM pedagogy

still seems to remain a distinct discourse situated on the fringe of English departments,

these new scholars are integrating much of the socially epistemic composition pedagogy

in their approach to DH discourse which could be a vehicle to establish a more holistic

metalanguage that serves both genres.

By continuing to argue for integration, it may be that MM has created a

metalanguage too removed from AC pedagogy, as FYC programs should have witnessed

a fundamental shift in both mission and pedagogy over the last 3 decades by integrating

MM discourse more seamlessly and holistically in their program materials. As of 2021,

however, it seems that at least these regional FYC programs are still limiting, even

compartmentalizing, MM discourse along with the other epistemological rhetoric situated

as intertextual discourse—each field of study competing for the attention of FYC WPAs.

Multiliteracy studies should not be considered an adjacent field, one that simply informs

composition as a trend or distinct rhetorical movement, instead it is an all-encompassing

pedagogy that changes our conception of literacy and offers cognitive strategies that

apply to the foundation of composition pedagogical ideology. For FYC WPAs, multiliteracy is no less than a paradigm shift that disrupts and subverts previously held notions of information literacy, such as the invention of paper and pencil, or the or the advent of the printing press.

FYC has already integrated most of the operational LS of digital technology in composition courses, and as the MM field continues to grow, many instructors have continued to build and integrate social media as well as other elements of digital technology in their classrooms as tools. Even as many have in the field have addressed and overcome the operational, or functional, literacy barrier, many continue to only value computers as tools of the trade—the writing instruments of traditional literacy. Certainly, the keyboard represents more than just another device to transfers alphacentric discursive practices to a computer screen.

While certain MM LS do represent shared significations between each discourse community, there are many MM LS that remain distinct and have yet to enter the lexicon of the composition field. As composition instruction moves into the 21st century, FYC programs are called upon by scholars and national teaching organizations to reframe their mission to embrace digitally based curricula. And while FYC programs are working to those ends, it seems there may still be an impediment because of lexical variances. There are also issues with adopting the lexicon of digital technology itself, and until more digital learning centers, such as TCU's CDE and TWU's DCL, there will be those instructors who continue to struggle with the many challenges of adopting a new pedagogy.

Issues with a Neologistic Metalanguage for Multiliteracy

If scholars intended to create a separate metalanguage for the genre of multiliteracy, as the NLG's research suggested as early as 1996 with their call for a metalanguage to describe a pedagogy of multiliteracy, then it may have an unintended effect. Perhaps, these scholars could not quite fathom how an often neologistic lexicon might present adoption issues for FYC programs—programs that rely on AC inform the pedagogy and curricula for its instructors and students. After 2.5 decades have passed since the NLG's seminal article, it seems FYC is attempting to address the needs of digitally native students. And while MM curricula is a necessary step for the digital age, progress may be slow in terms of pedagogy, even as TCU and TWU have multiliteracy centers dedicated to serving that goal.

While researching the metalanguage of multiliteracy, there is ample scholarship that addresses a need to build an MM metalanguage in order to describe how the various modes operate critically and rhetorically. Many of the foundational scholars created the basis for the MM lexicon, but they did not always represent the outcomes or pedagogies of AC in composition studies. Instead, a new language was grounded in social semiotics and a reimagined lexicon described outcomes which seemed outside of the scope of the current-traditional model of the five-paragraph essay. For instance, Unsworth (2006) described the processes to make meaning out of language-image interactions. Unsworth (2006) suggested, "we need to go beyond logocentric accounts of literacy and literacy pedagogy" and isolated social semiotics as a vehicle to articulate "visual and verbal grammars" (p. 55). He also felt it necessary to define new lexical significations that

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described the "construction of meaning at the intersection of language and image" (Unsworth, 2006, p. 56). Here, Unsworth (2006) proposed that "situational variables" related to metafunctions he described via semiotics as the intersections of the "ideational, interpersonal, and the textual" (p. 58). These metafunctions he framed as the "interpersonal interaction of social reality" that described the intersection of meaning between corresponding images and texts, and he recommended semiotic LS such as: representational/ideational; interactive/interpersonal; and compositional/textual (Unsworth, 2006, p. 58). Finally, Unsworth (2006) believed a new metalanguage should describe the "characteristics of each participatory semiotic mode and also the more broadly encompassing semiotic characteristics that enable it to be related to the meaning-making contributions of other modes in multimodal texts" (p. 59). Unsworth (2006) is another who contributed to the MM metalanguage, as he cites Kress and Van Leeuwen who based their neologisms on the NLG's specific semiotic structures related to linguistics.

Of course, composition often crosses intertextual boundaries, often incorporating theories and ideologies from other fields that increasingly inform the broader pedagogy of FYC as well. However, based on the results of this FYC discourse analysis, it seems more difficult to extrapolate lexis from extracurricular fields that lie outside, or even adjunct to composition, but to instead build a metalanguage without the potential for neologistic jargon. As Young (2006) suggested, any neologistic jargon can interfere with adoption of a new metalanguage, and even as these new terms can be readily adopted by a sub-group, there is always the risk that the smaller group becomes isolated because they

become fluent in the new metalanguage—one that remains outside the relatively stable language features of the dominant discourse community. This FYC discourse analysis suggests a certain discordance between MM pedagogy and the established AC curricula and, unfortunately, could give FYC instructors the impression they need to acquire a separate set of skills to build a pedagogy based in semiotic theories—imagine, a new composition instructor, considering a rubric to evaluate all the various design choices that could suggest rhetorically divergent modes of meaning. If that instructor had not taken a visual rhetoric or multiliteracy pedagogy course in graduate school, then how could they begin to make the assignment meaningful without a firm grasp of a metalanguage based in both discourses' metalanguages.

Social semiotics has informed courses in rhetoric in English departments for decades, especially with scholars such as Bakhtin, whose important theories proposed new signifiers based in semiotic meaning-making such as his dialogism, addressivity, utterances, chronotopes, and heteroglossia. Semiotics and genre formation are a valuable touchstone in my own understandings of rhetoric; however, it took years of study to grasp the key fundamentals. And while I studied these scholars across several graduate courses, I may never gain a complete understanding of the significations in the metalanguage of semiotics. However, this discourse analysis does reveal a large lexicon of familiar LS that are shared by both AC and MM discourse communities, so the far more compelling conclusion might be to isolate these lexes as a foundation to construct a more integrated metalanguage—a Rosetta Stone of sorts, that could be the key to developing curricula that satisfies the learning outcomes valued in FYC today.

Practical Remediation of the MM Metalanguage for FYC

The more novel approach to integrating the MM metalanguage for FYC instructors is to reframe certain LS that already exist in composition discourse and to revise the AC LS to MM LS or Shared LS, where necessary. Most instructors today are already familiar with Operational LS, so adapting traditional assignments does not require a huge leap in pedagogy—those social epistemologies composition has relied on over the last 2 decades to communicate critical or rhetorical learning outcomes—nor does it need to stray from the original curricular design FYC assignments. For instance, social constructionism and the rhetorical tradition already inform composition studies, and many of the shared signifiers that are applicable to multiliteracy can easily translate to familiar pedagogies. Many of the AC LS in employed in the FYC learning outcomes presented in this study were sourced to frame FYC assignments at TWU, TCU, and TSU, but both curricular materials can be revised by integrating a more MM based lexicon to create a curriculum easily translated by both instructors and students, such as using the term designing instead of writing or to use project instead of essay.

One could argue that MM LS, such as interpersonal ideation, are neologistic signifiers that could breed unfamiliarity in the larger discourse community of composition studies; however, many of the lexis that could lead to an integrated MM and AC metalanguage are already shared (critical and rhetorical) with AC, while the Operational LS FYC uses in curricular materials have become commonplace for instructors and students who are both consumers of digital technology. Correspondingly, the five canons can inform an approach to adapting an MM LS to textually focused

assignments, as the MM lexis design can signify invention while the elements of design, as modalities, can signify arrangement. Some minor modifications are required to adopt MM signifiers to an existing curriculum, such as: discussions of how colors, fonts, and spatial elements can convey tone and meaning; to explore how the visual mode represents the canon of style via image, video, or icons; and, to examine how all modes work together to become rhetorically significant via expressions of ethos, pathos, and logos as persuasive rhetorical moves.

Practical Application of a Shared MM Metalanguage in FYC Curriculum

The idea here is not to rewrite an existing AC metalanguage, but to reframe specific signifiers already prescribed in the curricula. For example, in 1013 at TWU, I translated the Reporting Information assignment from a written essay to a multimodal project in which students designed and edited a film by conducting recorded interviews (either voice-overs or video recordings) and used that as evidence to support their findings. In Figure 9, the MM LS are bolded and words such as *design* and *project* replace *write* and *essay*, but there much of the original assignment remains unchanged. Shared LS such as analysis, audience, and purpose suggest the continuation of a pedagogy founded in critical thinking and rhetorical principles. While guiding topical discussions of social discourse refers to those foundational aspects of composition based in social epistemologies. In fact, there are very few signifiers that were modified for the Reporting Information assignment, other than slight revisions to reflect multimodal outcomes in the rubric and the assignment lecture, most of the core pedagogy here is founded in the core outcomes of FYC. There are some aspects of multiliteracy that must

be addressed, but for instructors of rhetoric, many of these concepts are easy to grasp and do not require adopting an entirely new metalanguage to learn. And although images are subjective, most inherently contain a rhetorical stance that can provide ethos, pathos, or logos, such as a sad puppy on an ad for the Humane Society or an image of protestors being pushed back by toxic gas, images can convey meaning and prompt discussions over persuasive rhetoric designed to move specific audiences to action. See the following page for a sample of a Multimodal Reporting Information Assignment I created for my 1013 TWU FYC course in 2016.

Figure 9

The Multimodal Reporting Information Assignment

Reporting Information: Multimodal Assignment

REPORTING INFORMATION: GUIDELINES FOR THE VIDEO REPORT

This **project** will be a **report** that you **design** and will include a **video presentation** with an interview **transcript** (**written copy** from the interview - the **spoken words** – more on this later). You will need to **develop** a **topic** for the **report** – consider a **subject** you would like to **investigate** that is **topical** today - something noteworthy that interests you, or your peers, or a specific **audience**. This is more than just a **review**, or a **summary** about a person, place, thing. You are not simply **defining** an issue – such as explaining how *Instagram* works, but Instead, your will offer a more **critical analysis** of a specific issue happening in **society** today – for instance, How *Instagram* may create the illusion of happiness. Other examples might be to examine how social media affects specific societal functions like education or dating in college. You could look at what is happening in politics and give a report on why the BLM protests are continuing still.

Organization:

Your report should offer a clear introduction, some background, but also come to a **conclusion** (**restate, evaluate, speculate**) about why the topic is import to your audience – not only how this topic impacts society in general, but what this might mean for your audience today. Think back to our discussions of the *Rhetorical Situation* - especially the specific **purpose** for the report and the **audience** who might be affected or concerned about the topic of your report - consider specific information that your specific **audience** would need to know – so find that **audience**, and then ask yourself why this **topic** is relevent to them.

I realize that not every instructor is versed in film editing with software such as Adobe Premiere, but it is surprising how many of my students either have experience

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with film editing software already, or they quickly learn how to create videos on their iPhones. And of course, there are other options for multimodal projects such as a visual presentation, but a pedagogy of multiliteracy involves more that asking students to transfer textual information and a few images to a PowerPoint. MM instead requires intentionality, with prior discussions that guide them in the creation of rhetorically significant multimodal compositions that are supported by multiple modes to convey meaning.

Instead of modeling written reports in class, we examined news reports to locate the rhetorical moves employed by the creators of those videos. The lectures were very similar, especially in discussions of the rhetorical situation and how to create ethos, pathos, and logos visually instead of textually. In fact, I find multimodal projects are often more generative for students, as they can visualize how these non-linear modes shape rhetorical moves. Figure 10 is the last slide of a lecture on a multimodal Reporting Information assignment. In this class lecture (whether online or face-to-face), students are assigned the following collaborative group exercise before deciding on their own project topics. This exercise helps students connect the previous coursework that includes discussions of the rhetorical situation and ethos, pathos, and logos. I also utilize YouTube tutorials online to help students, who really can readily adapt to any digital platform.

Figure 10

Reporting Information Exercise

Today, we will 'play' with the video editing software in groups - collaborating to create an outline as an exercise that incorporates the multimodal media we discussed in class today. When your group has completed today's video report exercise, please post your sample project in the Google Drive Folder labeled 1013 – 52 Video Uploads.

COLLABORATIVE VIDEO PROJECT DESIGN EXCERCISE

For this exercise, you will collaborate in groups of 4 or 5 with your peers. Each group will pick a topic from the hat. Based on the topic your group chooses, I want you design a new project working together. Below, is a list of media you will import into your video group project folder. After you locate the media and save it as a file, you will upload in the Google drive in a folder labeled for your class and group # (1013-52 Group 1, 1013-52 Group 2, etc.). Here is the Link to Course Google drive: *https://accounts.google.com/*

Topics In The Hat:

- **Dating and Social Media,**
- **Online Education,**
- Cyberbullying,
- Privacy on the **Internet,**
- **Video Games** and **Social Discourse,**
- & Personal Identity And **Social Media** .

1. Locate and add an **image** that demonstrates *PATHOS* that surrounds the **TOPIC.**

2. Find **music** or **sound** that builds *ETHOS* can be either serious or humorous but demonstrates the nature or 'character' of the **TOPIC.**

3. And finally, pick one person in the group to **record** a brief **voiceover** that offers **evidence,** or *LOGOS* about the **TOPIC** – just a **line** or two. You have about 30 minutes to work on this.

Images from: https://icon-library.com/icon/

Mediators of Change

Clearly, modern communication in the digital age dictates a change for the FYC classroom, as students must learn how to be critical analyzers and rhetorical disseminators of multimodal compositions. As Skaar (2009) suggested, "media create[s] the basis for a multimodal form of representation that undermines writing's traditional dominance as a mode of expression" (p. 40–41). Skaar (2009) believed digital technology, and its multimodal forms of new media, ultimately alters the potential

signifier available to the sign-maker. In turn, this can drastically affect the underlying meaning of the signified content (Skaar 2009). Skaar (2009) wrote, "By giving us the possibility to choose a number of signs as fully coded texts, digital technology… intervenes in the learning that takes place when we create text" (p. 38). Skaar (2009) continued:

> Firstly, that learning takes place through the semiotic work we perform when we create signs and texts; and secondly, that digital technology has established new premises for what we can learn through this meaning-creating process. The first premise is that text and sign production implies learning. The second is that digital technology changes the basic conditions for text production and thus also for what we learn from it. (p. 36)

Digital technology, then, has already altered how we all construct meaning and identity today. Through these hyper-textual environments communicative purpose becomes a complex web of discourse and modes, and through the graphical interface, students are communicating through multifaceted systems of hierarchized social structures without any real awareness of the rhetorical situation. Meaning is construed via a combination of visuals, text, and interface, and textual literacy alone may be limiting as students may not be able to acclimatize if they are only taught how to approach rhetoric through written essays. Today's students already have much of the operational literacy they require, so there is the potential to scaffold from AC to an MM curriculum. Scaffolding is a fundamental pedagogy in FYC instruction, and this might be a way to bridge the gap towards an integrated multiliteracy pedagogy.

Who is responsible for integrating the MM metalanguage with FYC then? Should developing sound multiliteracy practices be left up to individual instructors? Should graduate courses in English (and composition and rhetoric) offer mandatory courses in multiliteracy? Should FYC course textbooks be more inclusive of multiliteracy curricula? Or should WPAs be leading the charge? To answer the first question, it is interesting to note that as an observer of GTAs over the last year, I did notice noticeable increase in the amount of multimodal modeling and curricular materials in these younger instructors' pedagogical toolboxes. I do feel that time will certainly shape multiliteracy pedagogy in FYC, and as a proponent of MM pedagogies myself, I have seen an increase in both interest and infrastructure to address the learning outcomes of multiliteracy. At some point, it will take a certain dedication towards the remediation of the AC metalanguage by administration—a mandate to adopt and translate a more holistic metalanguage inclusive of multimodal curricula. Many universities demand a diversity statement for their prospective new hires, so an addendum could be required—potentially a multiliteracy statement that ensures institutions are locating instructors who have adopted, and translated, a remediated metalanguage for FYC.

ENDNOTES

[1] *Exigence*: This term contextualizes the rhetorical situation created by MM as a call for change. A change that occurs in this case by signification in language, whether visual, written, or spoken text.

[2] *Alphacentric*: This term is borrowed from Joddy Murray's (2009) *Non-discursive rhetoric image and affect in multimodal composition.* This word implies discourse in composition based in more traditional or textual literacies. This term is used to indicate textual literacy practices, curricula, scholarship, or pedagogy. This term is only used to delimit a discourse community and is used throughout this research to indicate the metalanguage of each of the discourse communities under analysis.

[3] *Digital natives*: This term was coined by Mark Prensky (2006) to convey how today's students are born into the world of digital technology. This dissertation does not suggest these digital natives are at all proficient in multiliteracy skills.

[4] TWU's 5353, The Theory and Pedagogy of Electronic Texts**,** examines the evolution of MM discourse, and examines key scholarship in the field of multiliteracy pedagogies.

[5] *Multimodal workspaces*: TCU, TSU, and TWU all have digital workspaces that encourage and support MM pedagogy and curriculum.

[6] *Metalanguage*: This term delimits signifiers used in FYC. Metalanguage is used to describe how both AC and MM discourse rely on their own distinct signifiers when discusses writing. Metalanguage is also used in this study to delineate how AC and MM are both relatively stable genres each defined by a specific lexicon.

[7] *Constraints*: In both linguistics and computer science, constraints create forks in a system that can shift meanings or outcomes. In rhetoric, these are the factors that restrict the persuasive strategies or opportunities available to a speaker or writer, and both ideas are relevant to this study because constraints are limiters that can cause confusion or in this argument, the lack of adoption to another idea.

[8] *Selfe's "Suggestions"*: This idea is important to this study, as Selfe's suggestions have broader implications. Selfe may have inadvertently addressed the complications of integrating and merging two distinct speech genres, and this is ultimately what this study argues.

[9] *Speech Act (SA) Theory* and *Speech Genre (SG) Theory*: SA represents the specific category of language utterances that produce or do not produce actions. SG represents the larger category of language structures that illustrates the complexities of discourse communities as genres. According to Coe and Freedman (1998), "a speech genre is a socially standard strategy, embodied in a typical form of discourse, that has evolved for responding to a recurring type of rhetorical situation" (p. 137). SG is used in this study as an indicator used to decode the semantics in FYC discourse as a genre. Speech genres include the following:

1. The standard form of discourse.
2. The type of recurring situation that evokes it.
3. The functional relation , namely, (1) understood a strategy for responding to (2).

(Coe & Freedman, 1998, p, 137)

[10] *Lexis*: A discourse analysis examines specific and distinct terms used by MM and AC as distinct discourse communities. The LIWC MM/AC LS dictionary used in this study includes lexis (as LS) to illustrate the distinct metalanguage of both AC and MM discourse communities.

[11] According to the FYC materials provided by the programs of TWU, TSU, and TCU. The following link is to a Google Drive folder shared with anyone who holds a current TWU email: https://drive.google.com/drive/folders/1cIbNYDmZ_K-8c8Nz9LhUabDR7JDZvlM6?usp=sharing

[12] According to TWU and TCU FYC program materials received for this study. Additionally, TSU did not list any multimodal assignment in either the 2020 course catalog descriptions for FYC (0303, 1100, 1301, 1302) or the FYC program materials.

[13] I have an extensive research background in multiliteracy centers for my MA thesis. I also served as the TWU DCL Manager in 2019 and worked on an IRB to complete research in the development of multiliteracy pedagogies for instructors.

[14] In 2020, I served as the TWU FYC Program Assistant working on assessment and SLO language. I also have 9 years of experience teaching composition for two different programs. I also served as the writing center supervisor at TSU, and I worked closely with many instructors' curricula. I also assisted in the development of the Writing Intensive program for FYC at TSU.

[15] Complete LIWC AC/MM LS Dictionary. Total LS 432.

MM LS Critical and Rhetorical	AC LS Critical and Rhetorical	SHARED LS Critical and Rhetorical	OPERATIONAL LS Navigational Terms
Architectonic	Academic	Analysis	.Com
Assemblage	Academically	Analytically	App
Audio	Alphabetic	Analyze	Application
Augmented	Annotate	Analyzing	Asynchronous
Aural	Annotated	Appeals	Blogs
Aurality	Annotating	Argue	Browser
Channels	Annotations	Argument	Browsers
Cinematic	Article	Argumentation	Chat
Collage	Articles	Argumentative	Cloud
Collages	Author	Arguments	Computer
Color	Author's	Arrangement	Data
Colors	Authors	Audience	Database
Computer Mediated	Bibliography	Audiences	Databases
Critical Framing	Citations	Backgrounding	Doc
Critical Literacy	Cite	Brainstorm	Docs
Cyber	Claim	Brainstorming	Domain
Design	Clarity	Chart	Domains
Designed	Compose	Collaborate	eBook
Designer	Composing	Collaboration	Electronic
Designing	Copy	Communicate	Email
Digital	Cover Letter	Communication	Emails
Digitization	Define	Composition	eReader
Draw	Describe	Contextual	Facebook
Ecosystem	Discursive	Contextualize	Google
Ecosystems	Discuss	Conversation	Hyperlink
End-User	Document	Conversations	Hyperlinks
End-Users	Documents	Create	Hypertext
Film	Draft	Creating	iCloud
Filmmaking	Drafting	Critical Thinking	Infographic
Frame	Drafts	Discourse	Interface
Frames	Essay	Edit	Internet
Functional Literacy	Essays	Editing	Livestream
Gestural	Explain	Ethos	Livestreaming
Global Coherence	Expository	Evaluates	Microsoft
Graphic	Grammar	Evidence	MSWord
Graphical	Graphically	Evidenced	Navigate
Graphics	Identify	Font	Navigation
Green Screen	Intertextual	Fonts	Network
Hypermediacy	Introduction	Foregrounding	Networks

Hyperspace	Inventory	Format	Online
Hyperspaces	Journal	Formats	Podcast
Hypertextual	Journaling	Formatting	Podcasts
Icon	Journals	Genre	Portal
Iconic	Language	Genres	Post
Iconographic	Languages	Grammars	Posts
Icons	Length	Information	Program
Illustrations	Literacy	Invention	Programming
Image	Manuscript	Layout	Recording
Imagery	Manuscripts	Linguistic	Screen
Images	MLA Formatting	Logos	Search
Imageworld	Narrative	Materials	Sentence
Immersion	Narratives	Mechanics	Sentences
Interactivity	Outline	Mediation	Software
Interrelated Frames	Outlined	Medium	Storage
Kinesics	Outlines	Metacognitive	Streaming
Lifeworlds	Outlining	Model	Synchronous
Lighting	Page	Modeling	Technologies
Liminal Space	Pages	Models	Technology
Media	Paper	Moves	Twitter
Mock-Ups	Papers	Oral	Upload
Modal	Paragraph	Orality	Video
Modality	Paragraphs	Organization	Videos
Mode	Paraphrase	Organize	Virtual
Modes	Paraphrases	Pathos	Visuals
Modular	Paraphrasing	Presentation	Web
Montage	Pen	Presentations	Webpage
MOO	Pencil	Private	Website
MUD	Prewriting	Process	Wikis
Multiliteracies	Print	Project	Windows
Multiliteracy	Printed	Projects	YouTube
Multimedia	Prompt	Public	
Multimodal	Proofread	Purpose	
Multimodality	Proofreading	Record	
Multiplicity	Prose	Records	
Multi-User	Publication	References	
Music	Published	Reflect	
New Media	Quotations	Reporting	
Nodes	Quote	Research	
Non-Discursive	Quotes	Researched	
Nonlinear	Quoting	Researching	
Overt Instruction	Read	Resources	
Photoshop	Reader	Rhetoric	

Physicality	Readers	Rhetorical	
Platform	Reading	Rhetorically	
Platforms	Readings	Scaffold	
Plurality of Texts	Reflection	Scaffolding	
Processes	Reflections	Scaffolds	
Proxemics	Reflective	Sequence	
Recording	Report	Sequencing	
Redesign	Reports	Social	
Remediate	Review	Socially Constructed	
Remediating	Reviews	Source	
Remix	Revise	Sources	
Remixed	Revised	Stakeholders	
Remixes	Revising	Stance	
Remixes	Revision	Strategize	
Remixing	Revisions	Strategy	
Rhetorical Literacy	Scholarly	Subject	
Screens	Scholarship	Subjects	
Simulacrum	Spacing	Support	
Simulate	State	Supported	
Simulations	Statement	Symbols	
Simultaneity	Stories	Synthesizes	
Situated Practice	Story	System	
Sketch	Summarize	Systematic	
Social Media	Summarizing	Systematic	
Sound	Summary	Systems	
Sounds	Text	Teamwork	
Spaces	Textbook	Tone	
Spatial	Texts	Topic	
Special Effects	Textual	Topical	
Storyboard	Thesis	Topics	
Storyboarding	Think Piece	Transitions	
Textural	Traditional	Voice	
Texture	Typed		
Transformed Practice	Vocabulary		
Transitivity	Word		
Typography	Word Count		
Vectors	Wording		
Video Editing	Words		
Video Production	Write		
Virtual-Reality	Writer		
Visual	Writing		
Voiceover	Written		
124 MM LS	**124 AC LS**	**114 Shared LS**	**70 Operational LS**

[16] TWU Master of Arts in English Writing and Rhetoric Track Required Courses

Code	Title	SCHs
ENG 5083	Bibliography and Research Methods	3
ENG 5103	Introduction to Graduate Studies in English	3
Theory Course (choose one)		**3**
ENG 5283	Literary Criticism and Theory	
ENG 6283	Studies in Critical Theory	
ENG 6343	Major Rhetorical Theories	
Rhetoric (choose three)		**9**
ENG 5343	Rhetoric and Composition: Theory and Practice	
ENG 5353	Rhetoric and Composition: Theory and Pedagogy of Electronic Texts	
ENG 6203	History of Rhetoric I	
ENG 6213	History of Rhetoric II	
ENG 6223	History of Rhetoric III	
ENG 6323	Studies in Feminist Rhetoric	
ENG 6343	Major Rhetorical Theories	
ENG 6403	Studies in Writing and Rhetoric	
Writing Focused Course (choose one)		**3**
ENG 6083	Research Methods in Rhetoric and Composition	
ENG 6403	Studies in Writing and Rhetoric	

Code	Title	SCHs
Literature (choose one)		**3**
ENG 5113	Studies in World Literature	
ENG 5173	Studies in Ethnic, Multicultural, and Cross-Cultural Literature	
ENG 5263	Studies in American Literature	
ENG 5403	Studies in British Literature to 1760	
ENG 5413	Studies in British Literature after 1760	
ENG 5593	Studies in Literature by Women	
ENG 5703	Studies in Folklore	
Total SCHs		**24**

(TWU Catalog, 2020b)

[17] TWU 5353 Rhetoric and Composition: Theory and Pedagogy of Electronic Texts. Rhetorical theories and techniques of teaching with non-print texts, particular attention to writing and literature. Investigates interactions between text and image (TWU Catalog, 2020a).

[18] 5353 Spring 2016, Course texts for The Theory and Pedagogy of Electronic Texts. WordPress (2016) website:

- Palmieri (2012) *Remixing Composition: A History of Multimodal Pedagogies* (ABS rank: Rhetoric #889, Composition #1145 in)

- Shipka (2011) *Toward a Composition Made Whole* (ABS rank: Rhetoric #1109, Composition #1367)

- Bowen and Whithaus (2013) *Multimodal Literacies and Emerging Genres* (ABS rank: Composition #1167)

- Luttewitte (2014) *Multimodal Composition: A Critical Sourcebook* (ABS rank: Rhetoric #2713, Composition #3145)

- Selfe and Hawisher (1999) *Passions Pedagogies and 21st Century Technologies* (ABS rank: Rhetoric #6543, Composition #6737)

5353 Course assigned the following texts in the Fall of 2016 (course I took):

- Barry (1997) *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication* (ABS rank: Cognitive Psychology # 820, Communications #1256)

[19] TCU Course description for ENGL 70603:

In this class, we will explore the methods and theories that underlie the move toward "big data" in the humanities. You will learn how to create digital projects and how to advocate for and share these projects through your writing. You will also learn how to think critically about the gaps and biases that are often present in large data sets. No programming experience is necessary (just a sense of curiosity). By the end of the class, you will have gained a familiarity with the digital humanities and a working knowledge of the programming language R. R can be used to examine textual patterns, allowing us to ask questions about the similarities and differences among large groups of texts. (TCU Department of English Graduate Program, 2020)

[20] The TSU 5396 Digital Humanities course description states:

> Students will learn how to conduct research using digitized texts and manuscripts
> and will create their own portfolios, demonstrating different methods of digital
> communication...In addition to reading some of the major innovators in the area
> of digital humanities, students will also work with programs to create visual and
> audio components of their research. (Tarleton State University, 2020)

[21] The CiteScore is a measurement that calculates average citations overall for a journal
(per document) in a field and given year and is based on the number of citations.

[22] Journals in composition studies 2018

Composition Journal Title	Year Established	Citations per Article
Across the Disciplines	2004	35
Assessing Writing	1994	48
Business and Professional Communication Quarterly	1969	
College Composition and Communication (CCC)	1950	49
College English	1939	51
Community Literacy Journal	2006	
Composition Forum	1989	
Composition Studies	1972	44
Computers and Composition	1983	45
Computers and Composition Online	2003	
Discourse and Society	1990	
Enculturation: A Journal of Rhetoric, Writing and Culture	1996	36
English Education	1969	49
Harlot: A Revealing Look at the Arts of Persuasion4	2008	
JAC: A Journal of Rhetoric, Culture and Politics	1980	
Journal of Basic Writing	1975	

Journal of Business and Technical Communication	1987	
Journal of Response to Writing	2015	36
Journal of Second Language Writing	1992	
Journal of Teaching Writing	1982	26
Journal of Writing Research	2008	
Kairos: A Journal of Rhetoric, Technology and Pedagogy	1996	41
KB Journal: The Journal of the Kenneth Burke Society	2004	
Literacy in Composition Studies	2013	50
Pedagogy: Critical Approaches to Teaching Literature	2001	40
Peitho: Journal of Coalition of Feminist Scholars	1996	
Philosophy and Rhetoric	1968	
Praxis: A Writing Center Journal	2003	
Present Tense: A Journal of Rhetoric in Society	2010	
Pre/Text	1981	
Programmatic Perspectives (Technical and Scientific	2009	
Reflections: A Journal of Public Rhetoric, Civic Writing and	2000	32
Research in the Teaching of English	1967	54
Rhetoric and Public Affairs	1998	
Rhetoric Review	1982	40
Rhetoric Society Quarterly	1968	
Rhetorica	1983	
Teaching English in the Two-Year College	1974	31
Technical Communication Quarterly	1992	
Technoculture: An Online Journal of Technology in Society	2011	
Writing Center Journal	1980	31
Writing on the Edge	1989	
The Writing Instructor	1981	
WLN: A Journal of Writing Center Scholarship	2015	
WPA: Writing Program Administration	1978	31
Written Communication	1984	51

(Hesse, 2019)

[23] 2019 Presentation Program:

http://www.digitalwriting.org/CWCON_FINAL_PROGRAM.pdf

[24] h5-index is the h-index for articles published in the last 5 complete years. It is the largest number h such that h articles published in 2015–2019 have at least h citations each

[25] According to Google Scholar Metrics 8/4/20

[26] Flower & Hayes (1981). Influential article in composition theory. (GMAC 6936).

[27] Fulkerson (2005) attempted to situate composition at the turn of the 21st century, and although this was written almost a decade after NLG's influential scholarship on multiliteracies, the findings of MM LS percentages in that scholarship indicate MM discourse had yet to become integrated in that discussion. This is significant, as we see that many of composition's most influential texts have yet to significantly place MM LS in the vernacular of the discourse community.

[28] 2nd and 3rd editions by Villanueva, (2003 and 2011) combined in one PDF. Grad Course Comp text assigned at TSU and TWU.

[29] *Everyone's an Author,* Lunsford et al. (2016). FYC course text at TWU for 1013 and 1023.

[30] NLG (1996). Influential MM Article (GMAC 2836).

[31] Cope and Kalantzis (2009). More recent article based on NLG's original scholarship (GMAC 1686).

[32] Gold (2012). Required Text MM Grad Course (5396) at TSU (5380). Listed on TCU's website as DH course text.

[33] Palmeri (2012). Partial text (Intro and Part 1). Required Text MM Grad Course TWU (5353).

[34] Hirsch (2012). Listed on TCU's website as DH course text.

[35] Bowen and Whithaus, eds (2014).

[36] Percentage calculator formula to calculate 100%

<div style="border:1px solid black; padding:1em;">

Simple Percentage Formula for LIWC Findings:

$$\frac{Y}{X} = {}^{0}\!/_{0}$$

Y = % of Critical/Rhetorical or Functional LS (AC, MM, SHARED or OPERATIONAL) found in text

$$\div$$

X = % of ALL AC/MM LS Dictionary found in text

</div>

[37] Regional FYC Program Materials: All files for discourse analysis are stored in a Google Drive folder. The following link is shared only with those who have TWU emails—all others may access link upon request.

https://drive.google.com/drive/folders/1cIbNYDmZ_K-8c8Nz9LhUabDR7JDZvlM6?usp=sharing

[38] For the 2020/2021 academic year, this TWU FYC text was still in use; however, instructors were given autonomy to use a different textbook and/or OER materials.

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