Look Again, They Said: Analyzing Power in Museum-Based Pedagogy & Multimodal Composition

By

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Abstract

Nonhuman networks of power are often harder for students to identify than human ones. Much scholarship within education and in the field of composition have addressed the tempestuous nature of power dynamics within a classroom environment. This study illustrates how students can become more aware of human and nonhuman networks of power by drawing upon the multimodal affordances of museums. Specifically, it investigates how museum literacies (verbal, visual, technological, social, and critical) and the overlapping modes of multimodal composition (linguistic, visual, auditory, gestural, spatial, and material) can help students disentangle the relational forces that shape every environment, perspective, and reality. In this context, power is identified as a transformative process, instead of an entity to be wielded, while agency is considered to be an action or quality that produces an effect.

To discover the extent to which museum-based pedagogy can increase student awareness of power, two versions of an ENGL 102 course were compared using data from student reflections that were turned in with each major unit project. While all courses used multimodal composition, half used museum-based pedagogy. The results of this study indicated that museum-based pedagogy helped students identify nonhuman networks of power, particularly in relation to access-related issues, physical (tactile) materials, and personal experience.

The results suggest that critical reflection on museum-based projects can strengthen students' object knowledge, or rather, the ways lived experience can be known with and through objects, and by doing so, students can come to identify previously unseen networks of power. Because of this, writing courses, specifically those rooted in multimodal composition, should consider fostering museological relationships with objects, whether from museums or everyday life.

Acknowledgments

"Cultivate the habit of being grateful for every good thing that comes to you, and to give thanks continuously. And because all things have contributed to your advancement, you should include all things in your gratitude."

— Ralph Waldo Emerson

If the pages that follow say anything, it's that intentional reflection matters. It matters for students and instructors alike, and it matters in every sense of the word. However, throughout all the research-driven pursuits that come to fruition with this text, maybe the most important reflection is the one that is stated here. It's the moment I take to say thank you to everyone and everything that made these pages a possibility and that set the stage for this day to come, because no amount of luck, skill, nor determination would have been enough for me to complete this.

First and foremost, I am thankful for a God who remains constant in times of uncertainty and whose message of encouragement is found in the tiniest objects and the subtlest gestures. Faith and hope are a powerful combination, and I needed every ounce during this process.

Second, this dissertation would not exist had it not been for the unconditional sacrifice and devotion of my husband, Lucas Wacker. Iron really does sharpen iron. Thank you for letting me borrow your strength on days I wanted to give up, and for your love in the moments I let my frustrations and fears bubble over. You never wavered, you never believed the doubts I had, and you never stopped giving me your heart in every action, despite the cost to you. For that alone the readers of this dissertation should know that this document might claim me as the author, but in many ways, the attribution goes to Lucas: the heart who guided the hand that wrote the words.

This dissertation is not just a product of the last five and a half years of graduate study at the University of Kansas. It was a long-time coming, and many people helped me along the way. All cannot be mentioned here, but a few deserve specific recognition:

Because of Kathy Sanderson, my high school English courses taught me that creativity is an asset to all forms of writing. The longer I teach, the more I realize just how special an experience like that is. Little did I know how creating a table setting for the characters of *The Canterbury Tales* would inspire me to traverse the jungles of materiality, museum-based pedagogy, and multimodal composition. Thank you for starting the dream.

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Lastly, because of all the stuff—the matter that matters—my dissertation is finished. I can directly thank people, but my thanks wouldn't be complete without saying that many other factors also played a crucial role in my success, and to these I am also indebted.

Dedication

This dissertation is dedicated to Duane "Bompa" Biever, Gary Jackson, & Gary Kurka, the ones who made sure that I knew how much they believed in my future, even when they knew theirs were coming to an end. Thank you for passing the baton. I hope I've run the race well.

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1 The Corridors of Power within Museums & the Multimodal Classroom

The number of times I've asked, "Have you ever been to IKEA?" is lost to me. Personally, my answer is once, so the question is not born of a particular appreciation for the *Better-Homes-and-Gardens*-meets-Costco furniture store, but rather it has been used as a segue for discussion in my ENGL 102 student conferences on more occasions than I can count. This is strategic on my part, because although my students have rarely contemplated how the space around them can be rhetorical, they've usually been herded through the one-way maze of IKEA at least once in their lives. Additionally, IKEA's unique structure often garners a long-lasting memory due its overtly aggressive set-up. One cannot simply go to the kitchen section, but instead must be guided along a pathway of professionally designed rooms, each showcasing purchasable merchandise that can later be located in a warehouse at the end of the pathway. IKEA distinguishes itself from other retailers by providing shoppers with easy visualization of a home setting and by strategically creating additional opportunities for shoppers to stumble upon merchandise they had not originally intended to purchase.

As a result, these IKEA-centered conversations with students often help them start to visualize how spatial and material modes can have rhetorical significance, and how just as formatting affects the organization and structure of a paper, materials and spaces have the power to shape the writing process and everyday lives. In my museum-based ENGL 102 course, this is specifically beneficial for their final unit project, which encourages students to see the persuasive presence of space and materials by having students transform a formal research paper into a museum gallery exhibit based on the same information.

While museums and composition classrooms have overlapped on interdisciplinary levels—most often regarding appropriation and representation, cultural rhetoric, and indigenous

studies—scholarship that combines museum practice and composition pedagogy is limited. The main (and almost singular) example of this combination comes from John Pedro Schwartz's 2008 article, "Object Lessons: Teaching through the Museum," which is described in Chapter 3 of this dissertation. Ultimately, Schwartz calls for more research on this museum-composition relationship, a call that has been largely unanswered even now, over a decade later. This dissertation answers Schwartz's call by addressing the research questions: "What does museum-based pedagogy do for student composition? How does it affect student critical reflection practices?" and more generally, "How does this museum-composition combination affect student learning, writing, and literacy?" The answers to these questions are vast, but this dissertation focuses on one specific result: the increased awareness of, and student reflection on, human and nonhuman networks of power. As this dissertation will show, when museum-based pedagogy and multimodal composition are combined, students are more attuned to everyday networks of power, and because of this, they organically expanded their critical reflection and literacy practices to include nonhuman force relations.

In the chapters to follow, the relationship between power and agency and the human and nonhuman is complicated, because although I talk about them as distinguishable terms, they are highly convoluted. Power, as will be addressed in the next section, takes on a relational function. It is not a "thing" per se; rather, it's a movement and transformative process that occurs. Agency, for the purposes of this dissertation, is limited to an action or quality that produces an effect. Although much scholarship has extended the meanings of agency and has complicated its applications, the purpose of this dissertation is to propose that writing pedagogy, particularly one focused on multimodal composition, can benefit from a constant and intentional dialogue with the inescapable material *influence* of the objects that envelop it. As a result, the tracing of

student-identified power within reflection papers is this project's primary method of inquiry. Although agency will be discussed in detail in Chapter 2, ultimately it is done so in service of Chapter 4's analysis of student reflections and student attribution of agentive forces to human and nonhuman components of their projects. Because of this, an understanding of nonhuman is also limited by the conditions of this dissertation. Because I am recording how students identified human and nonhuman actors—or agentive forces perpetuating power—in their reflections, the labels of human and nonhuman are intentionally simplistic and beg for a more complicated follow-up. The design of this study illustrates how terms like "inanimate" do not effectively describe my students' actual interpretations of nonhuman agents, even though their initial definitions often support the illusory binary, in which nonhuman equals not human. In the chapters to follow, the identification of objects as "not human" is contested by my students own dialogue and offers an avenue of exploration for how we can problematize conversations of human and nonhuman power relationships using museum-based pedagogy. Consequently, before one can walk through the corridors of power present in modern-day museums and multimodal composition classrooms, a step back into history must be taken in which some of the forebears of sociology, political theory, and philosophical thought are put into conversation once again. Just as this dissertation acknowledges the beginning definitions of my students, importance lies within knowing where notable scholars also began.

1.1 Theories of Power

Power is a small word with expansive connections. If history in its entirety was a game of brevity, then it could be written off as the documentation of power's many instantiations. Initially derived from the Latin *potus* and *potere*, meaning "possible" or "to be able", definitions

of power have grown to encompass a variety of related terms, such as "efficacy; control, mastery, lordship, dominion, ability or right to command or control; legal power or authority; authorization; military force, an army" ("Power (n.)"). Each have now formed commonplace relationships with power that can be traced to the Anglo-French *pouair* of the 1300s. Outside of linguistics, this is evidenced by centuries of war, class disparities, and corporate control, just to name a few. Consequently, power often bears strong associations to social and political hierarchies, which have served as fodder for a diverse out showing of theory. To document each of the many theories of power would extend beyond the bandwidth of this dissertation; however, in the paragraphs to follow, key scholars will be highlighted, particularly those of the last century who start to drift away from elite models of power, which focused on the concentration of power within individuals or a small ruling class. The definitional evolution of power is significant in this dissertation, because my students often wavered between multiple interpretations of power that can be found in this overview. These interpretations are highlighted in Chapter 4.

To begin, the search for a "canonically correct definition for power" has been a long-fought uphill battle, which has led to several theory camps of power (Parsons 139). Power as distributive (i.e., power over), power as collective and structural (i.e., power from/to), and power as transversive (i.e., power among/throughout) are outlined in the examples provided by key scholars below. Each lends a valuable contribution to understanding power as a present and vigorous force in modern museums, multimodal composition classrooms, and contemporary material culture. Most noteworthy for this dissertation are the theories of Foucault, Bourdieu, and Latour who, building upon earlier scholars, help identify power as having a transversive, interconnected, and highly embroiled presence that extends beyond human hierarchies and

illustrates how power operates more like synapses in a brain than a magistrate lording over a kingdom or an institution indoctrinating and organizing connected populations.

Power is a tempting concept to simplify, particularly in terms of human relationships, and this simplification is often found outside academia. However, it would be a mistake to say that all academic disciplines have contributed to power theory scholarship with the same historical vigor as those discussed below. As a result, the scholars to follow illustrate an evolution of thinking in regard to power that is helpful in progressing our students' understanding of the complexity of the power relationships in which we are always entangled—within museums, classrooms, and life. The first half of the 1900s helped explain how power theorists came to grapple with covert and overt forms of power, which foreshadowed the systems theories of the latter half of the century, and eventually, the inclusion of nonhuman influence.

To Max Weber, a German sociologist and political economist of the early 1900s, power was carried out as an achievement of goals despite ongoing resistance (Bellini 90). For Weber, power was relational; it was not merely the domination of one individual or entity over another, in which the latter party had no say or opportunity for refusal. Instead, it was a correspondence of accepted practice. Power included domination and obedience but could not be boiled down to a simple binary. Domination was "the probability that a command with a given specific content will be obeyed by a given group of persons" (Weber, *Economy and Society* 212), and to Weber, that obedience was a disciplined, yet voluntary response to those commands (Bellini 89). Compliance could be motivated by internal or external forces, but ultimately, Weber saw obedience as either a mark of habit or as a result of weighing the odds, in which concession was deemed advantageous (*Economy and Society* 213).

However, this perception of advantage could be dictated by what Weber saw as the difference between legitimate and illegitimate authority, the latter being the coercive forces of power as a pursuit in itself: "there is no more harmful distortion of political force than the parvenu-like braggart with power and the vain self-reflection in the feeling of power, and in general, every worship of power" (Weber, *From Max Weber: Essays in Sociology* 116). In contrast, Weber identified three "pure types of authority": Rational-Legal Authority, Traditional Authority, and Charismatic Authority (*Economy and Society* 215). Rational-Legal referred to the legitimacy of laws, rules, and policy and the right of rulers to act in accordance with these rules. Traditional spoke to the validity of belief systems entrenched in long-standing customs or practice, and Charismatic was linked to specific leadership qualities in which an individual's personal characteristics serve as a magnetic force for creating a following (215). Ultimately, Weber's discussion of legitimate authority led to conversations of illegitimate uses of power, persuasion, and bureaucracy, particularly in the politically charged Germany of the early 1900s. To this day, it offers an interesting perspective on how our students might "weigh the odds" or participate in habitual behavior within a classroom environment.

In proximity to Weber's theory of power and domination, was Robert Dahl, a political theorist from the mid-1900s who agreed with power being relational: "*A* has power over *B* to the extent that he can get *B* to do something that *B* would not otherwise do" (Scott 290). However, for Dahl, this definition led him to investigate the nature of democracy in ideal and actual terms. As a result, Dahl posited the idea of a polyarchy, and expanded his findings in his most famous work, *Who Governs?: Democracy and Power in an American City*. In this study, he determined that New Haven was governed not through democratic or oligarchic means, but by a pluralist system in which community power, in terms of *A* having power over *B*, was distributed among

competing groups that "vie with one another for control of community resources in various areas" (Clark 291). Dahl's theory of power problematizes democratic learning, which calls instructors to be mindful of what is real and what is ideal.

For scholars such as Peter Bachrach and Morton Baratz, Dahl's pluralistic interpretation of power overlooked the "mobilization of bias" that could erode the potential for democratic decision-making (952). For them, bias could be mobilized to prevent decisions from being made just as much as it could promote solutions being created. In their attempt to provide an alternative to the centralized, elite theory approaches common within sociology and the pluralist responses from political theorists, Bachrach and Baratz suggested that "there are two faces of power, neither of which the sociologists see and only one of which the political scientists see" (947). While Bachrach and Baratz agreed with the pluralists' critique of elite models focusing too much on the sources of power, they called to question pluralist views on the exercise of power, most specifically the decision-making process regarding important and unimportant issues (948). These, according to Bachrach and Baratz, served as the two faces of power that created the status quo: the public face in which important issues were dealt with (i.e., decision-making) and the private face in which issues were suppressed (i.e., nondecision-making) (958). Both, they argued, needed to be accounted for in detail before power could be fully understood. Our classrooms, our pedagogies, and our scholarship are only as strong as the overt and covert operations that influence their existence.

With the publication of British socio-political theorist Steven Lukes' book *Power: A Radical View* in 1974, which was later expanded to become his seminal work in 2004, Lukes proposed that a third face should be added to Bachrach and Baratz's model. In *Power,* he asserts that this third dimension would acknowledge the power "to prevent people, to whatever degree,

from having grievances by shaping their perceptions, cognitions and preferences in such a way that they accept their role in the existing order of things" (11). Like Dahl and Weber, Lukes focuses on power in terms of domination, but instead states that "power as domination is only one species of power" (12). In this model of power, the overt power of Dahl's domination power theory is connected with Bachrach and Baratz's covert "face" of nondecision-making and completed in a triad with Lukes' underlying third dimension of indoctrinated belief systems. When conceived in this way, the discussion of power relationships found within educational institutions, such as museums and composition classrooms, must extend beyond the overt face of power such as teacher-student or museum-visitor relationships. The covert practices, such as the curation of exhibits or creation of syllabi and assignment materials need to also be included. Additionally, Lukes' third dimension of ideological power must be considered in specific connection to the other two. Consequently, power operates in a system and is not carried out in a direct, top-down transmission.

A focus on systems was the central component of structural approaches to power. Talcott Parsons, an American sociologist in the mid-1900s, saw power as "a phenomenon of both coercion and consensus" (Lukes 3) and "a *specific* mechanism operating to bring about changes in the action of other units, individual or collective, in the process of social interaction" (95; emphasis original). For Parsons, power was generated, not diffused, by a social system. Often using money and economic systems as an elongated analogy for power, Parsons believed power was "deposited" in people of leadership, which in turn helped achieve collective goals (132). This theory, however, yielded much critique for appearing to ignore the more subversive forms of authority and power that Lukes covered, which were attached to underlying interpersonal relationships and contexts (Giddens 267). For Parsons, power accounted for what could be seen,

but not necessarily for what others saw as the puppeteers behind the curtain of authority and

community goals. In terms of the classroom, he was ignoring the hidden curriculum or rather,

"the crowds, the praise, [and] the power that combine to give a distinctive flavor to classroom

life," and life in general (Jackson V). A hidden curriculum is learned by our students regardless

of our educational intentions, and hidden networks of power influence those lessons.

With active agents and hidden puppeteers, the seen and unseen, the covert and overt,

scholars continued to grapple with the many relationships that could contribute to a single

instantiation of perceived power. In the late 1900s, Michel Foucault, one of the most cited

scholars on power, further complicated these previous notions: "Power is everywhere; not

because it embraces everything, but because it comes from everywhere (*The History of Sexuality*

93)." Power, in this view, could not be sequestered in an individual or collective, nor could it be

singularly diffused among identifiable overt, covert, and latent forms. For Foucault,

> The exercise of power is not simply a relationship between partners, individual or
>
> collective; it is a way in which certain actions modify others. Which is to say, of course,
>
> that something called Power, with or without a capital letter, which is assumed to exist
>
> universally in a concentrated or diffused form, does not exist. Power exists only when put
>
> into action, even if, of course, integrated into a disparate field of possibilities brought to
>
> bear upon permanent structures (*The Subject and Power* 788).

Power, then, is a process without distinct ownership; it is something between or among. More

specifically, power takes the form of actions acting upon actions acting upon actions "within a

more or less open field of possibilities" (789). Here too, power is relational, but diverges from

previous thought because actions are prioritized over agents. Agents are not erased; they just are

attributed with having a lesser role. Foucault identifies power as being in constant flux, always

moving toward a goal, forever unable to reach a stable form (*History of Sexuality* 99). Foucault saw these transformative movements as "relationships of force" brought together by power-knowledge, a phenomenon coined by Foucault to describe the way in which these two elements could create a matrix of power and knowledge co-development (99). In a 1970s interview Foucault stated, "What makes power hold good, what makes it accepted, is simply the fact that it transverses and produces things, it induces pleasure, forms knowledge, produces discourse," and within a modern context, this concept holds incredible relevance for composition classrooms due to their process-based focus (119). Foucault's power was discursively constituted, in which agents could contribute but were not sovereign. This shift in focus away from the points of power, such as political theories using *A* and *B,* was simply that—a shift. Foucault did not deny the presence of A and B actors, but rather saw power as the relationship that linked them, which he labeled as *dispositif* (Hannus and Simola 3). As a result, while the habits, covert pressures, and overt agendas theorized by previous scholars most certainly play a role, the players are not the focus. The relationships are, and this dissertation embraces a similar prioritization.

However, as one might assume, the coinage of power-knowledge and open critique of traditional conceptions of agency did not dispel the haze that surrounded theories of power; in fact, several notable responses arose from sociologists Pierre Bourdieu, Bruno Latour, Anthony Giddens, and political scientists Gerhard Gohler and Mark Haugaard. The above scholars will be discussed briefly in the next section, particularly with their work regarding power. These summarized points are by no means exhaustive of their scholarship nor are they meant to speak to their academic contributions as a whole. However, their contributions help illustrate how power can be simultaneously understood as something human and something beyond human. They help create a setting to address power in terms of material agency and complex human and

nonhuman relationships, both of which are foundational in understanding power within museums and multimodal composition classrooms.

1.2 Theories of Power After Foucault

Regardless of discipline or school of thought, the latter two decades of the 1900s can be interpreted as an era of Foucauldian critique and expansion (Philp 29). In 1981, Anthony Giddens accomplished the former with his theory of structuration. In structuration, power is defined as a social factor in which human agency has structural qualities and where agency is not limited to human intention, but rather human capacity (Giddens 9). In essence, all power is not born of human consciousness. Consequently, Giddens' structuration theory "proposes that people do not have the entire preference of their actions and knowledge is restricted" (Lamsal 113). People create the structure by establishing specific values and norms, but this structure has qualities that also restrict people, since a person has no control over details such as their genetic predispositions or the decade of their birth (113). Additionally, acts and action are two distinct subparts of Giddens' conception of agency: acts are "a separate progression of action" and action is "a continuous flow of involvements by different and autonomous human agents" (Lamsal 115). Like Foucault, Giddens believes in the ubiquitous nature of power, particularly in the progression of action, but delimits agency to human agents and a specific surrounding social structure. This dissertation challenges this idea, particularly in regard to the nonhuman.

Similarly diverging from Foucault was Pierre Bourdieu in 1991 who introduced the concept of symbolic power. Bourdieu's theory of power bears similarity to Giddens in that power involves inherent human qualities and a "structural field of production" (Navarro 14). In this model, however, daily social practices were identified as the result of the relationship

between *habitus*, "a set of dispositions which incline agents to act and react in certain ways" (Bourdieu 12) and *fields*, social contexts in which individuals act on one another (14). This means that Bourdieu believed that although human agents might not be aware of their interests, they always act according to them, and unlike Giddens' theory of structuration, in that action, social struggles develop due to individual efforts to collect resources in the form of social, cultural, economic and symbolic capital (Navarro 14). Additionally, like Foucault, Bourdieu viewed power as being dispersed throughout the social world, but ultimately, he sought to "discover [power] in places where it is least visible" so as to avoid "turning power into a circle whose centre is everywhere and nowhere", a knock at Foucault's seemingly nebulous conception (163). For Bourdieu, this meant that power was not a tangible force, but rather an unseen one that enabled social domination through the inculcation of social orders and hierarchies (23). As a result, domination could be achieved through "strategies that are softened and disguised, and which conceal domination beneath the veil of an enchanted relation" (Bourdieu 24). Despite their differences, for Bourdieu and Giddens, power was heavily entrenched in the relationship between agency and structure and in negotiating the tension between understanding the *power over* and *power to* models of thought.

As with the categorization of anything, the placement of power within two distinct units, such as *power over* and *power to*, as stated above, comes with its own laundry list of issues. Two such issues will be discussed here. First, theories of power are often "by-products of broader social theories" (Gohler 28). Gerard Gohler explains how the 1980s began an era of social exploration that "brought about a muddled situation that is hard to disentangle" (28). For Gohler, definitions of power are merely threads woven within the larger tapestry of theory; for example: Parson's structural functionalism, in which social systems are maintained by institutional

structures, Foucault's discourse analysis, and Bourdieu's "exposition of concepts of capital and hegemony as put forward by Western Marxism" (28). Second, power is a factor to be understood in context. Instead of *power over* as something exercised over another and instead of *power to* as "not only the realization of options to act" but also the options themselves (31), Gohler suggests that power is a combination of the two, situationally perceived (29). As a result, power can become a matter of actual and potential, transitive, and intransitive:

> Power referring to the outside is transitive power, i.e., power which translates the will of an actor onto another actor's will and thereby exercise influence. Power referring to the inside, i.e., power as self-reference, is intransitive power, i.e., power that is produced and preserved by itself, by society (Gohler 35).

In this model, the previously discussed theories of power can be seen as complementary at a rudimentary level; however, applications within specific social theories might highlight incongruities among the theories.

Despite the complications that come with merging seemingly opposite theories, Gohler is not alone in his attempt to rationalize existing scholarship as parts of a whole. Unlike Gohler's pursuit of a more inclusive definition of power, Mark Haughaard called for a merging of existing theoretical offshoots. In 2003, Haugaard proposed a theory for the creation of power that builds off the fundamental elements of social order (Parsons, Giddens, Bourdieu), bias (Bachrach and Baratz), systems of thought (Foucault), 'false consciousness' (Lukes), power/knowledge (Foucault), discipline (Foucault), and coercion (Weber, Dahl, Bachrach and Baratz), many of which have been highlighted in this dissertation ("Reflections" 89). This merger was not done to create a "total theory" (Haughaard 3), but instead was meant to situate power as a "power family" in which "the family resemblance nature of the concept of power has allowed the

development of different schools of analysis where each theory of power is not necessarily dealing with exactly the same members of the power family" (2). For Haugaard, power is a concept in which a specific theory can be applied in a specific context, but to find an overall category or definition for it is counterproductive at best. In the context of this specific study, associations of power are identified in terms of social order and consciousness (Weber, Dahl, Bachrach and Baratz, Lukes), human agents (Bourdieu, Giddens), nonhuman agency (Foucault, Latour) and social and ecological contexts (Bourdieu, Giddens, Latour). With this identification in mind, students can start to reflect on the interactions of the human and nonhuman that occur in classroom spaces and elsewhere.

Bruno Latour, most known for his development of actor-network theory and influence in technology studies, also saw the faults in finding a definition that unified existing theories of power. However, for Latour the fault was not in a misplaced need for categorization, but rather in a misplaced understanding of cause-effect: "Social scientists have mistaken the effect for the cause, the passive for the active, what is glued for the glue. Appealing to a reservoir of energy, be it 'capital' or 'power' to explain the obedient behavior of the multitudes, is thus meaningless" (276). Latour saw discussions of power as having limited merit, and instead suggested that sociology, not power, needed a new definition in which associations, not social elements, became the central focus (277). He refers to these associations as the glue, the heterogenous forces that can be "mobilized in our human world to explain why it is that we are linked together and that some orders are obeyed while others are not" (277). To ask about the *source* of power is to ask the wrong question. This study says the same. The question this study asks about power is: To what extend can museum-based pedagogy increase our awareness of nonhuman networks of

power? What potential does this awareness have for our students and the composition classroom?

Instead of theorizing about human consciousness, capability, or intent, Latour focuses on tracing power, which is a central purpose of actor-network theory (ANT) (Munro 128). The "agenda" of ANT is the:

> attribution of human, unhuman, nonhuman, inhuman characteristics; the distribution of properties among these entities; the connections established between then; the circulation entailed by these attributions, distributions, and connections; the transformation of those attributions, distributions, and connections of the many elements that circulate, and of the few ways through which they are sent (Latour 373).

As a result, power is only a fragmented part of the relationship between human and nonhuman actors in the inter-objective networks of everyday engagement and social practice (Latour 380). Power is more than a person, institution, action, reaction, or relationship of cause-effect. It is in the seen and unseen forces that shape reality, and in turn, museums, and composition classrooms.

1.3 Power and the Composition Classroom

In education, the observable forces of power and hierarchies have been well documented, especially along the lines of early elite theories of a power that could be owned or wielded. In English and composition specifically, scholars such as James Berlin, Richard Fulkerson, Sharon Crowley, Winifred Horner, and many others have all documented the history of the field, and in doing so, have commented upon composition's roots in current-traditional rhetoric. This rhetoric had several underlying motives: to coincide with the scientific method, to complement a new, research-driven academic agenda, and to perpetuate high standards of grammar and correctness

(Berlin, "Where Do English" 31). As Crowley wrote, "humanistic composition is not to create better writers but to display the cultivated character that is the sign of an educated person" (86). To appear cultivated was to have a sort of power over those who did not have such power, a power gained by the elevation of oneself through visible social ranks.

Although debated in sociology and political science as outlined above, *definitions* of power were not as rapidly questioned in composition scholarship; rather, many conversations centered on the *distribution* of power itself. Commonly cited as two of the most influential educational reformers of the early and late 1900s, John Dewey and Paulo Freire, respectively, saw effective education as one that turned away from the traditional perception of the power and authority in the classroom, and instead embraced a pedagogy that was both critical and democratic.

1.3.1 John Dewey: A Democratic Foundation for Power

For Dewey, power was nurtured within students. One of the tenets of his philosophy of education was "Education as Growth" where immaturity was a vestige of possibility, "a force positively present—the ability to *develop*" (*Democracy and Education* 49, emphasis original). This development, according to Dewey, was largely dependent on two factors: personal experience and social interaction (11). In his most famous book, *Democracy and Education*, he stated, "*Mind* as a concrete thing is precisely the power to understand things in terms of the use of them; a socialized mind is the power to understand them in terms of the use to which they are turned in joint or shared situations. *And mind in this sense is the method of social control*" (40, emphasis original). Power and knowledge were highly intertwined and ideally a part of a democratic space of creativity and learning in which educators became students and students

became educators—both actively engaging in the process. Teachers were to facilitate this inquiry and curiosity, but to do so with less focus on direct content and more attention to the interaction of the student's needs and abilities with the subject matter (*Democracy and Education* 215). Power was not something to be used as a manner of position or as an occupational show of superior knowledge, but rather, as a human capacity in the form of intellectual agency. Capacity allowed for possibilities on a personal experience level, and the social spaces in which nontraditional education occurred allowed for these possibilities to be nurtured by mutual exchange.

Consequently, the teaching of current-traditional rhetoric was of a nature against which Dewey had voiced many concerns:

Since the curriculum is always getting loaded down with purely inherited traditional matter and with subjects which represent mainly the energy of some influential person or group of persons on behalf of something dear to them, it requires constant inspection, criticism, and revision to make sure it is accomplishing its purpose (*Democracy and Education* 283).

In composition, noticeable revisions became apparent with the expressivist innovations that captured the 60s with their turn to an inward-looking Neo-Platonic school of thought (*Rhetoric and Reality* 15), with the cognitive theories that dominated the 70s with their focus on psychology, inquiry into thinking processes, and reconsideration of error ("Contemporary Composition" 256), and with the 80s that were an age of socialization, interdisciplinarity, and a turn toward community (Reynolds, et al 12). However, paired with this shift from a product-focus to a process one was the search for a critical pedagogy. Dewey's pursuit of a democratic education provides several parallels to the ideas behind Paulo Freire's *Pedagogy of the*

Oppressed, originally published in 1970, and these connections will be briefly discussed below. However, as Mary Breuing reported in her qualitative study of 17 "self-identified critical pedagogues", in which Freire was included, definitions and purposes for critical pedagogy are vast (2). As a result, the work of Freire will be situated in a compositionist perspective, and one primarily rooted in the works of Ira Shor, Lisa Delpit, and bell hooks, all influential composition scholars of critical pedagogy who were deeply involved in the field's social and cultural turns of the 80s and 90s.

1.3.2   Paulo Freire: Power, Composition, and Critical Pedagogy

Although Dewey's approach to deeper learning has distinct differences from Freire's critical pedagogy, both were responding to a perceived teacher-student power relationship. As noted above, Dewey wanted to distance education from the "crutch of dogma, of beliefs fixed by authority" and have teachers serve in more of a facilitator role (*Democracy and Education* 394). Similarly, Freire wanted to emancipate students from the "banking concept" of education in which students acted as little more than static piggy banks awaiting a deposit of knowledge from their teachers (74). To do this, Freire called for "revolutionary practice" that, like Dewey, was based on experience (Leonard and McLaren 4). However, in Freire's emancipatory model, the move from teacher authority to student power "signifies an altered *power* relationship not only in the classroom, but in the broader social canvas as well" (Aronowitz 9, emphasis original). Thus, Freire "is firmly on the side of a pedagogy that begins with helping students achieve a grasp of the concrete conditions of their daily lives, of the limits imposed by their situation on their ability to acquire what is sometimes called 'literacy'" (Aronowitz 9). As a result, since Freire's critical pedagogy goes beyond the classroom to focus on human liberation from these conditions, some

scholars have identified it as being one of the "radical dreams of democracy" (George 94). Issues surrounding authority, political intention, and overall viability of this "radical dream" have been written about in detail by scholars such as Gregory Jay and Gerald Graff, Jeff Smith, and Maxine Hairston.

However, this proposed freedom is not only one from material oppression, but also from the "sado-masochism that these relationships embody" (14), a sentiment echoed by critical pedagogue and feminist bell hooks when she states, "If we are unable to resist and end domination in relations where there is care, it seems totally unimaginable that we can resist and end it in other institutionalized relations of power" (*Talking Back* 22). Once again, this seems to lead back to earlier conversations on power, which suggest power should be addressed in all spheres, public and private, and in all forms: covert, overt, latent. No pedagogy is perfect, which is entirely the point. Critical pedagogy never allows itself to be such; instead, it forces all participants to continue its perpetual line of questioning, to be left wanting, and to do something as a result. In this dissertation, I propose that to be a critical pedagogue does not require that everyone will know what political bumper stickers are encrusted onto one another's cars in the parking lot or that somehow a utopian classroom will magically come into being; rather, it means everyone will be growing more and more aware of power relations that, for the most part, have lived their lives unpondered and untouched.

In Freire's educational scenario, power is something an oppressed individual "wins back" and in doing so, returns them the "right to *say his or her own word, to name the world,*" which is made possible by self-awareness and self-actualization (*Pedagogy of the Oppressed* 33, emphasis original). In terms of education, this means that teachers should "train students yet simultaneously problematize that training" (George 102). For Freire, liberation comes from

radical measures of insight and consequential transformation (*Pedagogy of the Oppressed* 39). In other words, to transform the world, one must know the world, and to know it, they must experience it, and to experience it, they must enter into a dialogue with many and diverse peoples (40):

> We are advocating a synthesis between the educator's maximally systematized knowing and the learner's minimally systematized knowing—a synthesis achieved in dialogue. The educator's role is to propose problems about the codified existential situations in order to help the learners arrive at a more and more critical view of their reality (Freire, *Politics of Education* 54-55).

Here, the disruption of traditional teacher-student power relationships relies on reflection and critical analysis of each situation, its conditions, and constraints. These intellectual acts are then used to move beyond passive positions within a status quo, and instead serve as catalysts for active participation in social reform.

This shift is what Ira Shor describes as a necessary expulsion from "spectatorism," in which people lack solidarity and in turn, are "alienated from a grasp of the system's whole operation and the mediating mechanisms which reproduce daily life" (*Critical Teaching* 57). This understanding can be likened to earlier works of scholarship by power theorists, Weber, Bachrach and Baratz, and Lukes, in which they described power as relational in covert, overt, and latent forms. Consequently, in terms of the classroom, Shor argues that students do not come to class ready to redefine existing power relations: "We have to invent that discourse as we invent the process and, by doing so, reconstruct our social selves" (*Students Have Power* 20). For Shor, this meant that the hidden curriculum needed to be unmasked to reveal the relations of power at work beneath its subtle masquerade. However, to do this, Shor explains how he must

acknowledge his own place of authority; that even though he might perform in a facilitator role, such as the one Dewey suggests, he must also take ownership of his position of power, which is partially supplied by factors outside of his own teaching process and ideology. According to Shor, power should be shared, so instead of ignoring the authority granted by human and nonhuman power relationships, he can use it to distribute power: "The power that uses power to share and transform power is the power I am seeking" (*Students Have Power* 20). Power, in this case, is to move away from a "power over" model of understanding to one that is re-envisioned as a "power with" (*Students Have Power* ix).

A "power with" perspective, however, has potential to feel utopian and elitist at the same time, or as Ann George puts it, it can act as "a little piece of bamboozlement that roughly translates as, 'It's okay to use authority if you do it in the name of social justice" (105). To liken power to an entity that can be given away walks a fine line between early definitions of power that focus on simplistic notions of domination and risks oversimplifying power as a one-dimensional, human-centered force. On the other hand, anthropocentrism aside, to say that it can be somehow parceled out in equal divisions like a chocolate cake at a birthday party seems to overlook the multiple underlying power relationships that operate within that celebratory setting. To stick with the metaphor, regardless of how precise the cake slices may be, a gluten intolerance, a pre-existing stomachache, a distaste for chocolate, or even an overly health-conscious parent on the sidelines would all potentially relegate certain children to spectator roles during the passing around of the birthday dessert. They might all get to celebrate, i.e., participate, but they cannot all do so in the same way.

As a result, the sheer number of human and nonhuman power relationships at play in a given scenario leave little room for egalitarian settings to exist. This is one of the main critiques

Shor tries to grapple with when he highlights key connections to Freire's critical pedagogy in his own classrooms. Through establishing a dialogue with students "to question existing knowledge, power, and conditions," Shor shows how students eventually find themselves in situations lacking consensus, and how in these moments, his own intuitions are often consulted (*Students Have Power* 149). His contribution, he states, typically serves as a suggestion and rationale for various directions, but not as a roadmap for future procedures. He explains how students are often trying out this newly shared authority, and how it comes with renegotiation of expectations of the classroom (149). However, as the birthday metaphor illustrates, all power relations within a given setting are not fully operable by one source. Power is a collective noun with many human and nonhuman actants, or as Foucault and Latour have suggested, power is associated with the movement and connection of forces, and not merely the primordial existence of that force. Shor's scholarship is pivotal in thinking about how educators might overcome traditional classroom structures in regard to their positions of authority, but also propels them to question how many more power relationships might also delineate that authority.

An additional way to address these issues of "power with" is to compare Shor's scholarship with that of Lisa Delpit's "culture of power," in which Delpit extends the conversation to include five main tenets (282):

1. Issues of power are enacted in classrooms
2. There are codes or rules for participating in power; that is there is a "culture of power."
3. The rules of the culture of power reflect the rules of the culture of those who have power.

4. If you are not already a participant in the culture of power, being told explicitly the rules of that culture makes acquiring power easier.

5. Those with power are frequently least aware of—or at least willing to acknowledge—its existence. Those with less power are often most aware of its existence (Delpit 282).

This first tenet includes the power relationship of teachers and students, of publishers and curriculum developers, of state governance and other entities that exert influence on what determines education and signifies intelligence (283). The second refers to rules relating the "ways of talking, ways of writing, ways of dressing, ways of interacting" and the third tenet focuses on students' successful adoption of these cultural expectations, which is much like the observations of other composition scholars such as David Bartholomae, in which students have to "invent the university" by appropriating the specialized discourse of academia (Bartholomae 693). Finally, Delpit's fourth and fifth tenets emphasizes how power relations should be directly acknowledged and explained (Delpit 283).

In highlighting these underlying aspects of the culture of power, Delpit illustrates how expertise is viewed differently depending how immersed into the culture of power an individual is, or in terms of power theory, how much "cultural capital" one might possess (285). Because of this, expertise is often viewed through opposing lenses. For many of those in authoritative positions where they might "share power," expertise is often de-emphasized in efforts to illustrate the likeness of freedom and autonomy and to avoid the appearance of oppressive hierarchies (285). Like Jay and Graff, Smith, and Hairston, Delpit finds this problematic, but for her, the issue is that those outside of this culture of power often desire to know the "discourse patterns, interactional styles, and spoken and written language codes that will allow them success

in larger society" (285). For Delpit, understanding the culture of power might be aptly likened to a beat-them-at-their-own-game mentality, in which various skills and instruction can help equip students to perform acts and gain discourse knowledge inside the culture of power instead of on its outskirts. Like Shor, Delpit calls for a pedagogy that acknowledges and overcomes unbalanced relations of power, but redirects Shor's notions of shared power to provide a helpful expansion:

> I suggest that students must be taught the codes needed to participate fully in the mainstream of American life, not by being forced to attend to holistic inane, decontextualized subskills, but rather within the context of meaningful communicative endeavors; that they must be allowed the resource of the teacher's expert knowledge, while being helped to acknowledge their own "expertness" as well; and that even while students are assisted in learning the culture of power, they must also be helped to learn about the arbitrariness of those codes and about the power relationships they represent (296).

A delicate balance exists here, since shared power often only extends to power relationships that are under the influence of individuals, and even then, only the ones that have been identified by all parties. *As a result, dialogue is needed to identify and reflect on possible power relationships, seen and unseen, human and nonhuman.* Many pose as hard problems yet to be solved, but as Nathan Crick states, "Language does not transform stones into gods, peasants to prophets, philosophers to louts, and heavens to footstools because it is miraculous; it does so because it alters our attitudes toward the events and objects of experience" (41). As many of these scholars suggest, critical pedagogy is one that brings hard conversations to the forefront, can foster

resistance and solidarity, and can equip students and educators to be reflective and knowledgeable actors in a web of power relations.

A form of "power with" or "power shared" can be achieved through the increased acknowledgement and discussion of diverse power relations. In this way, power is not merely a matter of demystifying top-down instruction nor is it a way to superficially allot power to those with less access to it. Rather, it is an unsilencing and unmasking of relationships that have always been present. In 1910, Dewey devoted an entire book, *How We Think,* to understanding imagination, problem-solving, and reflection, and in 1925 famously wrote: "Of all affairs, communication is the most wonderful" (*Experience and Nature* 166). In doing so, Dewey called for dialogue and reflection on the educational system and its identified woes. In 1970, Freire labeled this same education system as "one of the major instruments for the maintenance of [a] culture of silence" (*Pedagogy of the Oppressed* 30), but one where all human beings were "capable of looking critically at the world in a dialogical encounter with others" (32). Dialogue and experience were key, but such discourse needed to be translated into actions. Along with Freire came the scholarship from compositionists such as Shor, Delpit, bell hooks, and many others (Giroux, Aronowitz, McLaren) who spoke in resistance to this silence, and offered pedagogical examples of critically engaged classrooms.

Over 25 years removed from their work within critical pedagogy, it stands to follow that even now composition students might benefit from talking about all types and potentials of power relationships, not just the ones that look them in the eye or write the policies on their syllabi, but the ones that cannot be identified with a specific face, tax ID, or corporate letterhead. The social and cultural turns of the late 1900s brought up concerns of social injustices, of gatekeeping practices, of expanded literacies, and social critique. However, this new century

continues to add layers, to tangle power relations even further, with many focusing on issues regarding multimodal classroom structure and discourse.

1.3.3   Power of Space: Mechanisms and Structure

In her speech at the 2004 CCCCs opening session, Kathleen Blake Yancey called for increased advocacy (321) and a heightened study of "the intertextual, overlapping curricular spaces" in which students, scholars, and pedagogues live and work (320). Similarly, Christian Weisser saw this new century as the birth of "activist intellectuals" (123), and for Susan Hilligoss and Sean Williams, it was an enlistment of the "citizen designer" (230). Students and educators could not be limited to individual labels, and the classroom could not be seen as a singular space.

In regard to technology, research needed to account for how "technology compounds the complexity of a situation" (Rickly 379). Hypertexts and websites had problematized traditional boundaries for coding and coding methods (Blythe 208) and the digital scholar had to grapple with the instability of non-traditional texts (209). New technologies in digital information gathering needed to be considered, since large databases and research studies were already underway (O'Halleran, et al 11)). Consequently, research texts such as *Writing Studies Research in Practice: Methods and Methodology* and *Digital Writing Research: Technologies, Methodologies, and Ethical Issues* were produced to update previously documented research methods (Nickoson and Sheridan 3), and in them authors explored technological literacy, digital data collecting, and internet ethics to name a few. Writing studies research was devoted to "revisiting", "reclaiming", "reseeing and redoing" old methods and methodologies (Nichoson and Sheridan 3). What came before was not erased, but rather, modernized.

In connection to the social and cultural turns, composition pedagogy also underwent an academic "revisiting" and expansion that has implications for power and agency. In 1996, The New London Group published a manifesto for a "pedagogy of multiliteracies," (61) in which the terms "multiliteracy" and "multimodality" were created to address the multilayered identities and communicative performances that each person has and engages in (Cope and Kalantzis 173). This manifesto outlined a design-based pedagogy "that requires that the enormous role of agency in the meaning-making process be recognized, and in that recognition, it seeks to create a more productive, relevant, innovative, creative and even perhaps emancipatory pedagogy" (Cope and Kalantzis 175). Consequently, multimodal composition acknowledges that students are surrounded by numerous rhetorical possibilities, especially when the influences of new technology and rhetorical spaces are considered. As a result, multimodal composition can be seen as a gathering of acts, modes, identities, and relationships in which students can achieve heightened engagement and increased rhetorical awareness. It attempts to disseminate power by creating "educational practices and environments that [could] lead to 'productive diversity,'" as mentioned by Sarah Michaels and Richard Sohmer in their chapter entitled, "Narratives and Inscriptions: Cultural Tools, Power and Powerful Sense-Making" (Cope and Kalantzis 267). However, phrases such as "a gathering of acts, modes, identities, and relationships" or "productive diversity" beg for further discussion in relation to power, particularly how it shapes the multimodal composition classroom.

To see the classroom as a gathering of power relations can be both a simple and complex illustration. On the most rudimentary level, it is a literal gathering of people, of students and educators for the purpose of learning about and practicing the act of writing. In a slightly more detailed explanation, one might include the desks, the technologies, the walls, the tiled floors,

and the backpack each student carries with them. Others might add the humming of the central air units, the ticking of the clock and the soft ruffling noises of students moving in their seats. Additional details could be added, but the point remains: the multimodal composition classroom can be seen as an educational ecosystem of human and nonhuman interactions.

As with any ecosystem, interior and exterior forces affect the environment and its organisms. In the case of the multimodal classroom, the environment is a multilayered educational space that can include a physical university setting, but also extends to extracurricular spaces in which writing and communication occur. Exterior forces of power can include, but are not limited to, economic position, university structure, academic field expectations, course objectives, and the pedagogical design of the class itself. Similarly, interior forces can include diverse academic backgrounds, individual personal histories, and specific learning styles and value systems that are associated with students prior to their introductory composition courses at the university level. Power, in this sense, can be helpfully understood not in classic terms of a singular feudalistic power, but as "an archipelago of different powers" that have "their own way of functioning, their own procedure and technique" (Crampton and Elden 156). As a result, an increased understanding of these techniques of power can contribute to a heightened awareness of power relationships associated with a composition classroom.

For Foucault, geography and space was an often-used metaphor for power. His use of the terms *territory*, *field*, *domain*, *region*, and *displacement* all spoke to geographical, albeit discursive, connections (Crampton and Elden 176). When interviewed on these usages, Foucault initially explained that he had used geography as metaphorical support for his larger concerns of power and acknowledged that he had failed to provide a concrete explanation for his "obsession" with geography (182). However, toward the end of Foucault's interview, he admitted how such

terminology could be helpful in understanding power in tactical and strategic terms (Crampton and Elden 182). For Foucault, power could not be understood in total due to its complex nature, but rather it could be grappled with by interrogating its many dimensions (Philo 343). As a result, as Chris Philo states in his "Archaeological Reading of Michel Foucault's *Society Must be Defended*":

> A geographical attentiveness to the knowledges produced in named places and delineated spaces, especially to those that [Foucault] calls upon us to liberate from their subjugation and disqualification at the hands of knowledges occupying superior positions in the power-hierarchy, is therefore pivotal (360).

For Foucault, knowledge(s) must be recognized as individual and partial, and power as something "traced through diverse local capillaries where its effects are made and felt" (360).

To put these local capillaries in more concrete terms, power can be traced within physical spaces, in the activities and experiences within those spaces, and in the discourse used to communicate in or reflect on those experiences. Many scholars have connected space with having rhetorical power (Jennifer Clary-Lemon, Greg Dickenson, Carole Blair, Brian Ott, Nedra Reynolds), serving as contact zones (Mary Louise Pratt, Patricia Bizzell, Philipp Schorch, Jenny Isaacs, and Ariel Otruba), and acting as sites of performance (Heidi Orhill, Shawn Rowe, Laurie Grobman). In these examples, physical spaces span from classrooms to museums and from memorial sites to churches, but in each setting, places are seen as rhetorical, performative spaces in which diverse groups meet and grapple with various networks of power. As Reynolds states, "geography contributes, metaphorically and methodologically, to literacy practices, to conceptions of discourse, to postmodern composition theory attentive to difference, the material, and the visual" (7).

Universities have layered power relations in regard to their physical location, their corporate associations, their academic agendas, their bureaucratic assemblages, and their historical connections just to name a few. Elements as simple as the placement of sidewalks or the organization of desks affect how learning occurs and what forces, both concrete and abstract, impact a learner at any given moment. Many scholars have focused on the rhetorical power of space in the classroom through the various lenses of classroom layout and design (Manke, Sommer, Domenech Betoret and Gomez-Artiga, Amedo and Dyck, Hecht, Carpenter) and cultural development and conflict (Catungal, Ochoa and Pineda, Brooke, Bizzell, Pratt). As a result, beyond the teacher-student relationship that was problematized by Dewey over a century ago, the rhetorical and material complexities of place also contribute to classroom power relationships.

In a more recent study of mechanisms of power, Susanna Hannas and Hannu Simola produced a four-dimensional framework, which combined Foucualt's analysis of governmentality and *dispositifs* with Bourdieu's "generation of practices," such as his concepts of social and cultural capital and *habitus* (7). In doing this, Hannas and Simola illustrate how the power mechanisms of modern governance have affected schools in culturally and socially diverse areas (11). In their study of Salt Lake City area schools, they identified how the Foucauldian idea that "power operates through visibility in terms of forms through which the body is made visible, rituals that make the subjects visible, and different kinds of physical and architectural arrangements that regulate bodies in space" could be applied to the decision-making process of parents enrolling their children in certain educational systems (9). In doing so, they described how schools were often chosen based on visible distinctions such as reputation,

material affordances, physical distance, or community outreach, and how social class affected

what was prioritized. Additionally, Hannas and Simola identified how

> schools and their teachers are governed by means of different forms of quality evaluation
>
> and assessment, new forms of parental feedback and critique, school choice and
>
> competition between schools, profiling, new budgetary-control and cost-saving
>
> procedures, the threat and practice of closure, school-based curricula, municipal
>
> curricula, and a detailed national curriculum (10).

Similar patterns of governance operate in post-secondary education, even on an assignment-

based level. Universities develop certain programs more than others, some due to underlying

historical narratives, geographic location, education type, or religious affiliation, some due to

outside monetary support and influential benefactors, and yet others due to larger market

demands and economic potentials. Additionally, these factors contribute to curriculum

development, departmental numbers, diversity measures, and university delineations of course

objectives and required protocols. The classroom operates within these relations, and multimodal

composition can be positioned as a way of identifying these macro- and micro- mechanisms of

power. As Jody Shipka states,

> Our analysis might begin with a focus on real-time, concrete events and actions, but we
>
> also need to remain mindful of and attempt to trace how those events and actions link
>
> back and project forward to still other times, places, tools, people, and opportunities for
>
> learning (*Toward a Composition Made Whole* 49).

Consequently, multimodal assignments can allow students to become composers or

writer/designers that not only use diverse methods and materials but do so with an increased

awareness of process and context. Multiple unit projects, weekly writing activities, low-stakes

journal assignments, and scaffolded learning objectives have been common attributes of introductory composition courses for several decades. However, how these practices are carried out has gained increasing variety since the turn of the century. Part of this variability is due to the increased use and access to expanded technologies, but another part is the result of a heightened regard for the social and discursive implications of writing.

Consequently, the composing process and surrounding contexts can be viewed as discursively situated. To acknowledge this is to also refer back to Foucault's claim that power is everywhere and that it functions as a chain of action that constructs people, instead of just being something that influences certain types of behavior (Miller 122). For Foucault, discourse is not equal to power alone since it requires a communicative function (121). As a result, in critical discourse analysis, power "tends to be a question of examining how those members of society who [are seen to] possess it, reflect, reinforce, and reproduce it through the language they use;" in other words, their discourse practices (Thornborrow 7). Discursive power, then, can be seen as "a contextually sensitive phenomenon, as a set of resources and actions which are available to speakers" and are dependent upon the given context (7). For the composition classroom, this context is made up of "local, situated talk", "the shifting interplay of interactional relations," and is "partially defined by the institutional relationships that hold between them" (Thornborrow 7). As a result, multimodal composition requires students to share this sensitivity in regard to space, discursive resources, and the power relationships that are associated with each. As Patricia Bizzell stated in 1981:

> We have not sufficiently considered the nature of discourse as a form of language that unites a particular community, and we have not examined the relationship between the academic discourse community and the communities from which our students come:

communities with forms of language use shaped by their own social circumstances

(193).

Chapter 3 will explain these sensitivities in greater depth, with particular emphasis on how

museum-based multimodal composition helps foster multiliteracy and rhetorical flexibility in

first-year composition students.

1.4 Power and the Museum

For all the theories of power that have been developed and applied across the academic

disciplines in the past century, the impact of power relationships has been felt elsewhere for

much longer. Like early education institutions, early museums were often associated with

private, typically elite, sectors of the population. However, with the close of WWII came a

renewed interest to "gather, preserve, and study the record of human and natural history" (Weil

229), and slowly questions arose about how this might be accomplished. Museums were largely

focused on organization and preservation at this time (Starn 72) as well as the collection and

display of knowledge (75). Eventually this display of knowledge was paired with a need for

public participation and support, and this brought forth the rise of education as the museum's

primary goal in 1984 (Weil 234). Consequently, the twenty-first century museum focuses on

questioning the appearances of concrete histories by opening up interpretation to include the

experiences and perspectives of those outside the museum and by creating new ways to engage

with and think about objects (Hein 344). Both of these facets bring to light different concerns

regarding power, especially when museums have often been seen as centers for education.

1.4.1 Objects: Human and Nonhuman Networks

As noted in the introduction of *Museums: A History*: "Throughout history, humans have made sense of the chaos around them by assembling collections, microcosms that mirror the macrocosm, abstractions from the real world" (Simmons xii). History, for John Simmons, is one of human organization and navigation, in which curators are cartographers with objects instead of coordinates. Like composition classrooms, the location, physical objects, and even the name of the museum help organize the historical narrative found within. Museums cannot escape the setting in which they are situated, and power relations can be historical, geographical, architectural, corporate, and emotional (Clary-Lemon). For example, in Jennifer Clary-Lemon's exploration of the Canadian Museum for Human Rights in 2015, this meant that the 400,000 artifacts discovered at the dig site, the local stone used to build the structure, and the promotional use of the museum to market Winnipeg as a "human rights city" all contributed to the "imprints" that were left on the local landscape. These impressions, she argued, needed to be acknowledged as layers of accretion that necessitated individual analysis. These accretions, especially when combined with objects that serve as part of permanent displays or traveling exhibits, offer tangible connections to past histories, eras, cultures, genres, and perspectives.

However, the museum experience of these connections extends beyond space and location, materials, and matter. Just as Dewey's critique of traditional pedagogies has been highlighted in regard to power relations, so too must his appreciation of museums. As George Hein and several other scholars have noted (Monk, Ansbacher, Latham), Dewey saw museums as being a critical part of the educational experience ("Dewey and Museum Education" 420). Although he acknowledged how the separation of objects from daily life complicated public notions of the museum and the subject matter within, he attributed museums with having a

heightened potential for dynamic learning to occur (Monk 66). When Dewey's educational theories are applied to the museum, museum experiences must be physically and intellectually stimulating as well as intentionally constructed (Hein, *Learning in the Museum* 2). As a result, to be educational, museums could not merely rely on happenstance interactions, nor could they be stagnant exhibits limited to labels and glass cases. In order to be educationally meaningful, they needed activity that was structured enough to have a specified purpose but allowed enough freedom to be empowering for visitors (2). This mix is a delicate balance, especially when considering the various power relationships in play.

Like universities, museums have internal and external influences guiding their actions, particularly with issues related to funding, representation, and interpretation. Additionally, since exhibits are a construction of both human and nonhuman networks of power, their resulting messages are situated and diverse. Consequently, Dewey's "'continuity' of experience", like John Falk and Lynn Dierking's research on museum experience, is an important point of reference for museums, since it acknowledges the influence of experience before, during, and after an interaction with a particular exhibit (Hein, "Wholly Original Philosophy" 195). In a similar way, power relationships are not sequestered in the present moment, but rather are connected with exhibit designers and viewers before they enter the museum, are located in spatial and social interactions, and continue to develop even after the museum doors close and the lights are shut off. As Hein states:

> [A]ny interaction with an exhibit component or participation in a program—is influenced not only by its manifest content, but also by its context, the general ambience of the exhibits, and even by the way the museum welcomes visitors; in short, by all the factors, physical, contextual, and cultural, that contribute to that experience. Dewey emphasized

that a progressive school is defined not just by its curriculum, but by its entire

organization: how it is run, how it relates to the community, and how its members relate

to each other. The same criteria apply to museums (199).

And the same criteria apply to enmeshed networks of power.

As Chapter 2, "Material Conversations: Object Knowledge and Critical Awareness" will

reveal in detail, these objects and collections can have power of their own, despite the human

fingerprints that are smudged across their surfaces. As a result, analyses of power relations

within museums reveal large similarities with those of the multimodal classroom. Just as a

classroom can't escape its physical location or institutional apron strings, the museum can serve

as a "contact zone" where the relations among various subjects and agents are enacted and

explored (Welsh 124). Here, interpretation can be seen as a "creative act," (118) and museums

can be made up of "circuits" that act as "paths of possibilities" (Welsh 106). Such an operation is

much like Foucault's conception of power in combination with Actor Network Theory: "Force is

the way power acts; it is integral to action. Force is tangible, material and active in its operation,

not to be confused with an idea of power as will or intent" (Fox 859). According to Actor

Network Theory, power is a kinetic and reactive force that involves "the self acting upon itself,

as well as upon others and upon the material world" (860). Consequently, the curated collections

within museums cannot be chalked off as merely cartographic ensembles of physical and

historical matter. They have to be seen as only a few examples of the many forces acting in a

network of power relations. When paired with case studies of performance that emphasize the

rhetorical forces of both exhibits and curators (Grobman) as well as the physical, choreographed

performances of the visitor, an assessment of an exhibit's design can also help illustrate these

networks: "they were not just chairs; they were dramatized user scenarios. They told a story, they

had a plot" (Overhill 6). However, as Chapter 2 will reveal, these stories are not singular, and rarely, if ever, can there be only one plot. This chapter explores what a more-than-human power dynamic looks like in museums and related scholarship and outlines its present and potential impact on museum practice, particularly in regard to education and use of objects.

Chapter 3, "Expanded Literacy: Museum-Based Pedagogy & Multimodal Composition" shifts the setting of this inquiry into materials to that of a multimodal composition classroom, or rather, one that emphasizes the creation and adaptation of messages using linguistic, visual, auditory, gestural, spatial, and material modes. In composition, multimodality gained increasing interest as composition scholars moved into the 2000s. Definitions of literacy continued to expand as did the list of materials and mechanisms used for composing. This resulted in a shift toward a pedagogical perspective that created greater access to multiple, distributed, and collaborative audiences. Scholars such as Jody Shipka who offers a framework for mediated action that instructors can use to "examine final products in relation to the highly distributed and complexly mediated processes involved in the creation, reception, and use of those products'' (39), and Gunther Kress who contends that we "have moved from literacy as an enterprise founded on language to text-making as a matter of design, an enterprise founded on a variety of forms of representation and communication" (105) have helped establish clear connections between multimodal composition, multiple literacies, and material culture. Chapter 3 embraces a "museological awareness" that "the world as told is rapidly being replaced by the world as shown" (Schwartz 28). At the core of museum-based pedagogy rests the idea that "with its plural forms of communication, more or less hidden ideological stances, and reciprocal interpretive activity—[the museum] is an excellent location for teaching students to understand multimodal ways of meaning-making in their social, technological and institutional texts" (29). This chapter

explores how museum-based pedagogy considers the many hands that manipulate objects through their display, but also the many narratives that are etched into its likeness—through interpretation or original design. As a result, power can be associated with objects within the composition classroom, and museum-based pedagogy engages students in a material-based exploration of the complexly rhetorical spaces that surround them.

Chapter 4, "A Comparative Study of Power & Pedagogy in ENGL 102" is an analysis of six consecutive ENGL 102 courses from 2018-2020, in which student project reflections are coded to identify any distinctions in student awareness of power that occur between multimodal composition courses that are grounded in museum-based pedagogy and those that are not. Both iterations of the course were designed to emphasize multimodal composition practices; however, the second version of the course was developed using a museum-based pedagogical model. The comparison between the two versions illustrates how museum-based pedagogy can shed light on human and nonhuman power relationships within the multimodal classroom and provide another methodology for creating a learning environment in which students can formulate more critically aware perspectives of the composing process and its surrounding forces.

Chapter 5, "Take No Object-ion: Future Implications for Scholarship and Pedagogy" situates the overall findings of this study within surrounding scholarship on pedagogy and power and highlights the future implications of this research in connection to multimodal composition and museums. Additionally, this chapter provides a list of potential opportunities for museum-based pedagogy that extends beyond the included study and calls for an interdisciplinary approach to reflective practice. As Dewey stated, "We do not learn from experience… we learn from reflecting on experience" (*How We Think* 78). As a result, Chapter 5 serves as a reflection on museum-based pedagogy and includes a simulation of the final multimodal project that my

students completed for ENGL 102 and does so with the research of this dissertation. This project component is to demonstrate my research in true likeness. A dissertation on multimodality should intentionally extend beyond the traditional forms of university discourse.

In multimodal composition and the museum setting, materials are felt and mutated and manipulated. Sounds are heard and created. Images transform as gestures change, and each mode calls to question different actions, responses, and reflection. However, power relations flow throughout these connections as silent purveyors of the earth with not-so-silent impacts on our daily lives. Some consequences are obvious; others require a more critical eye. Multimodal composition is adeptly structured for student entrance into such critical inquiry, and in the chapters to follow, a campaign for awareness will be woven into the provided threads of theory and practice as another call for a new way of looking at the power of objects and their role in composition. These pages are meant to encourage diverse perspectives and acknowledge the equally diverse influences that exert themselves within the confines of a multimodal composition course. Within these pages, I propose that maybe the power of teaching, that out-of-reach shared power of Shor's critical pedagogy that seemed almost utopian, lies instead within a shared understanding of the powers active in the seen and unseen parts of humanity, material culture, and composition classroom.

2 Material Conversations: Object Knowledge & Critical Awareness

The old adage, "The pen is mightier than the sword," is a metonym that has found its way onto classroom posters and motivational journals for decades. In a similar vein is the pen of the prolific crime and suspense novelist Elmore Leonard when he said, "A pen connects you to the paper. It definitely matters" (Fussman), and by extension, I would add, "Matter matters." Leonard wrote forty novels in his career and not one of them will be discussed in this dissertation, nor will I include a single quote from his books, nor even a soundbite from the many movie adaptations. But like Leonard and the posters that decorated my middle school classrooms, this chapter focuses on the material importance of objects, whether it is a pen, a sword, a 1,000-year-old artifact, or the materiality of multimodal communication that occurs every day. This chapter proposes that one can obtain a greater understanding of the networks of power that exert their forces in sometimes less-than-obvious ways in classrooms by strengthening our object knowledge and awareness of material agency within museums.

This connection between material and power is not a new one. Our novels, history books, video games, and TV documentaries illustrate the many ways that objects, in their most generic form, have been used in ways that display, enforce, or incite power. Knights have armor. Kings have jewels. Nations have flags. Armies have weapons. As a result, beyond the obvious human use of or desire for objects, much study has been centered on the power of objects themselves, particularly since the late 1980s. However, as Elizabeth Wood and Kiersten Latham state, "In the variety of fields that compose museum research and practice—anthropology, archaeology, art history, history of all kinds, education, and the sciences—the idea of 'object' holds multiple meanings, reflects different ways of thinking and knowing, and expects divergent avenues of research" (Wood and Latham). Because of this interdisciplinarity, the following pages will trace

key perspectives on objects, stemming from a variety of disciplines. Additionally, as with any tracing of animate or inanimate objects, this dissertation will further develop existing conversations of power, particularly in the broad sequence of the object of discourse, material agency, object knowledge, and phenomenological perspectives. These discussions help illustrate why multimodal composition can use museum-based pedagogy to move toward more critically aware and reflective practices. Additionally, the perspectives gained from viewing human and nonhuman objects as embodied force relations contribute to those reflective practices, and in doing so, create new understandings of power within the classroom.

Consequently, this dissertation situates discourse as a necessary means of understanding networks of power. Although all networks undergo a constant cycle of change, discourse allows scholars to identify patterns and analyze interstitial findings, which is the primary focus of Chapter 4. As a result, the following sections highlight connections between objects and language, material culture and object knowledge, and phenomenology and nonhuman agency. Each of these discussions serves as theoretical pillars for the museum-based pedagogy discussed in Chapter 3, and act as catalysts for the analysis in Chapter 4, in which student reflections are coded for their language usage and then evaluated to determine how student discussion of nonhuman objects and materials changed between the two versions of ENGL 102.

2.1 Material Structures: Connecting Discourse, Objects, & Foucault

Although the 1980s had marked a relatively collective shift toward education within museums, shifts within connected fields of interest, such as archaeology and anthropology, were influenced by multiple methodologies, and by structuralism and post-processual archaeology in particular. The former, initially adopted by Levi-Strauss from studies of Saussurean linguistics,

found meaning in "a system of *relationships between signs* and not in the signs themselves" (Tilley 186, emphasis original), and with the latter, research began to inch away from the previous decades' focus on deterministic, data-driven approaches to material culture and instead emphasized the subjectivity of meaning (Richardson 172). Both, however, underscored the social connections to material culture. This is evidenced by Christopher Tilley when he states that "If archaeology is anything, it is the study of material culture as a manifestation of structured symbolic practices meaningfully constituted and situated in relation to the social" (188), and by Miles Richardson when he defines settings as "a constellation of acts" that are simultaneously converted into symbols that inform our interpretations and behaviors (174). In these brief examples, scholars hint at the complex relationship material culture has with the social world.

For those who interpreted material culture through the lens of structuralism, material objects were connected to language not only through discourse, but also on a structural level. As Mark Olssen notes, "structuralism was essentially a doctrine about language which was also applied to other aspects of life and culture" (189). In Tilley's case, a structuralist approach linked objects to Foucault's theories of power in unexpected ways. Counter to his intentions, Foucault's earliest writings are often associated with structuralism (192). He spent decades denying the connections, and by the end of his career, he had well-established his differences with it; thus, giving Foucault the title of a post-structuralist (Olssen 192). However, those initial connections are notable, since "signs were defined in relation to other signs. What characterizes a language then, is a *system of differences*, and the kinds of differences that a language embodies are central to the way that objects in reality are classified and categorized as the basis of common understanding in society" (190, emphasis original). For structuralism, the signs themselves were meaningless without the system within which they were enmeshed. On the surface, such an idea

seems complementary to Foucault, because he associated power with the relationship of actions acting upon other actions with significance stemming from their relational qualities. Structuralism ardently denied the sovereignty of the subject, which aligns with Foucault's concept of power; however, it is here that Foucault drastically diverges from structuralism and where material agency can enter into the conversation, instead of merely supplying the objects to be "classified and categorized."

Structuralism was far too rigid for Foucault, and for power-knowledge theory in particular. As noted in Chapter 1, power was not something that could be contained within an entity, person, or singular historical narrative. Thus, the universal laws and underlying systems that were identified by structuralists were not conducive to Foucault's interpretations of culture and the natural world (Olssen 192). Additionally, he identified fault with the structuralist idea of "structure over parts, or the pre-existence of the whole over the parts, whereby the units can be explained once the essence of the structure is uncovered" (193). For Foucault, no such essence existed, only possibilities within a particular instant of time. These possibilities were not merely within "a system of signification, but a system of material and discursive articulation" (194). The material aspect of this system was developed to discuss mechanisms of power, particularly the "material substance" of the expression of power in relation to the "statement," which was a unit of discourse (Olssen 194). Foucault did not associate agentive force—human or nonhuman— with finite forms of matter: "power is not an institution, and not a structure; neither is it a certain strength we are endowed with; it is the name that one attributes to a complex strategical situation in a particular society" (Foucault, History of Sexuality 93). Power, as people knew it, was just a name on the surface and a network of forces underneath. Theorizing power was more a tracing of

the pervasive movement that occurs within a temporary setting than an identification of actor ability or set structure.

This focus on movement and articulation is pivotal for this dissertation. It highlights the "moving substrate of force relations" that operate during every instant of our lives (Foucault, History of Sexuality 93) and acknowledges that the forces are known through human and nonhuman articulations of them. This Foucaultian emphasis on relational power is also important because it can establish a new pole. Often, humans are put on a pedestal without acknowledging the materials they are standing on to be in that position in the first place. Other times and with increasing frequency, the reaction to these anthropocentric hierarchies is to emphasize the opposite pole of materiality, in which the human form is diminished to being another material or removed from the equation into some sort of metaphysical existence. Foucault balked at these ideas of human- or nonhuman-centered networks of power. Networks of power were always decentralized systems, ever changing and in flux. However, this dissertation asserts that these polarized arguments can be helpfully understood alongside Foucault. As Chapter 4 will illustrate, to understand networks of power, my students had to grapple with the effects of human and nonhuman agency (the actions or qualities that produce an effect), but in doing so, power became a tracing of movement that went beyond agency alone. Power became:

> the process which, through ceaseless struggle and confrontations, transforms, strengthens, or even reverses [force relations], as the support which these force relations find one another, thus forming a chain or a system, or on the contrary, the disjunctions and contradictions which isolate them from one another; and lastly, as the strategies in which they take effect, whose general design or institutional crystallization is embodied in the

state apparatus, in the formulations of the law, in the various social hegemonies

(Foucault, *History of Sexuality* 92).

It follows, then, that we partially identify power through its embodiment. Consequently, although the idea of human and nonhuman agency might seem to be at odds with Foucault, to consider them a possibility contributes a necessary perspective. While material bodies and discourses create individuals as an effect of power according to Foucault, the human awareness of these effects, even if an effect of power in itself, garners consideration as a significant contributing factor in our understanding of power. In many ways, it's an enactment of Foucault's power-knowledge: "It is not possible for power to be exercised without knowledge; it is impossible for knowledge not to engender power" (Foucault, *Power/Knowledge* 52). Although this is merely surface-level Foucauldian thought, in this likeness, introductory understandings of agency and surrounding dialogue have a place, particularly in reflective practice and multimodal production.

However, the relationships identified here are not without their weaknesses. It is important to note that Foucault saw "human behavior as rule-governed transformations of meaningless elements; to avoid the phenomenological project of tracing all meaning back to the meaning-giving activity of an autonomous, transcendental subject" (Dreyfus and Rabinow xxiii), and one could add, to avoid object-oriented ontologies that merely shifted sovereignty to another source. This dissertation seeks to remove sovereignty from the equation. Although such conversations of agency on the human- or nonhuman-centered poles bear importance, in this study, I argue that because human and nonhuman networks of power are so heavily intertwined in student projects, the force relations in the "inbetween" and the "among" beg for disentanglement before voyaging into relationships above or below. Because if power constitutes agents, knowledge of that power—among and in between—provides a condition for change and

transformation of future instantiations of power. Not all power, but some. My dissertation focuses on the latter. As John Gaventa states:

> [Foucault's] work marks a radical departure from previous modes of conceiving power and cannot be easily integrated with previous ideas, as power is diffuse rather than concentrated, embodied and enacted rather than possessed, discursive rather than purely coercive, and constitutes agents rather than being deployed by them (Gaventa 1).

To reiterate, power cannot be contained. It is made visible or tangible through identifiable action, is an act of human or nonhuman articulation of positive or negative conditions, and creates human or nonhuman role players. Agency is often bound up in the idea of action and intent. This dissertation suggests that action is a visible or tangible indicator of embodiment and enactment. Additionally, intent, as an apparatus of thought, can coexist with this definition, particularly because of the ways the study of materiality has come to define agency, which will be explained later in this chapter.

Not all relational forces of power have to be identified in human and nonhuman nodes of existence, but the networks of power associated with human knowledge can be discursively understood. As a result, this dissertation looks at the material and linguistic articulations of power as agentive forces that can be known and reflected upon. Consequently, power as discursive begs further discussion here. For Foucault, "whenever, between objects, types of statement, concepts, or thematic choices, one can define a regularity (an order, correlations, positions and functionings, transformations), we will say...that we are dealing with a discursive formation" (Foucault, *Archaeology of Knowledge* 38). In this interpretation, discourse cannot be boiled down to just language: "statements and the rules which govern them are not purely linguistic, nor are they purely material but, in fact, connect these two domains" (Mchoul and

Grace 39). For Foucault, discourse is a body of knowledge that extends beyond language or social interactions and instead accounts for specific "conditions of possibility" (39). Additionally, the plurality of possibilities does not allow for the existence of a simple cause-effect paradigm. Discourse must be understood in terms of affordances and constraints—material, historical, temporal, linguistic, and so on (31). According to Alec Mchoul and Wendy Grace, to understand Foucault's concept of discourse is to adhere to the following maxims:

1. Treat past discourse not as a theme for a commentary which would revive it, but as a monument to be described in its character-disposition.

2. Seek in the discourse not its laws of construction, as do the structural methods, but its conditions of existence.

3. Refer the discourse not to the thought, to the mind or to the subject which might have given rise to it, but to the practical field in which it is deployed (49, emphasis original).

Discourse can be described for what it is and has been according to the contexts within which it is embedded. This includes language, but also objects, thoughts, relationships, and transformations (48). It is not just human-produced. As a result, the connection between discourse and power is not in terms of a shared discourse-as-language-as-power phenomenon. Instead, the linguistic system "is just one instant of power where power is considered as a set of relations of force" (40). Discourses are multiple and overlapping. Underlying statements within those discourses are also plural and undergoing constant transformation (36), because they bring about effects, form parts of knowledge, and are "techniques for the production of human subjects and institutions" (Mchoul and Grace 38). However, because all experiments are performed within specified boundaries and have control variables to allow for comparison, this dissertation specifically looks at the set of force relations connected to language and material communication by way of reflection. To do this is to subscribe to Norman Fairclough's definition of critical discourse analysis, in which he states that analysis of discourse is the "analysis of dialectical

relations between discourse and other objects, elements, or moments; as well as an analysis of 'internal relations' of discourse" (4). However, in subscribing to this, it is done so with Foucault's concerns in mind. The analysis that occurs will only be of *preterminal regularities,*" or patterns that recur across many instantiations but do not signify a beginning or end, (Foucault, *Archaeology of Knowledge* 85, emphasis original), since discourse is not a terminal state of knowing nor is it a finite system. As a result, discourse, materiality, and objects serve as the backdrop for my analysis of student reflections in this dissertation but are done so with the acknowledgement that they represent only a partial and past instantiation. Patterns can speak to future possibilities but cannot represent present totalities.

In Chapter 4, student reflections are analyzed according to the language that they used to describe the effects of material and immaterial forces on their projects. Their reflections serve as an analysis of dialectical relations between them and their created works. My analysis is one of their dialectical relations between their reflections and my pedagogical perspective. In doing this, I hope to illustrate how this kind of reflection, although pertaining to only one set of force relations, can help create a learning environment in which students can formulate more critically aware perspectives of the composing process. As a result, this dissertation embraces Foucault's diffused power, but does not completely dismiss the human subject nor does it view the human form as wholly self-governing. Alternatively, it suggests that human and nonhuman actants collaboratively perform within networks of power, and their presence within those networks bears significance. Our interpretive lenses, just as post-processual archaeology suggested in the 1980s, forever color our perspectives, reflections, and understandings. However, if knowledge engenders power, an opportunity exists for us to understand human and nonhuman networks of power in new ways. We cannot escape our humanness. Materials cannot escape their own

properties and affordances, and language has its limitations. But by discussing objects as embodied role players for a myriad of force relations, we can start to understand that pre-existing conceptions of power and agency can benefit from additional reflection, analysis, and informed practice. The next section identifies one way that reflection and analysis can inform practice by way of a Latourean understanding of object knowledge and material agency. The museum-based pedagogy that will be outlined in Chapter 3 draws upon this understanding and served as the basis for the second version of ENGL 102 in Chapter 4's pedagogical study.

2.2 *Material Engagement: Connecting Material Agency, Object Knowledge & Latour*

Foucault's idea that power has a material and discursive expression provides interesting connections to other theories surrounding material culture. For example, to return to Richardson's post-processual archaeology, no object, event, or phenomenon can escape interpretation (174). Just as Foucault acknowledges that actions can be discursively articulated, Richardson identifies physical settings as creating user scenarios that influence human experiences, interpretations, and consequential dialogue (Richardson 174). It seems to follow then, since settings are created of human and nonhuman elements, that the argument can be made that neither have sovereignty, but both have agency that is known through discourse. The question remains, then, of how much. Such an inquiry is not new to the research on objects. Much scholarship has centered on material agency and will be outlined below. However, instead of just positing this body of research as existing knowledge on a particular topic, the scholarship to follow will be assessed in conjunction with Wood and Latham's object knowledge framework and Latour's "object-oriented sociology for object-oriented humans" (Latour, Reassembling the Social 73). Wood and Latham's framework identifies three representative paradigms for objects:

material, cultural, and personal. In combining it with actor-network theory, I hope to show how greater awareness of human and nonhuman networks of power can be achieved, and in turn, how it can inform our understanding of power within the classroom.

Materiality is part of a history-long dialogue of trying to make sense of matter and its importance or irrelevance. As illustrated in Christopher Gamble, Joshua Hanan, and Thomas Nail's overview of materialism, some scholars trace this conversation back to atomism in ancient Greek and its subsequent manifestations of microscopic "compositions and decompositions" of matter floating in a void (113). Others look to scholars of the sixteenth centuries who "largely accepted the passive materialism of Greek atomism but also invoked an active vital power to explain it" (115, emphasis original). This power was associated with mechanism and force, but these movements were always put into motion by a higher power—human or deity (115). These associations are woven into materiality's interdisciplinary history in a variety of ways and have often resulted in an almost-agency or a "failed materialism" (116). The former saw matter as meaningful but contingent, and the latter saw the opposite, often citing discourse as an invalid and superficially "constitutive" representation of matter and reality (Gamble, Hanan, & Nail 118).

Although undoubtedly skipping other moments of materialist thought during the Enlightenment and Post-Enlightenment era, fast-forward a couple centuries to the late 1900s, and history once again is identified by a material turn. Scholars started pondering the social lives of objects. In Igor Kopytoff's "Cultural Biography of Things," objects are a part of social exchange in which society constructs "objects as they construct people" (90). Kopytoff contends that people and things are always in a "process of becoming" commodified (73). Biography, in this sense, is not necessarily pertaining to an inherent vitality, but it does suggest a strong connection

and similarity between human and nonhuman forms. Lives are often constructed of age, origin, cultural associations, categorical affiliations, and functions. Kopytoff shows how objects can be viewed as having the same.

Although not all scholars consider the commodification aspect of his work, this sentiment of objects and people being constructed is echoed by several others (Miller, Keane, Boivin). In the decade following Kopytoff, in Alfred Gell's 1998 posthumous book, *Art and Agency: An Anthropological Theory*, Gell extends a social almost-agency to things. According to Gell, agency could be realized in primary and secondary forms, human and nonhuman respectively (20). Although he did not ascribe things (which he terms "indexes") as being innately agentive, he did ascribe them agency as extensions of a human source (20). In his focus on artwork, he contends, "Artworks are manifestations of 'culture' as a collective phenomenon, they are, like people, enculturated beings" (Gell 153). Much discussion has arisen since Gell's seminal works, which apply Gell's theory within discussions of poetry and performance, art and mathematics, cognition and captivation, websites, textiles, idols, politics, and more (Pinney and Thomas). These discussions centered on deemed omissions of Gell's work, such as particular types of agency (Pinney and Thomas 181) and extensions of it, such as the agency of matter, embodiment of materiality (Boivin 140), and the "bundling" of qualities within objects that oscillate according to cross-contextual assumptions (Keane 188).

Few clean lines can be found in the tracing of material culture studies. As Nicole Boivin illustrates in her 2008 account of materiality, the structuralist, material-culture-as-text model failed to fully encapsulate the active "webs of meaning" she views as being present (13). Consequently, she calls for studies of new materiality to look at more than interpretation and meaning (231) and instead focus on how material culture "has shaped and transformed our

thoughts, emotions, bodies, and societies" (Boivin 232). The last decade has responded to this call with a variety of perspectives and this most recent influx of scholarship is often considered another material turn, this one entitled "New Materialism." Jane Bennett offers her analysis of the "vitality" of things (90), in which she proposes things have active and political agency, free of human control (x). Ian Hodder describes the "entanglement" of things, in which humans and things depend on one another, and where within that dependency, they are caught in "a sticky entrapment" of obligation and care (94). Paul Basu explores the idea of "inbetweenness", which he defines as the "essential connectedness" that draws upon past events, meanings, and associations (2). However, unlike Bennett who connects agency to actor-network theory, but more closely related to Hodder's descriptions of entanglement, Basu connects his concept of materiality to rhizomes, which are not centered on a structure, but rather "lines of becoming" that transform in all directions all at once (Basu 10). Networks and voids are intermingled, and the "inbetween" is a "semantic field" of hybridity and entanglement but not a localized entity (Basu 10). Additionally, in *Rhetoric, Through Everyday Things*, authors outline how things are both agentive and rhetorical, and how they fit into larger rhetorical situations and ecologies (Barnett and Boyle 6). Materiality, then, hinges on a dynamic understanding of agency, meaning, interdependence, and the many entanglements caused by the intermingling of each.

The question this dissertation asks, then, are these only scholarly voyages into materiality, with no practical end? To refer to an earlier statement, "the idea of 'object' holds multiple meanings, reflects different ways of thinking and knowing, and expects divergent avenues of research" (Wood and Latham). The avenue this dissertation takes is one of pedagogical application, particularly one that acknowledges the affordances of museums to foster material engagement and reflection. One such approach can be obtained through the

application of an object knowledge framework, "which describes the ways of knowing that come

from human interaction with and study of physical objects," and shows how objects can "define

the lived experience of time, place, and identity presented with an applied and theoretical

perspective on tangible objects and their relationship to lived experience" (Wood and Latham).

Although at risk of raising some Foucauldian eyebrows, this dissertation suggests that this

experiential approach can co-exist with previously discussed notions of force relations and

diffused power, because of its collective and negotiated application. In other words, if human

and nonhuman forms can embody power, and if that manifestation can make power visible and

knowable, then, to a certain extent, the acquisition of object knowledge, through the relationship

to lived experience, can make observable some sets of force relations associated with particular

networks of power.

The object knowledge framework is designed to help organize interdisciplinary concepts

of objects into three paradigms: material, cultural, and personal. These categories run parallel to

Sophia Diamantopoulou, Eva Insulander, and Fredrik Lindstrand's theory of multimodal social

semiotics in which museums are "a focal point, a point of intersection of social, cultural, and

technical forces" (12). However, key differences exist, primarily in matters of function. Whereas

multimodal social semiotics focus explicitly on human social agency, the object knowledge

framework allows for a greater emphasis on material agency to unfold. However, both agree that

no function or category can exist without the others; the individual and collective meanings are

"made and remade, in a constantly transformative process" (Diamantopoulou, et al. 12). Human

and nonhuman forces are in perpetual motion. As Peter Welsh states, "Museums never 'are'.

They are always 'becoming'—even if they are becoming stodgy dinosaurs" (106). For Wood and

Latham, the material paradigm focuses on the physical aspect of this becoming, particularly

focusing on external appearance and tactile qualities, purpose, and usage, and "the extrinsic qualities that an object or artifact possesses" (Wood and Latham). The cultural paradigm emphasizes the context surrounding an object, especially in regard to shared meanings held by specific social groups. Lastly, the personal paradigm is associated with individual experiences and consequential identity-related associations and narratives. When combined, these paradigms serve as an "epistemological background" against which objects are assessed for their *functions* within the museum setting. According to Wood and Latham, objects often perform in three roles within museums: as a sign, as a document, and as an experience.

2.2.1   Object-as-Sign

These functional categories contain levels of their own. For objects-as-sign: "When a person comes into contact with a museum object, he or she will experience the object from three vantage points: the interpretant (the sense of the museumgoer), the vehicle (museum object), and the reference (meaning) (Wood and Latham)." Drawing upon the work of Charles Sanders Peirce, Wood and Latham describe how the interpretant brings with them their past experiences, cultural connections, emotional ties, and intellectual associations. All these contribute to the "sense they make out of the sign in the transaction with the vehicle and the referent" (Wood and Latham). In the simplest of examples, dirt means something different to a pedologist, a young child, and a new homeowner who has white carpet. Each perspective is different and influenced by a variety of factors, but only one will probably shudder at the thought of mud. As a result, a museum is never viewed through the exact same interpretative lens, and the symbolic nature of an object is constantly transformed due to fluctuating pre-existing factors. In John Falk's extensive research on the identity of museumgoers, he notes that visitors' reasons for going to a

museum and their consequential takeaways from their visit are highly connected to their perceptions of self (Falk 84). Similarly, Nicholas Thomas states, "A collection also exists in the before and after: of anticipated visits and expectations on the one hand, of souvenirs and recollections are the other" (Thomas 96). An object within a museum, then, is not just a sign. It is many signs, and these are dependent on the many individuals that come into contact with it and the multiple past, present, and future contexts linked to them.

Contextual influence, however, is largely dependent on time. Although museums bring past connections into the limelight, these connections are often influenced by an expert-driven narrative, which Wood and Latham argue can "block knowledge development in the personal paradigm." To understand objects as cultural materials without finite universal symbolism or as a singular narrative can help make apparent some of the possible forces that influence meaning-making processes. As noted earlier, networks of power are multiple and overlapping. To trace them in their entirety is impossible, but to analyze particular instantiations can help inform our future pedagogical practices. For example, the process movement of the late 1900s was in part a response to understanding that the final product submitted by a student did not provide an active or even accurate demonstration of learning. Similarly, museum-based pedagogy is a response to understanding that student awareness of classroom networks of power is not an active or accurate account unless nonhuman networks are identified alongside their human counterparts.

2.2.2 Object-as-Document

The second function as identified by Wood and Latham is based in the field of document studies, which connects objects to their materiality, intentionality, perception, and processing. As part of a museum, objects must be categorized and entered into an organizational system. In

addition, objects must be stored, and preservation measures taken. Their placement within this system, both spatial and clerical, emphasizes certain connections and de-emphasizes others; the material and cultural paradigms have a strong presence within this function. Expert knowledge highlights cultural associations and typically dominant historical narratives. The material make-up of an object determines storage, display, and handling techniques. For example, Greek pottery would most likely be placed near other ancient terracotta; however, belle krators and other large, wide-based pottery would be placed toward the ground, while daintier pyxis vases could be more practically shelved above. Additionally, these vases could be organized by type of painting, such as black- or red-figure, or depiction, such as the kinds of stories painted on their exteriors. Although materiality can "include all that is recognized by the senses as well as that which is affected by our beings" (Welsh 105), in this scenario, the material paradigm is largely isolated from the individualized knowledge of past and future interpretants, except for expert-driven ones. However, even expert knowledge is linked to personal human experience. The title of scholar does not delimit the impact of the experiential heritage of a person. For Peter Welsh, materiality is a key part of the human experience; it is "the way that people extend their beings by producing, acquiring, and exchanging tangible things" (105). Materials, made by humans or produced by nature, are in constant circulation, and perpetuate new and recurring phenomena. To reference an example of Ian Hodder, once a wall is made, it does not sever its relationship with the living organisms around it (160). Instead, it continues to take part in a cycle of care and function.

Like the ancient walls of Catalhoyuk, the canned goods at a grocery store, or even the waiting area at the DMV, in the museum, objects and people are choreographed within a space. As Heidi Overhill states in designing exhibit spaces, "I created a sort of dance to be performed

by the visitors that gained at least some of its meaning from their bodily motions alone" (5).

Overhill's work illustrates how "bodily kinesthesia" can perpetuate meaning, and how exhibits

should be identified for their material and kinesthetic expressions that extend beyond traditional

forms of communication (7). Bodily perception, according to Overhill, pertains to the physical

action that underlies the search for meaning (7): "Kinesthesia is the sense that informs you,

without your having to look, whether your body is erect or crouching; it makes it possible to

reach down without looking to adjust the strap on a sandal" (Overhill 8). The kinesthetic

experience is threefold: it must be orchestrated by designers, allowed by the material and

agentive properties of the object, and made manifest in experience.

As a result, exhibits physically connect objects to other objects by way of curation, but

bodies are connected to objects in similar ways due to building structure, design, and material

properties. Object-as-document has clerical importance, but such organization is often heavily

steeped with future functions in mind and created within the parameters set by pre-existing

materials. Here, power relations can be identified in the manipulation of objects as well as the

material affordances of them. However, object knowledge cannot stop with shelving, labeling,

and placement. Thus, Wood and Latham's main concern is brought to the surface: the gap that

lies between objects within a museum context and individual meaning.

2.2.3 Object-as-Experience

Yet another layer is added to the material and cultural paradigms when personal

experience comes into play. While curators and exhibit designers connect dots between historical

and present narratives and between differing cultural and geographic domains, museum

educators also create a context. Like educators in any field, those within museums must choose

what to emphasize, discuss, or create thematic concepts around (Hubard 104-105). Sometimes these choices are made to complement school curriculums or meet the marketed themes of guided tours or to fulfill some other purpose of the museum in question. Additional choices are made due to museum-goers' initial motivations, which can preemptively influence their ways of exploring museum content and affect how they reflect on the experience afterward (Falk 172).

Falk divides these motivations according to identity-related needs, in which visitors take on one or multiple roles: Explorer, Facilitator, Experience Seeker, Professional/Hobbyist, Recharger (64). In each of these roles, visitors seek out what they need in a particular moment of time. For example, after a long week, someone might visit a museum as a way to find a peaceful environment to relax and recharge. The next weekend, that same person might come back in a Facilitator role to help entertain their children, while also periodically taking on the role of Hobbyist to learn about specific content in which they are interested. Because of this, "The collective interactions, rather than just the initial state, determine the outcomes" (Falk 173) and as Olga Hubard argues, "self-awareness about these decisions is key" (113).

As noted in Chapter 1, captions, titles, dialogue, layout, and layered contexts all contribute to how meaning is made within a particular space. Personal experience and previous knowledge mix with each of these factors to create a new, individualized meaning. This emergence is the brainchild of multiple and overlapping disciplinary associations of both object and visitor: "Where the physical object becomes a sign, its physicality signals it as a document, as well as facilitates the experience of the visitor" (Wood and Latham). Whereas material studies on physical objects show how they are more than just signs to be interpreted, the human experience of physical objects can create the cerebral and personal exposition of meaning that connects to object knowledge. Materials can act and exist without human interpretation, just as

power relations do with or without human identification. However, the symbolism that occurs once translated into language, despite the limitations, can help museumgoers, curators, educators, and students become more self-aware of many layers of knowing and being that influence their everyday lives and decisions.

2.3 Object-Experience as Phenomenological Method

Phenomenology within Wood and Latham's framework of object knowledge is conducive to the efforts of increased awareness. To do this, they illustrate how phenomenological study seeks to describe the triangular transactions of objects on material, cultural, and personal levels, and to accept such transactions as "an opportunity to learn from the world" (Wood and Latham). These connections link to the Deweyan conception of learning described in Chapter 1 and in doing so, emphasize the important relationship between reflection and knowledge as a form of object-based discourse:

The dialogic transaction with the object requires the visitor to contemplate and reflect on the meaning of the object in relation to the world...The active nature of an object dialogue places the individual in the role of facilitator of his or her own knowledge and becomes an opportunity for transformation as well as for projection and reflection. What is necessary for this transformative task, however, is to engage in a deeper level of critical reflection on the meaning of nature of the experiences encountered with the objects (Wood and Latham).

So, what does this mean in a discussion regarding networks of power? To reiterate an earlier statement: *if human and nonhuman forms can embody power, and if that manifestation can make power visible and knowable, then, to a certain extent, the acquisition of object*

knowledge can make observable some sets of force relations associated with particular networks of power. These observations can be reproduced in linguistic discourse, and although only a very small representation of power relations, anything known more than what was previously conceived is a significant act of critical awareness in itself. However, these assertions do not come without their share of dissenting opinions, most notably from the scholars of Foucault and Bourdieu who are heavily cited in this dissertation. As a result, their objections are voiced below, alongside a strategic repositioning of terms with Bruno Latour.

2.4 *Phenomenological Negotiations with Foucault, Bourdieu, and Latour*

Probably one of the most damning quotations for the application of phenomenology comes from Foucault in *The Archaeology of Knowledge:*

> And just as one must not relate the formation of objects either to words or to things, nor that of statements either to the pure form of knowledge or to the psychological subject, nor that of concepts either to the structure of ideality or to the succession of ideas, one must not relate the formation of theoretical choices either to a fundamental *project* or to the secondary play of *opinions* (70).

For Foucault, connections had to be drawn in pencil. Erased were notions of pure, finite, and dependable beginnings and endings. Human interpretation or patterned study of any kind seems to have very little wiggle room within Foucault's theoretical pursuits, and he was not alone.

The second most damning is probably that of Bourdieu when he states that practical knowledge "has nothing to do with phenomenological reconstitution of the lived experience" (Theory of Practical Knowledge 4). More specifically, according to C. Jason Throop and Keith Murphy, for Bourdieu phenomenology did not "explore how lived experience is produced

through the dialectic of internalization of previously externalized structures" (189). In other words, Bourdieu was dissatisfied with the focus on individual interactions because it took for granted the underlying social conditions that were so crucial to his theories of *habitus*, social habits and *doxa,* self-evident beliefs (190). For Bourdieu, human agency is the result of inculcated social orders and hierarchies. Unlike Foucault, action is a human response to the social conditions within a surrounding structure. However, for both, to perceive the world through a singularly subjective lens was to forfeit the underlying conditions that they saw as contributing to action.

As a result, in this dissertation I make no attempt at describing the formation of things nor do I intend to ignore conditions that exist outside human subjectivity. Neither the beginnings nor the endings of anything will be discussed here, especially in Chapter 4's discourse analysis of student reflections. The analysis that is undertaken is for pragmatic purposes that only require temporary examples of discourse alongside an understanding that every captured instant of reflection and consequential analysis is never fully entrapped nor are the force relations or underlying conditions that are associated with it. Pieces remain in the past, hover in the future, and are never made fully apparent in the present. One of the main attributes of Foucault was his attempts at describing "the discursive formation in all its dimensions and according to its own characteristics: it was necessary therefore to describe each time the rules for the formation of objects, modalities of statement, concepts, and theoretical choices" (72). Although admirable, such endeavors are outside the purposes of this project. Rather, this dissertation considers Tilottama Rajam's claim that several of Foucault's own writings:

> enfold phenomenology within the very turn to archaeology and structure that seems to
>
> repudiate it. In allowing these binaries to unfold each other, Foucault creates a uniquely

self-reflexive form of writing. *The Order of Things* is the theoretical summa of this phase

of his work. It provides a history of epistemes that is also an allegory of the return and

retreat of phenomenology (169).

Rajam describes how Foucault's early writings are in a "double register" that denies

phenomenology while simultaneously using it (199). Similarly, Throop and Murphy point out

that Bourdieu "mischaracterizes the phenomenological endeavor" and in doing so, he mistakenly

overlooks how "his project overlaps with, and often draws directly from, phenomenological

perspectives" (191). This dual presence seems to highlight the differences between theory and

practice, and in doing so, allows phenomenological methods to occur in conjunction to Foucault

and Bourdieu by way of negotiated application. In Foucault's own work, *The Order of Things*, he

states that "knowledge, both for itself and in the density of its workings, should be both

knowledge and a modification of what it knows, reflection and a transformation of the mode of

being of that on which it reflects" (328). An interesting line has been drawn here, since "modern

thought, from its inception and in its very density, is a certain mode of action" (Foucault, *Order

of Things* 328). It is here where people can start to see how approaches based in

phenomenological methods, Foucault, and even Bourdieu, might co-exist.

Once again, the point can be made that the subject does not have to be sovereign to be

significant. As a result, the interpretation of experience from an individualized perspective can

form one part of the transformative process of modern thought. Likewise, as stated in the

introduction of this chapter, the perspectives gained from viewing human and nonhuman objects

as embodied force relations can also contribute to that reflective process. An object viewed from

the vantage point of personal usage is different from the conditions underlying cultural exchange.

The arena of cultural exchange provides insight that differs from the limitations set by material

affordances. As Stephane Legrand states, a productive method of phenomenology might have more to do with the acknowledgement of what it does not do instead of what it does (285). According to Legrand, "phenomenology has the privilege to exhibit the very limit of our own archive, our own episteme" (Legrand 285). Critical reflection, then, should include not only what we personally perceive, but also how it limits other perspectives and conditions that might contribute to reflection. All hint at the relational forces that are enacted in language or embodied in human and nonhuman forms, but none are all encompassing or complete. The goal of this project is not to complete the puzzle that is power. Rather, it is to become aware of some of the missing pieces.

2.5 *A Strategic Repositioning of Terms with Bruno Latour*

The third and final damnation of phenomenology comes from Bruno Latour. However, just as Foucault and Bourdieu can have a negotiated presence within this philosophical study, so too can Latour. The main discussion of this comes from the research of Arianne Conty, in which she describes Latour's harsh critiques while also offering a suggestion for the future of a Latourian relationship with phenomenology. As Conty notes, the main issue that Latour takes up is the idea of agency being limited to human intention (2). For Latour, agencies and forces exist external to consciousness and the human body. These then shape and allow for humans to be individualized in the first place, and as a result, cannot be relegated to an inferior or auxiliary position (2). Despite Latour's objections, Conty suggests that "Latour's insights into an ontology of becoming where entities are constituted by multiple agencies may prove essential for phenomenological renewal" (4). This renewal is rooted in a changed world that is different from the one Latour saw and from which he dismissed phenomenology. It is a world that establishes

"a new way of 'seeing' the interdisciplinary work of multiple agents forming into communities that have no center and no privileged perceptual perspective" (Conty 5). Like with Foucault's theory of power, to do this is to embrace the movement of a diffused form. For Latour, it was a morphology in which agency is distributed, but where our "field of vision" needs to be widened to include the many mediations, or "re-representations in new mediums," that occur when one form of representation is transformed to another (13).

In other words, to understand a form as multiple and yet partial is not enough; one must also acknowledge the interconnectedness of all transformations that have occurred and how "our consciousness must become attuned to the different forces that shape us and the pressures of different entities that lay claim to us constantly" (Conty 14). Conty's renewal of phenomenology as critical training, then, offers an understanding that our self and those of our students are in a state of becoming, in which emphasis is placed on that transformative process and not the temporary state of "what is" (14). Perspective should be a sum of many parts informed by interdisciplinary approaches and co-dependent communities (Conty 15). To quote Paulo Freire, "The teacher is of course an artist, but being an artist does not mean that he or she can make the profile, can shape the students. What the educator does in teaching is to make it possible for the students to become themselves" (Horton and Freire 181). Museum-based pedagogy helps make that becoming possible. Not as people in particular hierarchical orders, but as embodied force relations, in the form of human and nonhuman agencies, that undergo constant transformation within multiple and interdisciplinary networks of power and that can be known through discursive and material articulations within ever-changing conditions of possibility.

Previously, this dissertation asked, "Are these only scholarly voyages into materiality with no practical end?" The next two chapters respond with a hard no. These voyages provide

ample opportunity for practical application and beneficial implications. Chapter 3 will describe the possibilities for application in detail, particularly for museum-based pedagogy in a multimodal composition classroom. Chapter 4 will show what this looks like in an applied scenario by analyzing student reflections from actual museum-based multimodal classrooms.

3 Expanded Literacy: Museum-Based Pedagogy & Multimodal Composition

The world's tiniest museum is located in a freight elevator in New York, and at first glance, its name appears to be a spelling error. However, much like the alphabetic oddity of the Mmuseumm, the 6-by-6-foot hole-in-the-wall touts collections of obscure items, from baby gloves and old receipts to plastiglomerates, the plastic "rocks" that are the products of polluted oceans and waterways. Many of the Mmuseumm's miniature exhibits are part of a rotating assemblage of everyday items that have been lost to our daily perceptions. To ponder a dirty Kleenex is not typically among one's normal musings, but to do so is not unheard of at the Mmuseumm, and this dissertation proposes that multimodal composition classrooms can benefit from a similar rethinking and revisiting of overlooked objects.

The official Mmuseumm website and Twitter account describes this museum as an example of "object journalism," and due to current access-related issues brought by Covid-19, these collections have been documented in the largest catalogue the museum has published to date. In three hundred and forty-five pages, the jumbo Mmuseumm catalogue tells stories about the world by using objects; however, as *The New York Times* columnist Rob Walker states, the collections "both deepen and complicate the current moment. They certainly don't tell us what to think. But they absolutely do tell us that thinking is what we should do." In conjunction with this, the back cover, where a summarizing blurb is traditionally found, offers readers only two words: "keep looking." Consider this a chapter of expanded vision and panoramic views, where students and educators keep looking at the objects, spaces, and underlying powers associated with multimodal composition courses and the assignments and activities therein.

In Chapter 1, I stated that *museum-based pedagogy engages students in a material-based exploration of the complexly rhetorical spaces that surround them* and grounded this pedagogical

approach in scholarship on power, education, and critical pedagogy. In Chapter 2, I focused on

the power of objects and the hidden networks of force relations that often go unnoticed and beg

to be pondered. These peripheral explorations of power were voyages into discourse theory,

materialism, actor-network theory, and phenomenology. In doing this, I suggested that networks

of power can never be completely known, but through objects, observation, and reflection,

students might become more aware of the transformative processes that shape themselves, their

world, and the human and nonhuman relationships intertwined with each.

In the pages to follow, I turn to the application of museum-based pedagogy by initially

drawing upon John Pedro Schwartz's identification of five key literacies associated with

museum-based learning and illustrate their impact on my own ENGL 102 courses. Additionally,

throughout my descriptions and analysis, I will identify how my previous explorations of objects

and power have been integrated and applied to my version of museum-based pedagogy.

Although such a pedagogy could be applied to many classrooms, this dissertation focuses on

what it brings to multimodal composition and specifically, what it means for student

understanding of human and nonhuman networks of power within educational spheres that focus

on writing and communication, which serves as the foundation for the study of student

awareness of human and nonhuman power networks in Chapter 4.

Multimodal composition is adeptly structured for student entrance into such an inquiry.

As Jody Shipka stated in her 2005 article about her multimodal task-based framework,

"increasing the range of semiotic resources with which students are allied to work will not, *in

and of itself*, lead to greater awareness of the ways systems of delivery, reception, and circulation

shape (and take shape from) the means and modes of production" (278). Like Shipka, I argue

that in order for students to fully explore and eventually come to know the composing process in

all of its stages and forms, they need to expand their definition of what writing can be. My

students often come to class thinking of museums as objects first, with labels second—a visual-

linguistic relationship that exists as a form of semiotic clarification. This chapter offers examples

of how awareness of additional relationships, particularly ones associated with power, can help

students become more aware of their composing processes, and as Shipka highlights, the

processes that shape and take shape from student composing (278).

This dissertation is another call for a new way of looking at the power of objects and their

role in composition—one that not only encourages diverse perspectives but acknowledges the

equally diverse influences that exert themselves within the confines of a multimodal composition

course. Because maybe the power of teaching lies within understanding the powers active in the

seen and unseen parts of humanity, material culture, and composition classrooms. Maybe it's a

critical pedagogy that says, "keep looking."

3.1 Museum-Based Pedagogy: Scholarship & Application

If pedagogies required mantras, the mantra for museum-based pedagogy could be "look

again," much like the guiding belief that fuels the object journalism of the Mmuseumm.

Although museums in general have had a longstanding relationship with schools and

universities, these relationships vary drastically. Tours and children programming take up a large

part of museum focus. According to the decade of research produced by Lucija Andre, Tracy

Durksen, and Monique L. Volman, educational activities for children equate to over 2 billion in

yearly spending, with approximately 80% of all museums providing educational programming

for K-12 learners (49). However, for college students, additional museum opportunities exist

largely due to the increased programming of on-campus museums in the past 25 years

(Rorschach). As Kimerly Rorshach, the former museum director of Duke's Nasher Museum of Art and now-retired CEO of the Seattle Art Museum, stated in a 2004 editorial:

> ...during the past decade, many academic art historians have refocused their interest on museums, not only as repositories of individual objects that interest them particularly, but also as art historical phenomena, highly significant modes of organizing and representing knowledge, and important intellectual elements of modernity. Academic scholars in many other fields too are exploring new ways of working and teaching, with objects and visual evidence as well as texts, and new ways of presenting their work to wider audiences. In the age of the public intellectual, the university art museum is newly relevant. Or it could be.

For Rorschach, museums, particularly those closely associated with college campuses and their students, have a unique opportunity to engage students and faculty in critical and creative ways, and this perceived potential has been echoed by many scholars since (Reynolds, 2016; Boys, 2016; Nichols, 2014; Schwartz, 2008; Barnes & Lynch, 2012). As each of these scholars indicate, the museum-university relationship hinges on a linkage of their associated pedagogies: "all museums can forge relationships that are designed to explore their collections in new ways, to discover new information or to place things in context as part of some wider narrative" (Boys xxii). To do this is to emphasize what scholarship and curation collectively create, and one such product of this relationship is a museum pedagogy that positions the museum as a central pedagogical tool for facilitating multiple literacies. As a result, this chapter focuses on the museum-based pedagogy that Schwartz describes in his 2008 article entitled, "Object Lessons: Teaching through the Museum," and this piece of scholarship was used to situate the assignments and activities of my revised ENGL 102: Critical Reading and Writing course that I

taught Fall 2019 to Fall 2020. Chapter 4 will build on and extend this research by testing some of these principles in my own empirical study. While this chapter describes my application of museum-based pedagogy, the next chapter will study the approach and its effect on student empowerment.

In this article, Schwartz outlines how a museum-based pedagogy emphasizes five key literacies: verbal, visual, technological, social, and critical. Schwartz's article expands on the ways that arguments are being made through the composition of objects within an institutional space. Here, museum-based pedagogy serves as an analytical exploration of the composition classroom and the worlds that instructors and students are a part of outside university walls.

Additionally, Schwartz ties this pedagogy closely to the scholarship of the New London Group in 1996, when they highlighted multimodality and multiliteracies as areas of great potential and concern within the composition classroom (Schwartz 29). Here, within multimodality's focus on multiple modes of communication—linguistic, visual, auditory, gestural, and spatial—the New London Group largely focused on design, in verb and noun form, to show how meaning is constantly transformed, and how [designing] "is an open-ended process—tentative, exploratory, and welcoming of multiple and divergent collaborations" (New London Group 89). In their 2009 update to the New London Group's multimodal manifesto, Bill Cope and Mary Kalantzis acknowledged a material mode in addition to the original five, which was heavily influenced by Gunther Kress' "materiality of resources" in his 2003 book entitled, *Literacy in the New Media Age* (32). As a result, the relationship between multimodality and materiality was strengthened by a revised theory of learning, which regarded all forms of representation "as dynamic processes of transformation rather than processes of reproduction" (Cope and Kalantzis 174-175). Literacy was reframed as part of four identifiable "pedagogical

acts": experiencing, conceptualizing, analyzing, and applying (184). To this end, my usage of the term literacy is grounded in the collective understanding that literacy "describes the skills and practices needed to gain knowledge, evaluate and interpret that knowledge, and apply knowledge to accomplish particular goals" (Donehower, Hogg, and Schell 4).

Running parallel to these four "knowledge processes" (Cope and Kalantzis 184) is Schwartz's museum literacy, which expands on that of Carol Stapp's 1992 definition (Stapp 112), in which Schwartz sees that "the museum—with its plural forms of communication, more or less hidden ideological stances, and reciprocal interpretive activity—is an excellent location for teaching students to understand multimodal ways of meaning-making in their social, technicological, and institutional contexts" (Schwartz 29). Ultimately, Schwartz's goal is the de-composing and re-composing of the multimodal narratives within a museum, because this critical-creative analysis and composing "empowers [students] to effect the changes in the worldview in which both they and the museum are already participants" (Schwartz 42).

Schwartz's description of museum literacy, which is further broken down into verbal, visual, technological, social, and critical literacies, is outlined below. I have specifically defined these multiple literacies here because definitions perform a special function within my museum-based pedagogy, and these descriptions can be helpful in drawing connections to my application of museum-based pedagogy within my course activities and assignments, which will be outlined in the next section. In my understanding, definitions can be observed as fault lines in the production of knowledge. They have the potential to be the collision zones where multiple understandings assert themselves across boundary markers, and to keep with the metaphor, to produce the most tectonic activity, often resulting in newly formed landscapes. In other words, definitions, the word strings that are often taken for granted by my students as being concrete

and decisive, are the very places in which the entanglement of multiple literacies and communicative modes become most readily observed. The descriptive definitions of multiple literacies to follow show how incredibly tangled they are. Just as it takes multiple plates smashing against one another on a fault line to produce a mountain range, I hope to illustrate how it takes an integrated understanding of multiple literacies to start to parse out the ways in which human and nonhuman power relationships are also folded within. In highlighting key literacy practices prior to my application, I am also attempting to address how the networks of power that effect change along with, and sometimes in spite of, perceived student empowerment can be observed.

3.1.1   Verbal Literacy

For learning about verbal literacy, Schwartz highlights the rhetoric of museum displays, particularly with the meanings that are associated with language usage and narrative choices (32). Verbal connections to the displays are not limited to captions or labels but expanded to include brochures, audio loops, wall text, and so on. Student analysis of these verbal representations often address the issues of curation, specifically those connected to the agency of audience members and exhibit creators, while also addressing the impact of text placement and design (Schwartz 33). This aligns with the *Handbook of Research on Teaching Literacy through the Communicative and Visual Arts* which states our conceptions of literacy "have to reflect the accelerating prominence of the *visual* and *performative* dimensions of *reading*, *comprehending*, and *interpreting*; almost any form of communication goes beyond reliance on simply the verbal channel" (Flood, Heath, & Lapp xv, emphasis original). The verbal cannot be understood as a singular, linear engagement, but rather one that is so tangled in other communicative forms that

it serves as a modal layer, not a distinct and separate message to be interpreted. Student awareness of this can help shift analysis to include other sensory details that also contribute to interpretation and empowerment. Additionally, such extensions can help start student exploration into the nonhuman forces that communicate in nonverbal ways, much like Clare Humphries' and Aaron Smith's analysis of how 914 Xerox copiers "produce and participate in narrative production" as co-creators (428), and Scot Barnett and Casey Boyle's "understandings of relationality that account for our co-belonging and co-responsibilities with things" (7). In Unit 1, which will be described in the next section, students grapple with co-created definitions, with a particular focus on nonhuman contributors. In doing this, students look beyond traditional semiotic resources and actively tinker with how relational forces of power manipulate semiotic and linguistic production.

3.1.2 Visual Literacy

Often closely connected to verbal literacy is visual, which Schwartz describes as "stressing the importance of the material context in determining an object's meaning: accompanying texts, display technology, installation (sequence, height, light, combinations), layout and design, and overall architecture" (33). Much like Clary-Lemon's "layers of accretion" and the discussion of space in Chapter 1, visual literacy addresses the many elements that texture audience vision as well as exert their influence on interpretation and meaning. Although Schwartz acknowledges a difference between spatial and visual modes (34), he combines them in an effort to show their interrelated and overlapping parts.

The architecture of a building can be representative of an era or an ideology while also having direct impact on range of vision, directional pathways, and the interaction of permanent

and temporary structures. As Nedra Reynolds notes, bodily movement is partially constructed by space, and she situates this within Bourdieuian concepts of habitus and structure in which a "sense of place and sociospatial practices...offer a way to interpret people's ordinary journeys in the everyday" (57). In terms of the museum, Reynold's examples of student fieldwork are particularly helpful. Her examples illustrate how preconceived notions of space, geography, and culture are constant companions to students' sense of place, and as a result, she calls us to "engage more fully with the geographical construction of difference—especially as it influences texts and discourses—and begin to consider teaching and learning, reading and writing, from the standpoint of moving through the world" (138). Visual literacy is a performative literacy that includes our ever-changing fields of vision as we move throughout a space observing the objects that create that field of vision in the first place. As a result, visual literacy asks students to think about how "the museum draws attention to or away from the mediating role of the exhibition apparatus" (Schwartz 34). As you will see in Unit 3, by designing their own museum exhibit, complete with a floorplan, curated objects, multimedia components, images, labels, and captions, students both play mediator and share the role with the nonhuman components of the exhibit.

3.1.3 Technological Literacy

Often technology is a phantom enabler that is noticed only if it is doing its job incorrectly. A person does not typically go to a movie theatre and leave bedazzled by the screen itself, but rather is enraptured by the story portrayed on its surface. Technological literacy stresses the presence of multimedia sights, sounds, and structures that influence the everyday experience of museum visitors (Schwartz 35). Technological literacy can also subsume verbal and visual literacies due to its flexible construction as a multimedia apparatus. For example,

Schwartz hints at the many opportunities technology allows for a person to manipulate an image, to crop its likeness, to render it larger for emphasis, to brighten it for mood (35).

Similar tactics and software grant access to a world of redacting, revisioning, and remixing of all kinds of technology-based communication forms. Additionally, technology changes access options with the inclusion of digital devices, such as kiosks and tablets, online gallery exhibits, and virtual tours. The "real" and the virtual become a matter of discussion that often centers around the mediating influence of technology (Schartz 35), which is an observation that has stretched to cover many related ideas: internet literacy (Schmar-Dobler, 2003; Livingstone, 2008), sociocultural approaches to new literacy studies (Gee, 2010; Kern, 2015), literacy and education research (Parry, Burnett, and Merchant, 2016), and social media literacy (Daneels and Vanwynsberghe, 2017; Livingstone, 2014; Gammon and White, 2011) to name a few. Consequently, as Kress contends, "We have moved from literacy as an enterprise founded on language to text-making as a matter of design, an enterprise founded on a variety of forms of representation and communication" (105). These representations are often, although not always, mediated by technological means and have the potential to empower students to effect change in multidimensional ways. As quoted in Chapter 1, "educational practices and environments that [could] lead to 'productive diversity'" (Cope & Kalantzis 267) are ones that disseminate power by heightening engagement and increasing rhetorical awareness. By being able to identify and engage within diverse literacy practices, students can start on that path, and in doing so, foster social understanding and critical reflection.

3.1.4 Social Literacy

Although verbal, visual, and social literacy have many overlapping parts, social literacy focuses on process, interaction, and collaboration. For Schwartz's students, this meant that they had to contemplate the impact of group and self-guided tours, of presented perspective(s), and of the social conditioning and demographics of curators, designers, educators, visitors, and docents (Schwartz 36). Much like Falk's individual work in visitor experience studies within museums, social literacy acknowledges how connections are forged through both internal and external engagement (Falk 138).

Although Schwartz notes that "objects make arguments" as part of this engagement of visitors, he is primarily referencing the organization of exhibits and the many hands that contribute to the context surrounding an object (28). He is not directly attributing agency to the object itself. Many have, however, as noted in Chapter 2's discussion of material agency, and as a result, social literacy involves not only an analysis of human social behavior, but also of the lives of objects, which will be highlighted in the discussions surrounding student project reflections in Chapter 4.

3.1.5 Critical Literacy

The last literacy form that Schwartz identifies within museum literacy is critical literacy. Just as Freire directed a critical eye toward oppressive educational systems, Schwartz wants his students to "recognize and consider the ideological stances and power structures that are implicit in museum displays" (Schwartz 36). Similarly, classrooms, museums, and even the categories of literacies themselves are not neutral, although all were once thought to be so. Like Freire's conception in the 1970s that education was "suffering from narration sickness," museums have

also been susceptible to top-down methods of learning that speak of "reality as if it were

motionless, static, compartmentalized, and predictable" (Freire 1). Dominant ideologies exist

and are often reinforced through museum exhibits, which has led people associated with

museums to call for a more transparent display of the "interests and assumptions governing their

mediation of objects to visitors" (Schwartz 37). Every exhibit is a melting pot of stakeholders

inside and outside of the museum, from trustee boards to local audiences to historical

communities. A critical eye attempts to acknowledge the many connections that are associated

with an object, people group, or display, while also identifying the "analysis of an exhibit as a

particular and positioned act of interpretation" (Schwartz 37). The goal of critical literacy here is

not to value one perspective or agentive force over another, but rather to continually seek more

options. To once again revisit the work of Freire, critical literacy within museum-based

pedagogy can be likened to problem-posing education, in which students can begin to "perceive

critically *the way they exist* in the world *with which* and *in which* they find themselves; they

come to see the world not as a static reality but as a reality in process, in transformation" (5,

emphasis original). Critical literacy is a way of making sense of the world(s) we live in and of

the force relations that run throughout, and I argue, is the key literacy for understanding

networks of power within other literacy practices and communicative modes.

Ultimately, these five literacies were further developed in a two-stage project in one of

Schwartz's English courses, in which students first assessed the rhetorical situation of the

museum by individually analyzing everything from architecture and objects to persuasive

elements and perceived markers of authority (38). Then, as a collaborative project, students

created "virtual educational communities" where students re-envisioned exhibits from the Texas

State History Museum and paired them with an analytical essay (38). By doing this, Schwart

suggests that a close relationship with museum literacy helps students become more aware of its many associated literacy practices.

3.2 Diverging From Schwartz: Pedagogical Shifts

My ENGL 102 course shared a similar guiding ideology to the one outlined in the previous section; however, it diverged from Schwartz's course in three key ways: museum relationship, inverted structure, and individualized focus.

3.2.1 Museum Relationship

Schwartz began his course by introducing students to museum theory, verbal, and visual museum materials, and by undertaking extensive discussions comparing museum arguments with more traditional ones found in their composition textbooks (37-38). Then, as a follow-up using a MOO (multiuser domain, object-oriented), students curated text and visuals to redesign pre-existing exhibits in the new platform to help facilitate critique. Ultimately, this was to help foster student analysis of the rhetorical situations surrounding the exhibits within a museum and to help students "communicate multimodally by adapting its means to a different medium" (38). Multimodal composition, then, was positioned as a way to visualize the results and consequential critique of student analysis of a specific multimodal entity, the Texas State History Museum.

In my ENGL 102 course, students were introduced to key literature on multimodal composition such as the works of Jody Shipka and The New London Group, and museum-based scholarship was often indirectly embedded within classroom activities and assignments. In doing this, objects were initially given a more dominant role within the context of multimodal communication instead of a museum context. This was done to help facilitate critical reflection

in terms of Jody Shipka's Statement of Goals and Choices, which will be explained in detail in the next section. In my ENGL 102 course, students produced a museum exhibit of their own imagination, which was a reinterpretation of self-authored research papers instead of a redesign of an existing museum. I did this to help establish additional relevance to their own composing practices while also strengthening their writing skills across contexts. Additionally, by being the authors of the initial research papers, students were more comfortable in assessing issues of authority, identifying external and internal contributing factors, and contextualizing strengths and affordances of each utilized mode.

3.2.2 Inverted Structure

As alluded to in the previous paragraphs, my ENGL 102 course gradually placed more and more emphasis on museums, with the initial connections being to objects as nonhuman communicators and to museum labels as an additional, object-dependent genre of writing. Unlike Schwartz, my goal was not to have my students constantly compare museum communication forms with those traditionally found in composition, although the comparison did occur. Rather, I wanted student analysis to be derived from the immersion of themselves in the critical-creative composing processes that are often ongoing within museums. I wanted my students to see how human and nonhuman relationships were actively embodied in the world around them, with museums being an example, but not a means to an end. As a result, both Schwartz and I emphasized analysis and follow-up application, but we each did so to emphasize inverted learning goals: For Schwartz, students created image- and text-based MOOs to foster analysis and critique; for my ENGL 102 course, analysis and critical reflection was undertaken as part of the critical-creative composing processes students had to engage within as part of their

associated assignments and activities. Each assignment was always a multipart project that entangled writing with other composing processes, which were analyzed and described in a critical reflection that encompassed past, present, and future processes associated with each project. In doing this, students had increased opportunity to identify networks of power associated with their individualized composing, particularly due to a shifted emphasis on nonhuman forces within their project reflections.

3.2.3 Individualized Focus

In Schwartz's museum-based course, his students participated in highly collaborative projects in which individuals or group pairs were assigned parts of each assignment (39). For example, certain group members were assigned the role of "museum defender", other critics, and another still as "museum architect" (39). Within each of these roles, students set about analyzing their assigned museum exhibit through the lens of their respective positions, which resulted in MOO "rooms" which had images of objects and associated text and an analytical paper. While my Unit 3 bears similarities in requirements, one exhibit design and one paper, they have many differences as do the courses surrounding them. In ENGL 102, an activity-based course, much collaboration is undertaken in the form of class activities. These activities, some of which will be described in the next section, each allow students to practice a different aspect of museum-based, multimodal composition that could prove helpful for their unit projects. Then, the unit assignments themselves are highly individualized, except for collaborative work time, 1-on-1 conferences, and peer review, which give students the opportunity to gain additional insight. All topics are left open for student selection, so no specific content area is required for unit projects. This drastically diverges from Schwartz since all areas of analysis were assigned to students in

his course. Topics in my class ranged from saving coral reefs to changing KU parking policies to strengthening cross-cultural relationships through fashion. For students, the museum created a structure that could be shaped to serve their purposes and to perpetuate their arguments in ways that extended beyond traditional linguistic practice.

Museums are known as holders of objects and ancient worlds, memories and past events, data and display, and they are overtly multimodal. On the other end of the spectrum, the composition classroom is often put in a linguistic box, in which communication extends to digital practices, but still where the verbal reigns supreme. As a result, with this dissertation, I hope to illustrate how museum-based pedagogy can help students address the plurality of modes, literacies, and networks of power that are woven throughout any given space by shortening the perceived leap between writing and multimodality and multiliteracies. The next section will provide examples of how this jump can be achieved through scaffolded activities and unit assignments and will provide the context for my mixed-methods study in Chapter 4.

3.3 A Museum-Based Course Design

The University of Kansas course catalogue description for ENGL 102: Critical Reading and Writing is as follows: Builds upon the instruction in writing of ENGL 101, emphasizing critical thinking through careful, thoughtful reading and writing. Also instructs in the evaluation and use of secondary sources. In conjunction, Figure 1 shows the beginning "blurb" on my ENGL 102 syllabus.

Course Overview or Description:

This ENGL 102 course is specifically designed to emphasize multimodal composition and to help you engage with writing, communication, and meaning-making in more diverse ways. The assignments you do for this class draw upon institutions outside of universities, such as museums, since their mission is to promote understanding of *diverse* knowledges among *diverse* people groups. As a result, this course is scaffolded so that each unit assignment adds two modes. The first emphasizes the linguistic and visual. The second unit highlights auditory and gestural, and the final unit focuses on all modes as a whole. Ultimately then, this course is about composition and the many rhetorical choices a writer must make along the way. This might sound undeniably thrilling or unforgivably daunting or mind-numbingly dull (though I hope not), but wherever on the spectrum you might fall, always remember the words of George Washington Carver:

"When you do the common things in life in an uncommon way, you will command the attention of the world."

Figure 1: Example of my ENGL 102 Course Overview

This ENGL 102 course is the result of a course redesign that occurred the summer of 2019 and was implemented the three consecutive semesters that followed (Fall 2019-Fall 2020). Rooted in a museum-based pedagogy, I renamed the course "Museums, Meaning-Making, & Multimodal Composing," although officially it still met all the requirements of critical reading and writing and retained its original name with the Registrar. As a result, students did not come into my class with the knowledge that it had anything to do with museums. In fact, I found that some students resented "boring" and "dusty" museums even more than their preconceived notions of five-paragraph essays and grammar. As a result, the initial reaction was mixed. Some interest was piqued, some eyes were rolled, and I ultimately considered it a draw as to which won over the class's first impressions.

However, upon this introduction, I also presented the driving forces of museum-based pedagogy, primarily by emphasizing multimodality and multiliteracy. As illustrated in Figure 1, I explained how we would slowly work our way through a critical engagement with the many

modes of communication, starting with the most familiar—verbal and visual—and ending with a

comprehensive project that emphasized all six. In the pages to follow, I will outline each of the

three required projects and explain their pedagogical placement within my museum-based

approach. Additionally, I will follow-up with a discussion of object knowledge that illustrates

how each of these examples address student understanding of human and nonhuman networks of

power, specifically in how these assignments draw attention to objects and the issues of power

that are identified by students in Chapter 4.

3.3.1 Unit #1: Designing Definitions

For the first unit project, "Designing Definitions," students chose one word to analyze,

much like Jody Shipka's OED project in which students had to create a multimodal project that

displayed dictionary-based data using more than language (Shipka 159). In this project, however,

once their word was selected, students were tasked with three project components: (1) to

compose a small essay, formatted as a museum label, based on formal and informal definitions

that identified and explained why these definitions had come to be, (2) to produce a creative

work that illustrated their words in a more experiential way, and (3) to write a reflection that

analyzed their process and rationale for each of the linguistic and visual project components. For

the full assignment guidelines, please see Appendix A.

DESCRIPTION: When we think of definitions, our minds often think of dictionaries, or at very least, of Googling a word so that a dictionary definition can pop up in Google's search engine results. Although you might start there with Google, this project is intended to push you beyond the normal limitations set by linguistic definitions. Words are best understood when experienced. It is your task to figure out how you can define your chosen term with both a traditional definition and a visual one (although you can incorporate as many modes as you like/deem necessary). Then, as with all your projects for this class, you will complete a lengthy reflection (Minimum 4 pages) that describes your process, tracks your choices, and explains why you did what you did. Questions are provided in the outline below.

Figure 2: Excerpt from Unit #1 Assignment Guidelines

The purpose of this project was to start teasing out and debunking the not-so-hidden expectation that linguistic modes hold a special position of lordship within communication and specifically, within composition. In her 2014 TedTalk, Anne Curzan asks the question, "What makes a word real?" and this is a question I also pose to my students. During the first week of Unit 1, students watch Curzan's video and then complete an activity in which I present a PowerPoint of obscure words, such as kerfuffle, flummox, carcolepsy, and animagus (See Appendix B). As you might have noticed, some words were products of fiction, and it was interesting to see how students were sometimes more confident of made-up words than ones that could be found in the dictionary. "Carcolepsy," defined as unexpected episodes of car-induced sleep, was almost unanimous; "Animagus" was quickly identified by Harry Potter enthusiasts, and kerfuffle and flummox produced a much more varied response that was often connected to language used by older generations. Following the activity, we discussed how, despite the seemingly concrete definitions of dictionaries, language has wiggle room that is often pulled and pushed by its surrounding audiences and contexts. I started with this activity because students often directly equate meaning with dictionary definitions. However, as carcolepsy illustrated, shared meaning was derived from related knowledge and did not need an official definition within a dictionary.

The follow-up activity "Dictionary Pictionary" shifted this definition-focus to images (See Appendix C). Students were given a random word to illustrate on a piece of paper. Then, they had to exchange that paper with a partner who had to write a story using the word they thought they were given. While the class was often entertained by "how wrong" most of the partners had gotten the stories, when the image seemed so obvious to them, it also allowed for

continued discussion of how definitions are often just one facet of a highly saturated meaning. Museums were posed as examples of how verbal and visual representations are overlapped to influence an overarching narrative. Like with museums, in these activities, meaning came from embedded root words and cognates, but they were also influenced by student experiences, associated imagery, technical skill, and context, which can be closely connected to Schwartz's five museum literacies discussed in the previous section.

The next activities were scaffolded to connect language to performance, to visuals, and to persuasive and symbolic combinations of each. Ultimately this led to an activity called "The Great Symbolism Debate" in which the classroom is divided into five groups to create four teams and one jury panel (See Appendix D). On the board, each team is assigned a color and two symbolic illustrations (i.e., sun, skull and crossbones, pine tree, etc.), and every group has access to at least one computer. Over the course of three rounds, students wildly research their given color or symbol to create an argument as to why their particular symbol is better than those assigned to other groups. During these research frenzies they are to consider how symbols and colors change when viewed through the different lenses of psychology, history, geography, culture, science, religion, philosophy, literature, and generation. Then, they are to formulate their evidence in a way that effectively utilizes the rhetorical appeals of logos, pathos, and ethos. Little do they know that these symbolism-driven debates will serve as the foundation for their Unit 2 project.

To complete each round, every team gives their argument, and the jury panel deliberates the breadth of research given as well as the way it was presented. After three rounds, a final "Sudden Death" round is undertaken, in which teams form an overarching argument that includes all of their previously argued subjects. They then battle "to the death," in a head-to-head

debate with a team of their choice. Competition is employed within this activity to spark interest in a need for in-depth analysis. Each round tends to become more intense, and by the end of the game, students are often performing various degrees of intellectual synthesis and analysis, which proves quite useful in their course assignments.

Although I won't discuss them in detail here, all activity lesson plans can be found in the appendices of this dissertation (See Appendix E). These activities helped move students toward the completion of the Unit 1 project, since all parts were modeled in class before students had to turn them in for a grade. Each activity ended with reflection-based discussions to keep drawing students' attention to their in-process choices. These foreshadowed the larger reflection that they were required to turn in with their Unit 1 project.

Student Projects & Museum Connections

Although unit reflections were turned in as the final component of every project, I viewed developing students' critical reflection skills as my most important pedagogical task: in order to understand multimodality and multiliteracies, students must first heavily engage in deliberate acts of critical reflection. As a result, each unit project required a four- to five-page reflection that was modeled from Jody Shipka's Statement of Goals and Choices. In her book, *Toward a Composition Made Whole*, Shipka outlines how students should consider the "constraints and affordances of the specific choices" they made and have their responses include four main components (159):

4. An explanation of the purpose and goals behind the completion of the project (beyond being required to submit something). This statement also considers audience, context, and influencing factors.

5. "A list of all specific rhetorical and material choices" that they made.

6. A rationale for why they selected the project and what project options they had to choose from.

7. A description of contributing actors—the "who" and "what" that enabled them to complete the assignment (159).

As this bulleted list illustrates, Shipka wants to emphasize how the process of creating something is always a collaborative effort, even if the assignment guidelines are for a single individual. The projects students create, the materials they use, the people they interact with, the discussion they have—all of these influence student choices. By having students track and analyze their own movements, they can become more aware of the ripple effect of other human and nonhuman forces. In my unit assignment guidelines, I have students consider the materials they used and how those materials affected their process and final submission. Like Shipka, I have them consider the relationship between "rhetorical and material choices," and I encourage them to trace the relationship between human and nonhuman actors within their process. In Chapter 2, I stated: *Critical reflection, then, should include not only what we personally perceive, but also how it limits other perspectives and conditions that might contribute to reflection.* As a result, I added reflection questions that asked students to identify elements that were left out and the processes that never happened but could've. In doing this, I asked students to contemplate not just what the final product was, but about how the underlying choices and processes contributed to many different potentials.

Dependent upon this reflection was the essay component, which included the linguistic definitions of the student's chosen word. The combination of the essay and the reflection provided space for students to critically analyze their own work and complete the four "knowledge processes" of Cope and Kalantzis, as introduced in the previous section. As Cope and Kalantzis note, knowledge and experience are situated, with the latter existing in two forms:

known and new (125). This project stressed the relationship between each. In providing both a

formal dictionary definition and informal, personal definitions, students illustrated how "weaving

between the known and the new takes the learner into new domains of action and meaning"

(Cope and Kalantzis 126). Many students selected terms that they were only remotely familiar

with; however, upon researching their words, they often found additional connections and

discovered that their personal definition had been modified in the process. They began to create

conceptual frameworks for what could be expected of their words, of whether or not context and

audience widened or narrowed arenas in which their words could operate. Apart from their

reflection, their essay component (the shortest of all the units) only had to be approximately 500

words, but they had to include the origin, current usage, and evolution of their word. These had

to be formatted according to the museum label we developed in class by researching how

museums describe, caption, and create context for their objects on display. The final format was

collectively accepted to emphasize the multi-perspective attributes of a word, while also

highlighting how dominant narratives often stamp out potential alternatives. The next classes

used this same format, so instead of creating a new one, they assessed the existing one for its

strengths and weaknesses. A portion of the museum label is illustrated in Figure 3, but the full

museum label format is also provided in the Appendix F of this dissertation.

Word

Formal Dictionary Definition (Merriam-Webster)

Word (part of speech):

1. Dictionary Definition
2. Dictionary Definition #2 (if needed)

Informal Definition

Word (part of speech): a definition based on personal experience and/or understanding of the chosen word|

Descriptive Summary

This is where your introduction with a "hook" goes. How will you pique your audience's interest? What can you say to grab their attention?

These next few paragraphs (usually 2 or so) are devoted to the evolution of your word. Where did it originate? How has it evolved over time? What uses have been attributed to it? What variations have occurred? What impact has it had on the world? On various cultures? What makes it significant?

Next, you can make the transition from big picture to specific details. What specific instances, events, or scenarios make this a particularly interesting or high-impact word? What are

Figure 3: Partial Screenshot of Museum Label Format

Building on this, by engaging in the knowledge process of analysis, students considered the motives, desires, influences, and perspectives of past and present interested parties. According to Cope and Kalantzis, analysis is a pursuit of a rationale by a process of reasoning, or in other words, the connecting of dots to create some form of concluding takeaway (126). Student reflections attempted to critically assess these processes, but in many ways the essay also negotiated these topics. By combining their scholarly research with their own experiences and knowledge, students often had to grapple with the blurred lines created by their newly merged

definitions. Not only did they have to think critically about how to frame their essay, but they also had to be able to explain why that framing was chosen and what other possibilities were out there.

Lastly, for the visual component, the "experiential" definition was a move toward a creative application or a "making the world anew" in which students highlighted how words could be defined by many modes of communication and diverse representation (Cope and Kalantzis 126). An example I provided the class was for the word, "time". According to Merriam-Webster, a traditional definition for it would be "the indefinite continued progress of existence and events in the past, present, and future regarded as a whole" and "a point of time as measured in hours and minutes past midnight or noon." My own definition described time as "the invisible movement of life between birth and death. As a whole, it can't be touched, tasted, felt, or seen, but in segments (or rather, in moments), it sheds much of its ambiguity and can be identified by all sensory qualities." To illustrate this, I explained how I could create a clock with its normal minute and hour hands, but instead of numbers, I put images of myself as a baby to an old woman, with the help of the aging app called FaceApp. I also suggested how I could make visual connections to a history book timeline or to the materiality of a time capsule or to the movement of trees and seasons and the circle of life. Ultimately, the project's main goal was to extend the linguistic definitions by materially creating a more lived-experience one that drew upon an intentional use of additional modes. This awareness of agency and objects can start to point students toward a greater realization of human and nonhuman networks of power that also exist within that lived experience.

3.3.2   Unit #2: Speak to We; Speaking with Signs

The second unit project has two versions (Appendix G & H). Both units focused on symbolism and used museums as a launching point for project brainstorming and discussion. As noted in Chapter 2, objects within museums are many signs and *materials can act and exist without human interpretation, just as power relations do with or without human identification*. Similarly, within these Unit 2 projects, students can highlight the layered and contingent symbolic narratives that are associated with their chosen topics.

For the first semester, the project focused on speeches (Appendix G) and the second two on video commentaries (Appendix H). The main reason for this shift was Covid-19, which required my students and I to adapt to an online learning space. As a result, I wanted students to practice within the given context, since many of the contributing factors that they would need to analyze for a speech would have been no longer present. Instead of having them imagine a scenario, students needed to adjust their presentations to meet the needs of a virtual transmittal to known and unknown audiences. The project in its entirety consisted of four parts: a research component in which they created an annotated bibliography that documented where and why

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DESCRIPTION: When people talk about a great movie, documentary, or YouTube video, often felt connected to it in some way. Maybe it was the humor, the subject matter, or the editing that went into its creation. Regardless of why, this connection is not accidental. Rather, it's the result of careful analysis and preparation. Creators must assess themselves, the situation, their audience, and their subject matter in order to know what to say, how to say it, who to direct it to, and how to reach the largest possible number of people. This project will allow you to use a similar analytical lens by creating a video of your own. Your required additional material will serve to further your video's purpose, and these materials should be chosen based upon the weaknesses you might perceive your video as having. If your video needs more information, but doesn't have space, then a handout or curated links with extra resources and evidence might be helpful. If it needs additional graphs, statistics, or other technical data, then maybe a data-based poster or crib sheet would be a good fit. Regardless of how varied the final product of this assignment might appear, the process will look quite similar among your peers, and most importantly, will be documented in a reflection.

Figure 4: Excerpt from Unit #2 Guidelines

they retrieved certain sources, a video component that discussed the symbolism associated with their chosen topic, a supplementary material component that served to further the message of their video, and a reflection very similar to Unit 1.

The second version, "Speaking with Signs," highlighted auditory and gestural modes and paid extra attention to video creation. In this unit, students discussed and analyzed various examples of speeches and visual symbolism, then asked students to apply similar analysis to a topic of their choice and a "speech" of their own creation. As a result, instead of being an audience member, students took on the role of writer and speaker, and in doing so, were required to determine what modes and rhetorical techniques are best suited for their situation and purposes. Their guiding topic could be based on anything they found interesting; however, within that topic, they had to analyze examples of symbolism that they found within their subject matter. For example, when students were brainstorming their topics, they reflected back onto the symbolism debate activity of Unit 1. In one of the classes, we started discussing the many connections the group had made to trees, and as practice we decided to research the symbolism behind Arbor Day and Keebler Elf cookies. The former highlighted connections to Nebraska (the first to officially declare the holiday) and rural communities, to growth and new life, to conservation and agriculture, but also to ancient Norse mythology, children's fables, and various religions. The Keebler logo led to discussions of marketing strategies, folklore, Lord of the Rings, Santa's workshop, the Smurfs cartoons, and once again, Norse Mythology. These connections were then assessed according to their symbolic underpinnings, such as trees being associated with life, knowledge, and productivity. As a way to rationalize the many meanings, students offered up suggestions on how dominant narratives came to be and how they compare with their own experiences and experiences across cultures and geographic locations.

The addition of gestural and auditory modes was the focus of this project, although all modes were often present. The pairings were more a matter of emphasis to help gain deeper insight than an assertion that only two modes existed at any particular time. All projects were inherently multimodal, just with different targeted points of entry. Like in Unit 1, students participated in several activities to help practice various portions of their unit project. Two will be discussed here: "Soundscapes" & "Modal Matching".

3.3.3   Activity #1: Soundscapes

For the first activity, "Soundscapes," students had to overlay music clips and captions onto .gifs, with the specific task of changing the intended meaning and to tell a story with an unexpected plot twist (See Appendix I). In addition to teaching them how to complete this activity on a technical level in PowerPoint, this project also encouraged them to think about how different modes afforded different communicative potentials, and how their layered usage often had overtly transformative effects. The conversation was once again connected to museums as a way to illustrate these concepts. For example, students discussed how audio tours influenced how they viewed the visuals they were exposed to in a museum and how even in a commercial setting, a store without music seemed almost eerie compared to the ones that pumped out familiar songs.

This manipulation of digital images, sounds, and texts is a form of multimodal invention called remixing and a line of communication often very familiar to my students. The use of .gifs, memes, and short videos (TikTok, Snapchat, and Instagram Reels) is fairly common practice among my students. Although multimodal composition implies the use of multiple modes, remix implies additional movement, a changing and adapting of existing texts for new settings,

audiences, and purposes: "remix culture is a culture of derivative works, a culture where everything and anything is up for grabs - to change, to integrate, to mix, and to mash" (Davis, et al. 194). My students engage in or are exposed to remix all the time; however, as my ENGL 102 students quickly found, their choices in this activity had limitations, largely from an ethical standpoint.

Not all music or images were fair game since students had to provide copyright information in order for their activities to count. To help overcome this complication, students had access to music from the Free Music Archive, a free online database for the creative adaptation and use of music, which also served as an effective catalyst for conversations surrounding copyright and the Creative Commons. In addition, gifs were used from Giphy.com, which also enabled us to address issues of copyright under the Digital Millennium Copyright Act. All digital productions produced within this course had to account for the ethical choices students made throughout their process, so these conversations helped define expectations for the rest of the course while also introducing students to networks of power associated with ownership and reproduction.

3.3.4 Activity #2: Modal Matching

The second key activity, entitled "Modal Matching", continued student practice of intentionally layering modes but centered this practice around the student assessment of rhetorical situations (See Appendix J). As a result, at the beginning of class, I posed the question: "How does each mode affect the individual parts of the rhetorical situation?" Then, as part of a mini lecture, I showed students the PowerPoint slides that compared a product-based assignment with a process-based one, which is illustrated in Figure 5.
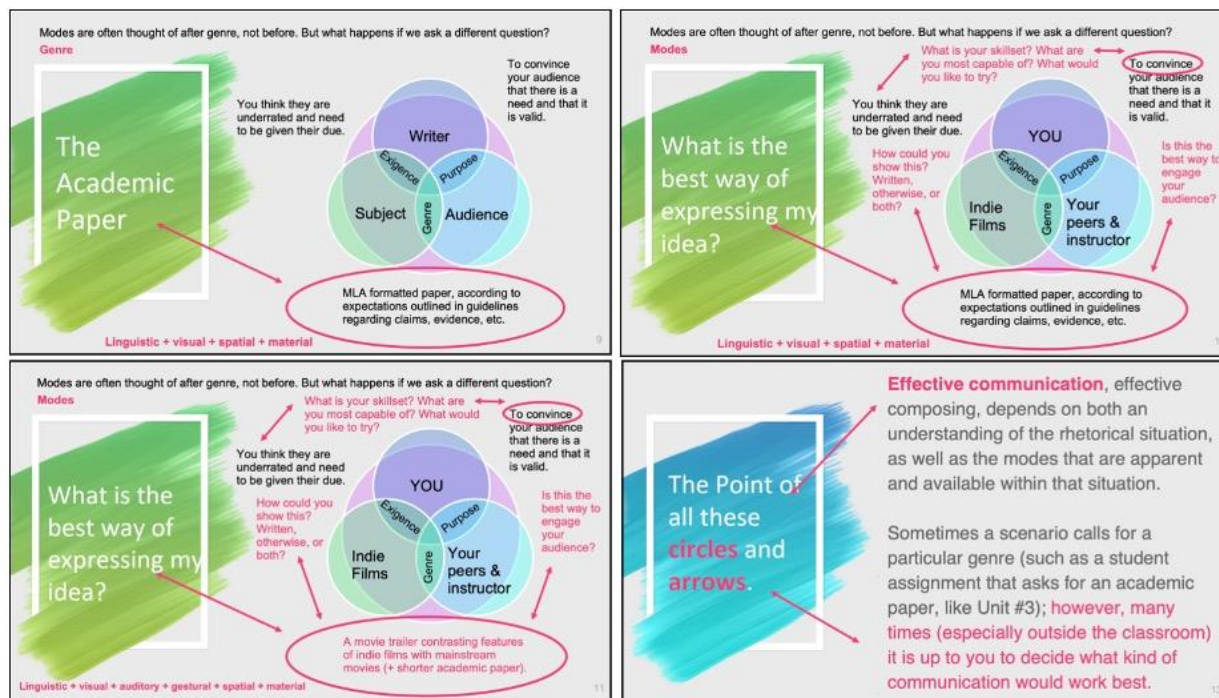
Figure 5: Four example slides from the Unit #2 Rhetorical Situation PowerPoint

For the second and third iterations of this course, a student example video was shown to the class, which was a movie trailer example in which the student author had spliced together movie clips, overlaid with their own narrative, to position indie films as a more authentic and creative form of entertainment. The resulting activity asked student pairs to conduct a similar analysis of a topic of their choice. When considering their topics, they were encouraged to consult the ways marketing campaigns, museums, and public organizations create spaces to communicate specific issues, products, or events. As part of this discussion, we also spoke of how the Unit 2 project was a combination of a product- and process-based assignment. In one regard, it had a required medium, a video. However, the style and transmission of the video were open-ended, and the third component of supplemental materials had no requirement other than they had to be rationalized within the reflection and have a clear connection to their chosen topic. This gave students the opportunity to identify and explore the affordances and constraints of

possible communication forms. In doing this activity, they had to discuss how certain communicative modes, materials, and resources complimented or detracted from others that they had chosen. For example, many groups decided that a video was only as good as the access one had to it. As a result, groups designed creative ways to reach their audiences through the creation of email flyers with links, bumper stickers with QR codes, and even a cereal box design that enticed viewers to a particular website. Alternatively, some students saw the video itself as the "weak link" due to lack of video experience or unfamiliarity with available editing programs. Consequently, although their project required a video, they used the video as a way to showcase other areas of their projects that they believed to be of greater outreach and effectiveness.

Subtitles for the videos were not required; however, they were encouraged and awarded bonus points for doing so. The introduction of subtitles was a way to spark conversation on how videos and other digital works can serve as a hindrance as much as it can be a benefit to certain potential audiences.

Unit #3, Part 1 & 2: Connecting & Collecting

The third unit project, "Connecting & Collecting," situated all the modes into a single place of focus (See full Unit 3 assignment in Appendix L). The students emphasized or de-emphasized a particular mode based upon their analysis of the context and the message they wanted to present. However, what that message was largely depended upon the student. The main goal of this assignment was to collect and connect, or rather, to research and synthesize, much like a museum exhibit does when it presents past histories or modern innovations. As a result, student projects performed in a similar capacity as these exhibits, while also staying true to more traditional forms of English composition. For this project, students wrote a five-page research paper that was paired with a design for an experiential exhibit on the same topic.

> **DESCRIPTION** This final project serves as a cumulative demonstration of all communicatory modes (linguistic, visual, auditory, gestural, spatial, material) that we've explored this semester. With this final project, you have much freedom, but because of its flexible nature, you have certain responsibilities. Throughout this semester, you've participated in many activities that were designed to make you think about communication—and all its forms—as a web of contingencies. In other words, this class has been one about the relationships between the texts, visuals, movements, sounds and materials that occupy places and the spaces in between. It's been an exploration of modal communication. Your research paper (MLA formatting, 12-point font, double-spaced) will inform your selected audience on a topic of your choice.
>
> However, you will continue this paper with a gallery exhibit design that pays special attention to all the modes. For example, if you wrote a paper on why freshman students should be required to take courses that include things like doing taxes and budgeting, then you might create an exhibit that looks like a Monopoly board on the wall where people can follow a path to different financial issues based on their decisions. Each checkpoint in your exhibit could illustrate a different hypothetical scenario, and people could open up interactive doors to see what their decisions revealed. Maybe you could have all people start with a particular amount of money in the gallery, and they could pay to enter different hallways or to get past certain obstacles. Then, at the end, if they still have money left, maybe they get something in return. Obviously, this isn't a fully formed exhibit design, but it helps illustrate the interactive and circulatory nature of using multiple modes. Your job would be to select 5 example display items and create five labels that could go within this gallery setting you've described/sketched/illustrated. The entire exhibit will be connected in a short, 1-page exhibit overview.

Figure 6: Excerpt from Unit #3, Part 1 & 2 Assignment Guidelines

Students were introduced to a variety of design programs, particularly Artsteps.com (3D virtual museum creator) and 2D floor plan sites. The key caveat to this project was that their museum exhibits had to use the same information as their research papers. Although they could add as many modes as they liked, they could not introduce new topics; rather they could only expand on the points they made in their paper. This illustrated how although the information was technically the same, new messages could be conveyed by an intentional curation and understanding of the present modes of communication.

This project was created to espouse some of the central goals of the museum: to increase engagement (among people and objects), to heighten awareness of agency (of people and objects), and to create critical, embodied, interdisciplinary experiences. The transition from traditional text to a more spatial one required students to consider and reflect on the effects of

different communication forms, the needs of different audiences, the historical, political, and social significance of a space, and how their topic was shaped in the process. Similar to the previous units, to prepare for this, students engaged in class activities that helped them learn various online programs, create layouts, floor plans, and promotional material, write exhibit summaries and labels (often using self-made Play-Doh sculptures and found objects as their subject matter), and analyze textual material, images, objects, films, and other media.

One such activity, "Museum of Me," was based on a TEDtalk given by designer Jake Barton who has collaborated on several immersive experience projects in various museums. In his 2013 TEDtalk, "The Museum of You," he stated, "We can't have just a historian or a curator narrating objectively in the third person about an event like [911], when you have the witnesses to history who are going to make their way through the actual museum itself" (08:34). All of the projects that Barton highlights in his talk align with the mentality that stories are an experience of multivocality and active participation. This idea connects to what museologist Duncan Grewcock terms, "the relational museum", which sees the museum as, "connected, plural, distributed, multi-vocal, affective, material, embodied, experiential, political, performative, and participatory" (5). In his book, *Doing Museology Differently*, which is considered a critical-creative reflection on academic practice, Grewcock records all the "material-semiotic technologies" that contribute to the progress of his research and exploration of museums. While Barton highlights the need for active participation of diverse populations by creating technologies for a particular service and place, Grewcock illustrates how embodied objects and space also bring forth a narrative despite human need or intention.

The "Museum of Me" activity asked students to consider both Barton and Grewcock's underlying ideas and examples (See Appendix M for full activity description). Then, students

designed/sketched an exhibit that captured a moment in time that was of particular significance for them, and one that created active participation and/or an immersive experience for visitors while also acknowledging the impact of the structures and objects within that space. Financing their space was taken out of the equation, so their imaginations could be unrestricted by fiscal realities.

Each semester, I gave the same example of the first time I remember falling off my bike. I described how I'd have a large panoramic screen that showed the constant movement and crunching sound of a bike wheel traveling down a dirt road, and how I'd have a random gravel pit run down the center of the long, rectangular room for visitors to feel the uneven ground beneath their shoes. I'd have stereos set up in various areas of the room that all whisper, "Pedal faster" at various volumes. Underneath the panoramic screen, I'd have sculptures, photography, sketches, display boards, and paintings of various vegetation that is natural to South Dakota prairie ditches. The backdrop would be painted with black chalk paint. Each artifact would include a short caption with child-like names for these plants, such as "Glue Plants" (i.e., Milkweed/Asclepias), along with their common and official scientific names. Included in these installations would be the ability to add visitors' own creative or nostalgic names for each plant by writing on the chalk paint next to the display. In creating this activity and final unit project, I wanted to show how composition could be an experience that entangled a writer in a yarn ball of verbal, visual, technological, social, and critical literacies while simultaneously requiring students strengthen their object knowledge to make constant and ever-developing rhetorical and material choices.

3.4 Adding Object Knowledge to Schwartz

Earlier in this chapter, I discussed how my course differed from Schwartz in three key ways—museum relationship, inverted structure, and individualized focus. However, as I hope the previous examples conveyed, these differences are situated within an underlying purpose that goes beyond Schwartz's application of museum-based pedagogy: they position object knowledge as a way to approach human and nonhuman networks of power. In shifting the museum relationship away from a specific museum, such as the Texas State History Museum and instead toward an object first, setting second perspective, my students can see their own experiences as authentic spaces for critical reflection while also drawing upon museums as an experiential model for learning about material culture. By inverting the structure of how museums were introduced, students could focus on the multimodal composing processes and multiliteracy practices involved in creating their assignments and in designing museum exhibits, and in doing so, this helped students understand objects in terms of "more than:" more than symbols, more than tactile forms, more than cultural residue from past civilizations, more than their own experiences and associations. Lastly, by having students create individual projects that were simulated in scaffolded, collaborative activities throughout the semester, students were able to communicate with their peers as potential audiences, open up their projects to cross-cultural narratives by incorporating additional perspectives, and create what Wood and Latham call an "epistemological background" against which objects could be assessed. Chapter 4 does not assess objects themselves, but rather, the objects of my students' reflections against the backgrounds they constructed throughout the course and described in their final reflections.

In Chapter 2, I stated that this dissertation was one of pedagogical application and cited an object knowledge framework as supplementing that endeavor. Just as my course as a whole emphasized modal pairings and multiple literacies, my specific assignments also highlighted the

different categories and functions provided in this framework: the material, cultural, and personal paradigms and the object as a sign, document, and experience (Wood and Latham). For example, as part of the process of creating Unit 1, when students were asked to produce an experiential definition of their word in a nonlinguistic form, they had to address the physical characteristics of their definition. If their word was associated with something heavy, such as a rock or depression, their experiential component could also reflect that weight by using materials that were more cumbersome than paper or darker by design. To continue with the rock example, which is an example I used in class, students also had to pay attention to cultural associations, since many rocks bear significance across people groups and geographical locations. They had to consider the context around sculptural monuments (e.g., Mount Rushmore), architectural wonders (e.g., Stonehenge), and geographical landmarks (e.g., Khao Tapu, "James Bond Island" in Thailand) and determine what associations would be accounted for in their own creative work. Lastly, by creating the experiential component and pairing it with their personal definition in the essay, students had to grapple with their own identity-related narratives and determine how they layered in conjunction, or in contrast, with the existing connections they had discovered.

This process from beginning to end afforded class time discussion over the layered functions of objects, particularly when addressing their creative works. A rock to some might gain significance from being classified as igneous, sedimentary, or metamorphic. To others, it might mean winning a rock-paper-scissors battle against scissors or be a spiritual crystal for healing or a religious metaphor for faith in eternity. Regardless, their experiential works often served the function of a sign. As each student layered their research and interpretations onto the next, the object-as-sign function became noticeably plural in nature and illustrated how object-as-experience was an ever-present factor in the genetic makeup of their word. Finally,

discussions of object-as-document became apparent once the deadline arrived and each student's

work had to be submitted according to limitations and affordances of the Blackboard submission

drop box. Each unit followed a similar analytical and phenomenological journey but required

students to be constantly questioning what had come before. Much discussion centered around

students' sensory perceptions and continual research and reflection on potential connections,

with increasing interest directed toward more covert means of persuasion and influence: the

networks of power embodied in human and nonhuman forms.

In Chapter 4, I will showcase the student project reflections that hint at these

conversations and will chart the language used to reference human and nonhuman networks of

power. Power was not a topic I had originally planned to cover in my course, so its presence in

conversation and critical reflection was unexpected. However, as the next chapter will reveal, the

tracing and identification of power is often associated with critical-creative composing processes,

which were described in detail in student reflections. As a result, I will illustrate how both the

grammar and the contextualizing details of student reflections suggest that museum-based

pedagogy allows for greater student awareness of power networks, particularly by its emphasis

on the material mode of communication, and its object-enabled affordances.

4 A Comparative Study of Power & Pedagogy in ENGL 102

In the two-plus decades I've been an avid reader, I have yet to surrender my attention to the 378-page account of an increasingly delusional seafaring man who seeks to avenge a missing appendage by stalking a sperm whale, also known as *Moby Dick*. However, Herman Melville lends one great adage to this dissertation project that will be included here and woven throughout my analysis, which ironically comes from Chapter 11, the last chapter I ever fully read: "to enjoy bodily warmth, some small part of you must be cold, *for there is no quality in this world that is not what it is merely by contrast. Nothing exists in itself*" (emphasis added). This chapter is one such contrast. Museum-based pedagogy is emphasized here as engendering an awareness of human and nonhuman networks of power in contrast to a classroom based in multimodal composition alone. However, as Melville wrote, to say that this version of ENGL 102 did not retain many of the same qualities of my previous version would be incorrect. Many of the activities I described in Chapter 3 were also activities that I created and revised over the last five years of teaching. Likewise, although my assignments developed and changed over time, many of the learning objectives and required writing practices associated with each assignment remained very similar. As a result, I have tried to show how museum-based pedagogy is *not in and of itself* a solitary propagator of student awareness of power; it will always be highly intertwined with multimodal composition, whether the relationship is acknowledged or not. Consequently, the comparison to follow is a comparison of parts in an attempt to appreciate how different pedagogical emphases can produce different results.

To put this comparison into further context, this study focuses on the student reflections from three semesters of an ENGL 102 course based multimodal composition and three semesters of these courses redesigned to include museum-based pedagogy. Each of the three unit projects

were paired with a reflection paper, and students used questions found at the end of the

assignment guideline handouts to guide their reflective processes. Full assignment guidelines can

be found in Appendix A, Appendix H, & Appendix L of this dissertation. As described in

Chapter 3, all ENGL 102 courses—multimodal-only and museum-based—were activity-driven.

As a result, although the submitted student reflections largely focused on their individual

composing processes, students practiced each required component of their unit assignments with

a partner or in small groups before submitting their own assignments. Consequently, the

reflections are the product of individual student efforts but also of collaborative learning

experiences, and because of this, these reflections are considered in this dissertation to be

potential peepholes into the kind of learning and depth of rhetorical awareness that occurred in

these courses. Networks of power were identified by students in interstitial ways: the inability of

a free website program to allow for the desired number of sidebar options, a printer's lack of

colored ink, and Photoshop's ability to transform an image to a desired aesthetic are just a few of

the ways students identified agentive forces acting on their projects. Sometimes students saw

themselves as the main force of action; however, with increasing frequency in the museum-based

courses, agency (the action or qualities that produce an effect) shifted to include more and more

nonhuman actors. These results will be described in the "Analysis of Data" section at the end of

this chapter.

As stated above, this chapter only compares student reflections, but it is important to note

that many factors that aren't discussed in detail here also contributed to this analysis in

meaningful ways. For example, with each semester, I find myself more and more able to

negotiate the way I teach with the experiences I've had of teaching, which results in pedagogical

transformations that no amount of intellectual ruminating would've produced had I been inclined

to concoct the could-be scenarios in my head prior to each semester. As a result, I could not write this chapter without first illustrating how—although the comparison between my course iterations allows for this dissertation to exist—it bears the fruit of consecutive years of experience and a realization that Paul Lynch was more right than wrong: "We cannot know what precisely the student will do with what we have offered, but we can think with the student about the offer itself" (xix). The offer of museum-based pedagogy for multimodal composition courses is one rooted in experience and critical reflection. Much like P. Lynch's post pedagogy, my courses account for "inspired adhoccery," which P. Lynch borrowed from Charles Taylor, a philosopher and social theorist (xx).

As a result, I do not offer museum-based pedagogy, this dissertation, or even the teaching materials in the appendices as a finite pedagogical framework. If anything, I have written this to show how although intentional scaffolding and content integration has its many benefits, my interest in using the museum as a tool for learning is much more about its potential offerings and its multifaceted and invariable connections to a variety of modes, literacies, and processes. It is this variability that allows for inspired adhoccery to work its magic, because as P. Lynch notes, "It captures what [one] sees as the paradox of pedagogical work, which certainly must make ad hoc interventions but does so through commitments, ideals, and experiences imported into the present situation" (xx). Each semester, I imported the commitments and ideals I have associated with museum-based pedagogy, which I outlined in Chapters 1-3 of this dissertation. Each semester, I taught according to the class and spaces I was given. This was even more varied than expected due to changes caused by Covid-19, and these details will be described later in this chapter. And finally, each semester my experiences influenced how these ideals and adjustments to time and space were incorporated into my courses.

As a result, to reiterate Melville, *"for there is no quality in this world that is not what it is merely by contrast. Nothing exists in itself."* This chapter exists as a comparison, but it does so knowing that I am choosing to highlight a very specific, yet unexpected narrative. In trying to create greater access to and understanding of the linguistic, visual, auditory, gestural, spatial, and material modes of multimodal composition, I emphasized their layered relationships to the five previously identified museum literacies: verbal, visual, technological, social, and critical, as illustrated in Chapter 3. However, in doing so, my students identified another layer in which these modes and literacies could shed light on the human and nonhuman networks of power that are threaded throughout all instances of communication and existence. Whether we notice them at all or have the resources to analyze them is another story entirely, but for now, this chapter will highlight how and what my students came to identify and associate with power. Ultimately, this research asks the questions: How are literacy and writing transformed in the critical reflection processes afforded by museum-based pedagogy within a multimodal composition course? Do these transformations help students begin to think critically about agency, and more specifically, human and nonhuman networks of power? If so, in what ways?

In the paragraphs to follow, I will explain the study's design, the participants and methods used for data collection, and provide a detailed analysis of my students' critical reflections specifically in terms of word choice and contextual analysis. In Chapter 2, I described how this analysis will subscribe to Norman Fairclough's definition of discourse analysis, in which I will perform an "analysis of dialectical relations between discourse and other objects, elements, or moments; as well as an analysis of 'internal relations' of discourse" (4). Context plays a key role in this chapter, and by coding for passive and active word associations used to describe student writing processes in museum-based multimodal projects, I attempt to

quantitatively hint at an increased student awareness of power. Largely significant is this student usage of verbs, because when describing the relationship between materials used and projects produced, linguistic patterns form across the reflections on these topics. Because I am not analyzing the student projects themselves, the charts to follow emphasize how students identify and talk about power and associated action. If instructors can facilitate critical reflection on the layered human and nonhuman power structures in our classrooms, our courses can become one step closer to empowering our students to identify, make decisions about, and possibly even disrupt the other networks of power they find themselves within.

4.1 Study Design

This mixed-methods study is rooted in an entirely organic beginning; I had no intention of studying power within my ENGL 102 courses, nor did I ever imagine it would become the focus of my dissertation. Rather, my intentions were to increase active learning and engagement within my multimodal composition courses, and my background in fine arts and design led me to apply for a graduate certificate in museum studies. However, after completing the required courses for my certificate, I accepted a summer position as a course designer for First- and Second-Year English, during which my museum-based version of ENGL 102 was produced.

As stated in Chapter 3, ENGL 102 courses, which typically teach first-year students, have four main objectives: (1) to demonstrate rhetorical flexibility through diverse methods of composing, revision, and analysis; (2) to engage in inquiry-based learning and seek out multiple perspectives; (3) to compose across a wide variety of contexts individually and collaboratively, and (4) to use multiple research methods. Each of these goals were carried out in both ENGL 102 courses; however, my museum-based course design emphasized critical reflection so that

students could not only actively engage with diverse materials in my course but could also intentionally grapple with why and how they were doing it. These activities were centered around a critical-creative writing process, which often used museums as examples for diverse communication practices, as was outlined in Chapter 3. The three unit projects are similarly designed. As a result, as my museum-based composition courses were carried out, I started to notice a change in the way students talked about materials within their writing processes. I began to wonder: How do students' reflections on their processes differ in a multimodal composition course versus a museum-based multimodal composition course? Is there a recurring theme within these reflections that could provide helpful insight for future iterations of this course? Or for multimodal composition in general? These changes are documented in the charts incorporated in this chapter, which were created using Dedoose, a software program for mixed-methods data management and analysis.

4.2 Participants and Data Collection

In general, at the University of Kansas, ENGL 102 courses have larger class sizes in the fall terms than in the spring ones. These differences are indicated in the Table 1 - 3 below. Covid-19 also resulted in smaller class sizes; however, the museum-based courses still had six total more reflections submitted than the multimodal-only ones of the previous semesters. The number of reflections is not identical to the number of students, since students did not always submit all project components, which sometimes resulted in missing reflection papers. For example, in the multimodal-only courses, a total of 92 students submitted at least one reflection over the course of their respective semesters. In the museum-based courses, 90 students submitted at least one reflection. Of the 182 total students in this study, 95% of all reflections

were submitted. Although not a huge margin of difference, in the multimodal-only courses, 93%

of reflections (257 total) were turned in while in the museum-based iterations, 97% of reflections

(263 total) were submitted.

Table 1: Number of Student Reflections Collected

Multimodal Only	Spring 2018	Fall 2018	Spring 2019	Total
	80	92	85	257
Museum-Based	Fall 2019	Spring 2020*	Fall 2020*	Total
	100	74	89	263

*Courses affected by Covid-19; administered in a hybrid/online course design

Table 2: Number of Student Reflections from Pre-Redesigned Courses

Multimodal Only	**Spring 2018**	**Fall 2018**	**Spring 2019**	**Total**
Unit 1	25	30	30	86
Unit 2	27	28	27	82
Unit 3	28	34	28	90
Total	**80**	**92**	**85**	**257**

Table 3: Number of Student Reflections from Redesigned Courses

Museum-Based	**Fall 2019**	**Spring 2020***	**Fall 2020***	**Total**
Unit 1	34	25	31	90
Unit 2	33	25	31	89
Unit 3	33	24	27	84
Total	**100**	**74**	**90**	**263**

*Courses affected by Covid-19; administered in a hybrid/online course design

Total Reflections: 520

Every semester students were asked to sign a consent form indicating that their

anonymized work could be used in future teacher research, such as this dissertation. This use of

anonymized student reflections was approved by IRB, and no data was stored regarding grades

or feedback. While some student reflections are quoted in this dissertation, none contain any

identifiable information about the student. Additionally, although some students elected to not have their projects used as examples in future courses, no student opted out of having their reflections used for this research. As a result, this project analyzes 520 out of 520 submitted reflection papers. These papers are currently stored on my private Dedoose account, which is safeguarded by a personal password for the software program and my personal computer login information, which has a dual-security sign-on. This is the only program where the raw, anonymized data is stored.

Lastly, for this study, neither student demographics nor writing backgrounds/literacy histories were collected. Although both would certainly provide an additional layer of data and insight in regard to student reflections, they are currently outside of the scope of this project. As a result, I acknowledge that the findings in the following section are limited in their representation. Critical discourse theory situates language as a social practice, and although these reflections are direct translations of student thought and critical analysis of their projects and connected processes, they have been largely decontextualized from the original writer and writing space. My compromise for the omission of this data on my end is to say that these reflections asked students to record their writing context and to reflect on the forces exerting influence on their projects. Consequently, although my interpretation of data in the next section largely focuses on language patterns and the discursive choices students made in their reflections, my students' interpretation of data was much more context specific. In many ways, this chapter serves as my analysis of my students' analytical processes in an effort to better understand student interpretation of human and nonhuman networks of power and agentive action.

4.3 Analysis of Data

Although in danger of being my own wayward whale hunt, this study focuses on word

choice within student reflections in order to analyze student identification of power, particularly

by identifying human and nonhuman associations with active and passive verbs. Then, I layer

onto this the student use of object knowledge by highlighting student identification of each

material component as a document, sign, experience, or combination of each. Over the course of

several months, I coded 520 student reflections, averaging 5-pages long, using 10 codes and 24

descriptors. The ten codes can be seen in Table 4 and were used to identify student verb usage

and categorization of materials within their written reflections.

Table 4: Codes Used in Dedoose

Human Agency	Nonhuman Agency	Material Type	Object As
Active Verb	Active Verb	Digital	Document
Passive Verb	Passive Verb	Physical (tactile)	Experience
		Hybrid	Sign

In this data set, these codes were applied 11,000+ times, with each indicating a student

mention of material relationships. These mentions were coded for both passive and active verb

association, identification of material type, and object description. For example, "I used

PowerPoint" was coded as human-active verb, whereas when another student said, "Instagram

allowed me to upload multiple pictures for each environmental issue," a nonhuman-active verb

was coded. Typically, various combinations of these codes occurred in a paper multiple times,

and it is important to note that the numbers found in Dedoose charts are often higher than the

number of papers submitted. As a result, these codes helped identify student attribution of

agency (the action or qualities that produce an effect) by illustrating the who or what was

performing the action. The units of analysis for this project, then, were primarily coded as small

linguistic units: verbs to indicate action and nouns to identify material type. Longer phrases and clauses were coded to highlight larger rhetorical units that indicated student motivations for classifying objects/materials as a document, experience, sign, or a combination of these three functions associated with object knowledge, which was discussed in Chapters 2 and 3. The descriptions found in Table 5, while approximate, help illustrate the guiding definitions I used for the identification of codes in this research project. Additionally, Table 6 provides example quotations from student reflections that contain these functions in specific, student-identified terms.

Table 5: Characteristics of Object Knowledge

Function*	Description
Document	Categorization of materials/objects as manipulated and/or curated entities conformed to a system; often acknowledging context as a contributing factor, whether digitally or physically constructed.
Experience	Connection of materials/objects to personal and specialized experience; often outlining specific moments of cause/effect and introspection/reflection.
Sign	Identification of materials/objects as significant and symbolic; often regarding layered interpretations and connected narratives.

*Although this chart highlights specific qualities to help with coding, no function is ever entirely separate from another.

Table 6: Examples of Object Knowledge Code Applications

Type of Code*	Quotation
Document	"Since [my project] is in a PowerPoint format, the information needs to be summarized concisely to fit the slides, which means less information at first glance, and I would need to be present for other people to understand what the point was."
Experience	"Soundcloud is a platform that I use whenever I want to listen to Indie (not mainstream) artists or podcasts, so I thought it was perfect for this project. It also uploads very quickly, which for me is the best part because I hate having to wait for processing times."
Sign	"In choosing an original photo from the film and manipulating the color of Nina's dress, it further emphasizes how colors play a huge role in a character's persona. Each color presented on her dress delivers a different mood and meaning to her image. To restate [my project], the white dress expresses a fragile and pure dancer; the pink dress shows a

	comforting and calm dancer; the black portrays a powerful and seductive dancer; and the red showcases a passionate and desirable dancer."

*Most code applications fall into the combination category due to the highly intertwined nature of object knowledge.

Descriptors were used to categorize student papers according to class type and submission year. These descriptors were not visible while I performed the in-text coding process, so these categorizations did not affect my findings. As a result, for the purpose of comparison, all papers were marked with the descriptors of *museum-based* or *multimodal-only*. Although both course versions were examples of multimodal composition classes, the labels helped hint at the added impact of museum-based pedagogy. Then, each was categorized according to the paper's submission year between Fall 2018 to Fall 2020. These layered descriptors allowed me to look at trends between the two course iterations, but also helped track changes on a semester-by-semester basis. This was particularly helpful for understanding the potential impact of Covid-19, an unexpected but unignorable factor that affected the data within this project. Additionally, this helped account for differences in frequency caused by class numbers, which will be further discussed in the next section.

Two main limitations exist with this approach to data coding: replicability and rationale. First, as Stuart Blythe writes in his chapter, "Coding Digital Texts and Multimedia," data coding is only as strong as the number of people who code it the same (219). Consequently, since this project comes in the form of a solo dissertation, the results found can only be anecdotal and used as a starting point for more research and discussion. Second, as Blythe also notes, "data coding can explain *what* is presented in texts, and *how often*, but it does not help us understand *why* the texts look like they do (222-223, emphasis original). The charts to follow measure how often students associated active verbs with human and nonhuman agents and which functions connected to object knowledge were most prominent. As a result, from the data collected and

coded in this study, I can compare the difference in frequency of such associations across my two course versions. Additionally, although the data itself cannot fully corroborate my hypotheses, I can compare the difference in the frequency of these associations and reflect on why I believe certain differences exist. After finishing the coding process, I revisited the student reflections that were highlighted by the data as being part of an overarching pattern (student attribution of nonhuman agency), and in doing so, I created a corpus of quoted excerpts that could be further analyzed in smaller rhetorical units. Several of these quotation clusters are included in the charts to follow. Lastly, Dedoose allows for full-collection searches of terminology. When looking into specific thematic patterns, this function enabled me to identify the number of reflections a certain word occurred within.

Because this research topic was not an intended result of my pedagogy, this section begins with pointing out some unintentional patterns and themes. It seems fitting, since I don't require specific topics for the projects in the courses I teach. I've found that giving students the ability to choose their research subject increases student autonomy and engagement. However, like this research, this approach often garners incredibly varied subject matter and language usage. For example, for Unit 2 alone, reflections in this dissertation covered topics ranging from a discourse analysis project on Sharpay Evans, a fictional Disney character from the *High School Musical* movie series, to a project on prison reform based on Heisenburg's theory of quantum physics. As a result, the language analyzed in these reflections often mirrored the tone of the subject matter students were discussing, as can be seen below in Student Examples A & B.

- **Student Example A:** "If I had created this to be handed in at school, I would have created an actual flyer and printed it out on to pink, sparkly paper to fit Sharpay's aesthetic in the three films."

- **Student Example B:** "I had to be careful when pushing the tacks through both sides of the cardboard that I didn't stab myself, which I could only describe as a fitting mindset

for a person in a position of control over something involving crime and punishment. This is because of the constantly shifting face of evil, almost the Heisenbergian unpredictability of the sinful. Whenever those in power want to crush the wicked criminals, they never are able to put their boot in the right place, and almost always create more chaos than there was before. Hence, I place a defensive line of tacks to prevent harm and find myself getting pricked in the process."

Although incredibly different in their structure, verbiage, and content, these example quotations help represent the three main themes I discovered during this project:

- **Theme 1:** Accessibility was the most prominent connection students made to nonhuman networks of power. Closely connected to accessibility was time and money, both readily identified gatekeeping factors for student projects.

- **Theme 2:** Human and nonhuman activity were evenly allocated within digital and physical projects. However, multimodal-only projects often defaulted to a digital classification, while museum-based were evenly split between digital and physical.

- **Theme 3:** Students start with personal experience and move outward to further develop their object knowledge.

These themes were apparent in each iteration of the course, regardless of the inclusion or exclusion of museum-based pedagogy. However, stark differences arose at the unit level of each version. As illustrated in Table 7 on the next page, the multimodal-only course reflections included much less discussion on human and nonhuman networks of power, and object knowledge was significantly less developed in the first two units. These reflections often operated for the primary purpose of documentation. Students used these reflections to list materials, identify objectives, outline tasks, and even state their overall impressions of their projects, but a robust critical analysis of process didn't occur until Unit 3, when all six modes were required. As stated above, the data cannot explain "Why" only "What" and "How often", but a few possible factors that influenced these outcomes are worth noting.

- **Factor One:** My multimodal-only courses for ENGL 102 came first and were then followed by my museum-based courses. My experiences over time, as noted by P. Lynch in the introduction of this chapter, certainly had some effect on my students, and my

guidance for these reflections, despite all being based on Jody Shipka's Statement of Goals and Choices, evolved with each course.

- **Factor Two:** In the multimodal-only version, the initial projects had fewer components (a genre-focused writing project and a reflection) and were more traditional in design (students submitted projects in the form of a Word Document or PDF). As result, much of these first unit reflections focused on the writing process in very literal terms, often focusing on issues with transitions, grammatical structures, and research methods, and did not identify as many nonhuman elements as the ones in museum-based courses.

Although the museum-based reflections also had sections where students reflected on more traditional elements of writing such as sentence flow and assessing the credibility of their sources, Figure 7 illustrates the number of times that students specifically referenced the function of human and nonhuman actors within their composing processes. As can be seen below, whereas the final units are very comparable across course designs, the first units differ significantly in student identification of agency and function. The colors illustrate the code frequency, with the gradual warming of colors indicating increased code frequencies.

Figure 7: The number of codes applied to student papers per course version

As highlighted in Figure 7, student identification of agency and function drastically increased when museum-based multimodal projects were incorporated into the second iteration of ENGL 102. Most significantly, active verb associations increased by 4 to 16 times as much as

the previous version. As stated above, part of this can be attributed to differences in teaching experience and project focus, but the comparison between the Unit 3 projects suggests that these are not the only reasons. In fact, when comparing the final project reflections, one can see a dynamic shift in student identification of nonhuman actors. In the multimodal-only course, 170 instances were coded, while in the museum-based one, 317 instances were identified. This equals an 86% increase in nonhuman activity recorded within student reflections. Additionally, since student association of human actors with active verbs remained very similar (within 4), this seems to suggest that by participating in museum-based projects, students added nonhuman connections while still remaining alert to human-centric ones. In other words, the acknowledgement of one did not subsume the another.

As a result, almost all 520 reflections discussed how students "used" a particular material to complete their required tasks, such as when a student wrote: *"I used my phone to photograph these images as I ran into them during my daily activities."* However, as is also noted in this quotation, these images captured moments of time and physical space that could be "run into." The picture and the picture-taking process were a part of a very physical and tangible experience. Consequently, student awareness of agentive forces was often in transition.

Both iterations of the Unit 3 project required students to strategize about all six modes (the museum-based course required a student to design an exhibit; the multimodal-only course had no specific requirements for design structure). In doing so, students often reflected on how human and nonhuman elements performed interdependently. For example, in one of the Unit 3 museum projects, a student wrote:

Within each section inside, water and air pollution, visitors first have to physically travel

through the pollution being emphasized to get to the exhibit on the other side – from the

bridge across the polluted water to the water bottle microbe microscope, from the pollution pod to the skyline views. This organization emphasizes the point of my research: to make people active rather than passive. This organization forces people to actively travel through the pollution to get to further information on the other side…

The audience had to actively move to see all exhibit parts, to read new information, to engage in the space. The spatial and material setup dictated how this movement could or would occur, and as a result, became a part of the narrative. However, in addition, the student designer also constructed the organizational structure with the intention of it producing specific effects and limitations. Consequently, and in line with this example, in the museum-based courses students increasingly discussed how these materials dictated, redirected, helped, or hindered their project in some way and acknowledged whether or not they had to adapt in-process or if they had planned for these instances to occur. In essence, students either discovered nonhuman agency, preemptively made decisions to avoid adverse nonhuman interventions, or depended on it to aid with achieving their intended results.

4.3.1   THEME 1: Accessibility as a Material Function

> Accessibility was the most prominent connection students made to nonhuman networks of power. Closely connected to accessibility was time and money, both readily identified gatekeeping factors for student projects. According to this theme, students identified gatekeeping and access-related issues and affordances as having a material function.

To ground these issues of access within museum-based multimodal composition, it's helpful to look at some historical connections to it. In a 1997 issue of *College English*, Jeff Smith wrote, "Gatekeeping is all caught up in power imbalances, silencings, the imposition of one value system (the "academic") on another and presumably more natural one—an imposition seen

as part of a misguided and perhaps even fetishistic concern for purity (and consequent anxiety over "pollution")" (299). Conversations of gatekeeping have continued with an ongoing fervor, and often have topic-specific applications, such as gatekeeping practices in mass media (Shoemaker and Vos), educational institutions & practices (Cobain; Scott, et. al.), language usage and translation (Valdeón; McBee Orzulak), and so on. Although context and resources play a role within these conversations, much of the discussion is focused on standardized language, institutional authority, and human-to-human relationships. The museum is not without connection to these debates, as Bernadette Lynch asks in her 2001 article entitled: "If the Museum is the Gateway, who is the Gatekeeper?"

Like Chapter 2 of this dissertation, B. Lynch refers to Foucault's connection to museums and offers his perspective as a key to negotiating a "new gate" (4):

It was Foucault who helped museums and other cultural institutions understand that ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely, their configurations of power, also being studied. With the help of communities, we need to examine the academic authority of the museum (4).

B. Lynch analyzed an exhibit project at the Manchester Museum, which recorded the lives of displaced Somalian women through their interaction with Somalian photographs that had been dropped off, with little explanation or context, at the museum. The women's lives offered the cultural knowledge needed to understand the photos and showcased unique human connections that were associated with the everyday objects and settings depicted. To see a camel and sing a tune, to scowl at a goat because of a memory of milking time—these are the excluded things that Manchester's "Tell Our Lives" exhibit was able to include. B. Lynch asks if this is a new gate without a designated keeper, one where expertise doesn't come solely from an educated

majority inside, but rather welcomes layered stories born of human experience of all kinds and associations.

Not surprisingly, then, B. Lynch is in a constant state of questioning in her article. She queries:

- What is it that prevents people of all cultures and socioeconomic backgrounds from fully accessing the power of the object? (1)

- [W]hy should museums include the 'excluded'? (1)

- Despite best intentions, how legitimate are claims currently made in support of 'social inclusion' and 'access'? (2)

- How useful are these terms, or do the terms, and the newest initiatives used to address them, erect more subtle barriers than the ones they purport to eliminate? (2)

Ultimately, she asks if policies on access and inclusion are just another way to draw a line. Her answer is a request for "genuine creative partnerships between people in and out of the museum" to work together for "our mutual benefit" (10), and much emphasis is placed on human experience.

To reiterate a point made in Chapter 2: Whereas material studies on physical objects show how they are more than just signs to be interpreted, the human experience of physical objects can create the cerebral and personal exposition of meaning that connects to object knowledge. In her article, B. Lynch refers to objects as the "'still lives' collected in museums" that are breathed life through the lived experience of related communities (6). I suggest that the objects themselves also impose lived experiences, because again, to repeat a main point from Chapter 2: *Materials can act and exist without human interpretation, just as power relations do with or without human identification.* Just because a gate doesn't have a human keeper doesn't mean that it can't still act as a barrier or arbitrator of access.

In keeping with this assertion, issues of access due to both human and nonhuman forces were apparent in student reflections. In my ENGL 102 courses, students grappled with human-imposed gatekeeping factors, which can be seen in the quotations from Student C, who saw the authority of a speaker being tied to occupational, spatial, and gendered position, and Student D, who connected language usage to inconsistencies in translation and communicative effectiveness.

- **Student C:** "The speech is given with a simple power point, a piece of paper, and just his voice standing in front of a classroom of young, adolescent women. He used the platform and the authority he had in the situation to command the audience into listening."

- **Student D:** "English is my second foreign language, not a mother tongue. My word choice can't adequately express what I am intended to say due to the idiom."

However, students also paired these factors with nonhuman gatekeepers; the "stuff" that granted students access to the projects they wanted to create and that blocked or rerouted them into new directions. Additionally, as students struggled with their own access issues to materials, to reliable Wi-Fi, to distraction-free environments, they also had to negotiate access issues for their intended audiences. Example excerpts from student reflections on this can be seen below in Table 7.

Table 7: Examples of Access Barred by Nonhuman Actors

Course Iteration	Prohibited Task	Quotation
Museum-Based	Software-Usage	"I didn't have access to the appropriate software such as CorelDraw, therefore making it a bit difficult making the poster authentic."
Museum-Based	Gathering supplies	"This project could probably be improved by actually creating physical models and pieces for the display instead of just having the images and videos provided in a slideshow. Again given the current circumstances with the COVID 19 limiting access to non-essential supplies such as construction paper, Styrofoam spheres, and paints."
Museum-Based	Using specific digital elements	"For this part of the project, the materials that I needed were artsteps and google images...This material only negatively affected what I could not do

		because I wanted to include a big sculpture of a damaged lung at the end but had to settle for an image because I could not add it to my floorplan."
Multimodal-Only	Cooking and transporting food to class	"I was thinking about cook some Korean food and bring it to class, but I could not find a way to cook it since I live in a dorm which means I do not have access to kitchen. I think it could be a unique and fun way for people to try something new, so I wish if there is next time I could cook something and bring it to class."
Multimodal-Only	Using paints or online services	"The painting at the time remained in the doable realm, but as time passed I began to realize that I would have to pay for the materials to create the image and that there were not very many websites that would allow me to create a book without paying for some sort of fee to access it."

As hinted at in the chart above, project reflections often cited context-related issues such as unreliable Wi-Fi or the physical distance between where a project was created and the place the intended audience would need to be to receive it. Additionally, technology was often connected to skill-based concerns such as learning new programs or techniques in the time allotted for a specific project. Many times, students chose project designs that placed the lesser learning burden on them (see Student E), or they had to scaffold their time to ensure they could complete the project as intended (see Student F).

- **Student E:** "I chose to portray my gallery through PowerPoint because I found that ArtSteps was very hard to navigate. In doing so, while it was easier for me to use and manipulate, I lost the 3-D component of a gallery. I could not portray a physical embodiment of the structure of the different rooms in their entirety. To make up for this, I included descriptions as to what each room looks like, and where each display, label, iPad, etc. would be placed within the room.

- **Student F:** "I figured out which parts of the video creation process would take me the longest to do, and got those done first so that the project would be easier to manage."

These moments of problem-solving and wayfinding also provided opportunities for students to discuss how certain tasks could be accomplished by acknowledging and relying upon nonhuman agents, aka considering the affordances and potential impact digital and physical materials could have. For example, students often wrote about how they needed certain resources

to accomplish their goals. Some students were more thorough than others, but all acknowledged that in order for ideas to come to fruition, something other than themselves aided their process. Interestingly, very few human agents beyond themselves were listed; rather, nonhuman factors, the "stuff" of websites, PowerPoints, sculptures, sketches, dioramas, craft supplies, and board games captured the majority of student reflection. Assignments require that something be turned in. As a result, the material makeup of those assignments became a matter of great importance to students. An instructor can view a project with the intention to grade it; however, by exposing the smallest working parts, students could show that although perfection wasn't necessarily achieved, they knew why, how, and what could be improved. By analyzing their past process in their present reflections, they could hint at their future abilities to apply object knowledge to their communication practices.

Similarly, by acknowledging the lives of nonhuman actors within their projects, they could gain insight for future tasks and situations. For example, on a basic level, most students acknowledge the benefits of computers for college. However, on a more specific level, certain digital applications increase access to wider audiences, enhance participation, and connect people and resources across indefinite time and space (Table 8 on next page). To access a computer opens a door, but it does not mean all students know what to do with the digital environment computers provide. Student reflections help record how students explore these spaces and how they rationalize their actions and the actions of nonhuman forces within these digital ecosystems. Likewise, within physical spaces, students had to negotiate the impact of storing tangible projects, of purchasing and transporting physical materials, and submitting non-digital works to be graded. For some, storing tangible objects has been celebratory. Many students have informed me that their projects now decorate their dorm rooms, serve as

conversation pieces, or make public statements on campus or their hometowns. The difference

between advantage and disadvantage often hovered on a fine line for students, and examples of

student-recorded advantages can be seen in Table 8 below.

Table 8: Examples of Access Granted by Nonhuman Actors

Course Iteration	Enabled Task	Quotation
Museum-Based	Online research	"Having the privilege of owning a laptop gave me access to be able to research topics for my paper, look up videos for my exhibit, as well as find photographs that represent my exhibit."
Museum-Based	Audience participation	"This feature allows the group protesting against safari hunting to reach a larger audience by creating an easily accessible way to sign a petition."
Museum-Based	Connecting to wider audiences	"Making it a public "exhibit" on the website allows anyone on the site to access your designed space, which is a feature I made sure to approve. With my primary hope of this project being communicative of the perils American Indians are confronted with every day, I wanted it to be accessible to nearly everyone, and this platform seemed to be the best starting off point for promoting this message in this format."
Multimodal-Only	Contact information and additional resources	"On the website there is a contact link to contact myself with any questions needing answered about a religion or about the shirts. I linked the shirt website to my Instagram bio, so it would be easy for everyone to access if they wanted a shirt. As well, I put my Instagram account handle on the website for anyone who wants to follow me to learn about the religions I talked about."

As a result, students often found themselves as both the gatekeepers for their project's

intended audiences and the gated due to the material scenarios associated with their projects

construction. They made choices that fostered certain behaviors while hindering others. For

example, a video presentation might consider timing, transitions, colors, design, length, content,

and tone in order to encourage attention, and the video might be linked on a coinciding social

media site to help increase circulation. Another project might focus on putting posters across

campus that have connections to pop culture and free merchandise, because one student

reflected, "as a college student I saw how people love free stuff." However, these choices are

only partially their own. Just as students are seeking to connect to an audience, they are being

influenced by the nonhuman actors around them. To continue with the previous examples, many videos contain elements that come with their own meanings and impressions. Colors can provide emotion or symbolic connection. Shapes and images can bridge information gaps and provide illustration to complicated concepts. Length and aural characteristics can have a significant impact on focus and attention, and even the digital space a video is located within can provide potent connotations. For example, Twitter is called the "Angry Bird" of social media because of its notorious arguments and ruthless retweets while Facebook is sometimes referred to as "Fakebook," due to the way it allows for people to curate their online personas. Physical space operates much the same; college campus is not neutral, and a poster placed in a bathroom mirror has a different impact than one on an administrative office or on a dormitory entrance. Additionally, free comes with costs. Although no money is exchanged, a physical item must be transferred from one person to another. It requires physical connection of some sort, which can also cost time, attention, and sometimes even a sense of obligation.

As a result, the gates are not always solely controlled by human operators, and because of this, time and money were interesting terms that frequently occurred in student reflections. More often than not, students connected time and money with material project components, and in doing so, lamented that control over these components was harder to achieve. For example, approximately 263 reflections recorded the impact of time; particularly the amount of time that certain platforms, software, and physical materials took to use and produce something successfully. See

Table 9 for examples.

Table 9: Examples of Material-Time Relationship

Course Iteration	Type of Time	Quotation
Museum-Based	Time constraints/ use of time	"I wanted to create a VR simulation but because of a time constraint. I didn't see that possible, so the project could have been better. I also thought about painting my own paintings for the exhibit to make it very original, but time was an issue again."
Museum-Based	Unpredictable time/timing	"I also struggled with finding time to shoot and work with the weather. I knew I wanted one of my scenes when it was gloomy outside, and the other scene when it was sunny. On the day I went out to shoot my sunny scene, a bunch of clouds rolled in."
Museum-Based	Lost time	"I lost about two hours of recordings and considered going back to redo it but I was cut for time with other class assignments and was not able to take a second video. I took four separate videos, and never checked the first video to see what it had recorded. This was my mistake and something very simple to overlook. Something I have learned is to do test runs of anything new you are trying, especially when you are recording for hours. From now on, I am going to start recording all the makeup looks I do. It will be great documentation of the work I've done and allow me to go back and see the process."
Museum-Based	Organized time	"The addition of the supplemental component frees up a lot of time in the video which would have otherwise been spent explaining and informing than arguing a point. The supplement is a way for me to fit more information into the allotted time without compromising too much of the argument."
Museum-Based	Time preserved	"The materials used would be acid free paper, as to preserve the graphic for a long period of time and behind glass to combat the elements."
Multimodal-Only	Least amount of time	"I started by making the merchandise part of the project because that took the least amount of time."
Multimodal-Only	Allotment of time	"Since I did a voice recording of Cole and I's interview, I underestimated the amount of time it would take to sort through all the audio and record the quotations that were vital to the interview word for word."

In line with the above examples, for students, time was associated with construction, duration, and commodity. However, it is important to note that the obvious pitfall for this type of data collection is that language usage has boundaries, one being that the frequency of terms and language-based themes derived from them can only suggest that certain patterns exist. As a result, the data suggests that students were more likely to notice and analyze their use of time, especially in their Unit 3 projects when all modes were required. Time was not just an abstract

concept; it had concrete implications for their projects, and as a result, was often identified as a nonhuman actor in their composing process.

Often intertwined within these conversations of time and efficiency were discussions of financial practicality. Prior to every unit project, I make sure to explain that there is no monetary expectation for these projects. All can be completed successfully without spending any money, and students are encouraged to incorporate their strategies in regard to associated costs when discussing their creation process. As a result, many did, and several examples are provided in Table 10 below.

Table 10: Examples of Material-Time Relationship

Course Iteration	Type of Money	Quotation
Museum-Based	Money for higher quality materials	"I would have purchased stronger tape to use, along with something stronger than pipe cleaners. Another handy addition would have been to make the headband part adjustable for different head sizes, however I did not consider this, nor have the materials to pull this off."
Museum-Based	Free for producer	"...the podcast allows me to spread my information in a cheap, easy, and fast way. The total cost of this production could have been zero dollars. It is free and easy to record a podcast through the voice memos app on the iPhone…"
Museum-Based	Alternatives to money	"...my sticker, I would have loved to print it out, so it would actually stick onto something, but the sites did cost money to do that, so I had to compromise and create the sticker and screenshot the design I created."
Museum-Based	Free for future audiences	"The museum would be free of cost because the topic is something that we shouldn't have to pay to gain knowledge about"
Multimodal-Only	Previously purchased/ common materials	"The materials that I used to create my visual aid was just glue and some pieces of paper. I specifically chose this visual aid because I thought of it as something that you could take home and have something there to be reminded of this issue and a guide of what to do."
Multimodal-Only	Free as enticement	"Everyone loves free stickers but with their permanence comes information."

Access, then, has substantial connections to the spatial and material components of multimodal projects. In addition to the human-imposed gatekeeping practices that have been

written about even before Smith's 1997 article in *College English*, nonhuman agents construct gates of their own. As a result, a revision of Smith's access-related concerns in 1997 that quoted earlier in this chapter might say "Gatekeeping is all caught up in power imbalances, silencings, the imposition of one value system (human and nonhuman) on another—a person might act to bring forth an intended result, but only if the surrounding material forces agree."

4.3.2   THEME 2: Museums as a Material Influence

Human and nonhuman activity were evenly allocated within digital and physical projects. However, multimodal-only projects often defaulted to a digital classification, while museum-based were evenly split between digital and physical. According to this theme, students used museum-based projects as a way to communicate with an increased diversity of materials, despite projects having been digitally submitted.

When discussing the power of space in Chapter 1, I mentioned how Kathleen Blake Yancey called for a heightened study of "the intertextual, overlapping curricular spaces" in which students, scholars, and pedagogues live and work (320). Continuing, she spoke of how a new composition needed to be addressed:

> This new composition includes rhetoric and is about literacy. New composition includes the literacy of print; it adds on to it and brings the notion of practice and activity and circulation and media and screen and networking to our conceptions of process. It will require a new expertise of us as it does our students. And ultimately, new composition may require a new site for learning for all of us (320).

Yancey stated these words as part of her Chair's Address at the CCCCs annual conference in 2004. In this address, she spoke of a digital and public extra-curriculum in which students were learning genres and advocacy in spaces largely outside of the school system. She encouraged educators to follow suit and to creatively engage in the new literacy practices with which their students were already becoming familiar. This address came one month after

Facebook was released. Blogs and websites were increasingly commonplace at this time, but social media was in infancy. To put the moment of this address into perspective, YouTube came out a year later in 2005, Twitter in 2006, Instagram in 2010, Snapchat in 2011, and TikTok in 2016. Yancey was foreshadowing a very digital and public world that our academic field needed to embrace; one that has since infiltrated much of our personal and academic lives.

Not surprisingly, students sometimes seem to default to digital creations, because they are part of a communicative space that is comfortable and familiar. However, as Jody Shipka writes, "'multimodality'...is not to be confused with or limited in advance to a consideration of Web-based or new media texts" (W347). Rather, multimodality is a negotiation and strategic combination of modes, which may or may not be digital. It is here that museums provide a key component for critical awareness and learning.

With their multifunctional purpose as repositories for physical objects and as communicators of surrounding narratives, museums help illustrate the ways physical and digital materials can rely upon one another to tell a story. Students are exposed to acts of nonhuman agents on a daily basis; however, ordinary objects are much less likely to foster critique and attention than the ones behind glass cases or displayed on an institutional wall. Their placement alone signifies reverence—even if it is a dirty shoe or a singular blue bead. The audience knows its presence bears meaning whereas discarded shoes on the street or random craft items in a store do not often strike the same attention.

As a result, my students and I can have conversations about what makes a museum item significant. Many times, students discover that the difference is not as clean-cut as they'd like to believe. As noted in Chapter 1, *the curated collections within museums cannot be chalked off as merely cartographic ensembles of physical and historical matter. They have to be seen as only a*

few examples of the many forces acting in a network of power relations. Two key activities help

illustrate this for my students. In the first, students are required to create an advertisement that

makes an ordinary, typically insignificant object seem extraordinary, a modern marketing spin of

the famous folktale "The Emperor's New Clothes." The second requires students to redesign an

existing exhibit to say the opposite; words can be changed, but objects cannot. Throughout these

two practice activities, students tinker with the innate qualities and agentive forces of physical

materials while also assessing their abilities to construct a narrative in material and linguistic

terms. The data in this dissertation cannot determine whether or not the incorporation of

museums is the factor that enabled a balanced appreciation of physical and digital materials

among my students. However, museums bring about helpful questions, much like B. Lynch, that

encourage students to wonder about how objects and culture and stories and identity and reality

are shaped, and maybe more importantly, about who or what is doing the shaping. As illustrated
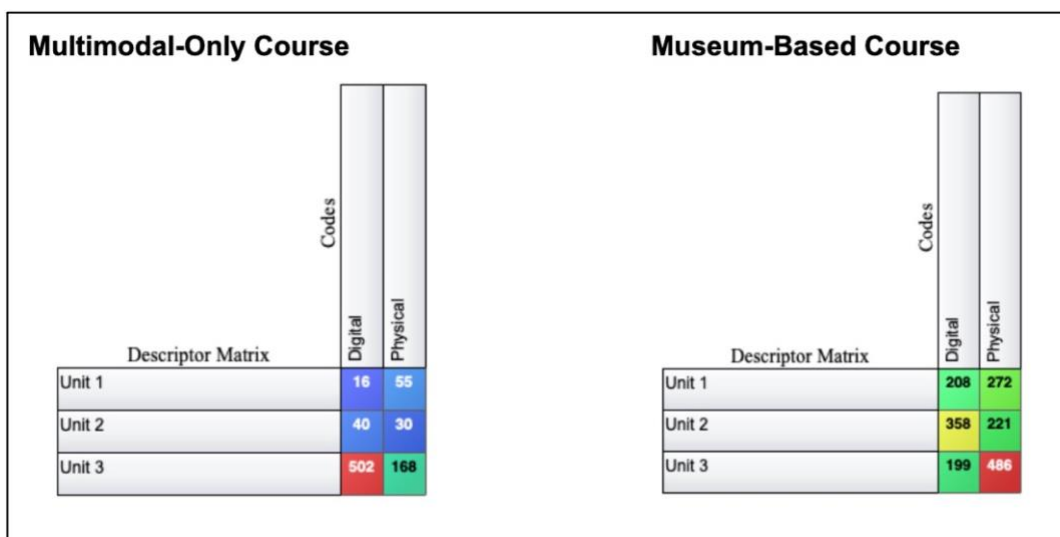
in

Figure 8 below, the final projects produced an almost completely proportionate shift from digital

to physical. However, this did not mean that projects were constructed out of physical materials

per se, but rather, that many students analyzed their museum exhibit projects as if they were

actual, physical spaces and made their in-process choices accordingly. They reflected on how they shaped the space, but also how their choices were shaped by the spaces and objects within.
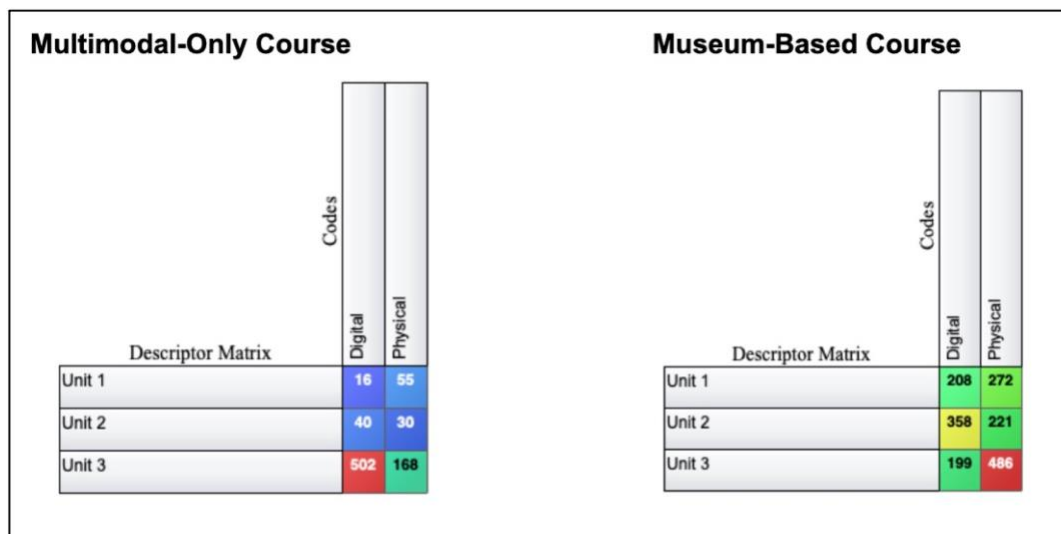
Figure 8: The number of material codes applied to student papers per course version

In the Unit 3 project of the museum-based course, all students were required to incorporate a minimum of five items in their exhibit. These could be images, videos, sculptures, kiosks, or anything else they thought would help convey their message in an engaging and effective way. For example, the first quotation in Table 11 below refers to a project on the greenhouse effect, the second quotation is from a project on depression, and the last example is about the Great Pacific Garbage Patch, or rather, the floating trash island in the central North Pacific Ocean. In these projects, no one used actual heat lamps in a glass structure, no padded rooms were built to simulate a brain, nor were benches created from found wood to emphasize sustainability and environmentally conscious exhibit construction. However, as the below examples show, by creating their projects in ArtSteps, a free 3-D gallery design software program taught in class, they were often able to negotiate actual physical space on a digital platform, and as a result, student awareness of tactile, nonhuman agents increased.

Table 11: Examples of Digital-Physical Dualities from Unit 3 Exhibit Project

Course Iteration	Quotation
Museum-Based Unit 3	"I decided on a straightforward display of how artificially added gases trapped radiation. By positioning a heat lamp/light source over a glass enclosure, I was able to simulate solar radiation. Adding a temperature gauge to the enclosure would show the warming as smoke filled the box, and a second temperature gauge opposite the light source would show that radiation bounces off of surfaces and goes back into space. The condensing smoke at the top would cause the temperature in the box to rise and the temperature outside to drop. Additionally, a surface or physical obstruction opposite the lamp would darken as more smoke blocked the reflecting light particles, further showing the greenhouse effect."
Museum-Based Unit 3	"The third item I chose was actually one of the rooms itself. The room next to the previous one contains four walls that are a bit different from the other pink, mushy walls that are located surrounding the exhibit. Inside are distorted walls, and contains a label that states "inside this room shows the chemistry of persons brain that contains a mental illness known as "depression"…The room also contains a picture of a few examples of how a brain looks from an outside point of view. This is the item that covered my spatial mode of rhetoric since the room had a different physical arrangement from the others.
Museum-Based Unit 3	"Everything in this exhibit will be recyclable to promote the idea of recycling. The fake color-changing coral and the color-changing keychains will be made out of recycled plastic. The aquariums, with fish, will be rented for the time of the exhibit and all of the corals and fish will go back to the renter and the benches will be made out of driftwood. This is to keep the exhibit as green and ocean-friendly as possible. Using recycled materials did not change any part of the exhibit or limit us in any way."
Museum-Based Unit 3	"I chose to have my video displayed on its own wall Infront of a bench so that way people can sit down and watch the video. I also decided to have my other texting while driving slide next to my video that way people could read how texting while driving takes your visual, manual, and cognitive attention. So that way they can interpreted how accidents happen and taken preventative measures to prevent it from happening to them."

In replicating the creation process of a museum exhibit, students were able to contemplate some of the choices curators and exhibit designers have to make. However, some of these choices had physical and practical application. The student-designed layouts determined size and orientation. The physical objects had to be hung on walls, placed on shelves, or set out for display to be walked around. Benches were needed for video-viewing. Exits were necessary for traffic flow. Colors, shapes, and interactive structures were implemented to create active audiences. And students had to ask themselves, Why? How? To what end? Maybe the end game was to be "as green and ocean-friendly as possible." Maybe it was to show how depression

physically and emotionally distorts the brain. Maybe it was a simple design task of filling white space. As one student reflected, *"Maybe I could have had less dead space in the middle with something else, but that's entirely dependent on how big the room is. A bench in the center would be nice."* All reflections varied in their depth, detail, and design. However, the museum-based projects more often entered a hybrid world in which objects could have a digital-physical presence, and as a result, offered more conversations of nonhuman agentive function and an increased connection to student lived experiences.

4.3.3   THEME 3: Student Experience as a Touchstone

> Students start with personal experience and move outward to further develop their object knowledge. According to this theme, human experience operates as a touchstone for understanding other human and nonhuman perspectives.

Through wandering, we find ourselves drawn to places, relationships, situations, where we might be allowed to negotiate a workable identity - for our identity is frequently in transition and we look for that which completed us in the past. We trawl through old picture albums, sift through attic drawers, riffle through the detritus of life in search of clues, for something we can take hold of that says, 'Here I am, this is me'. And it is with this unexpressed, unrealized, quest in mind that we wander, half-asleep, into museums (B. Lynch 2).

As B. Lynch writes, our identities cannot be severed from our experiences. Similar, I'd argue, is the three-part object knowledge framework described in Chapter 2, which illustrates how an object's function is always a sum of experience, document, and sign. It's an inescapable part of life for both the human and nonhuman. Previously in this dissertation, I stated that students are in an ever-transforming state of becoming: *Perspective should be a sum of many parts informed by interdisciplinary approaches and co-dependent communities*. Like B. Lynch and many others, I believe there is great value in understanding the role of identity, and future work with these reflections could share some intriguing stories to that end.

Multimodal-Only Course						
Descriptor Matrix	Codes	NH - Active Verb	H - Active Verb	Document	Experience	Sign
Unit 1		12	46	41	81	49
Unit 2		10	62	34	72	79
Unit 3		170	288	322	409	308

Museum-Based Course						
Descriptor Matrix	Codes	NH - Active Verb	H - Active Verb	Document	Experience	Sign
Unit 1		192	239	259	305	306
Unit 2		247	297	354	344	330
Unit 3		317	284	367	487	397
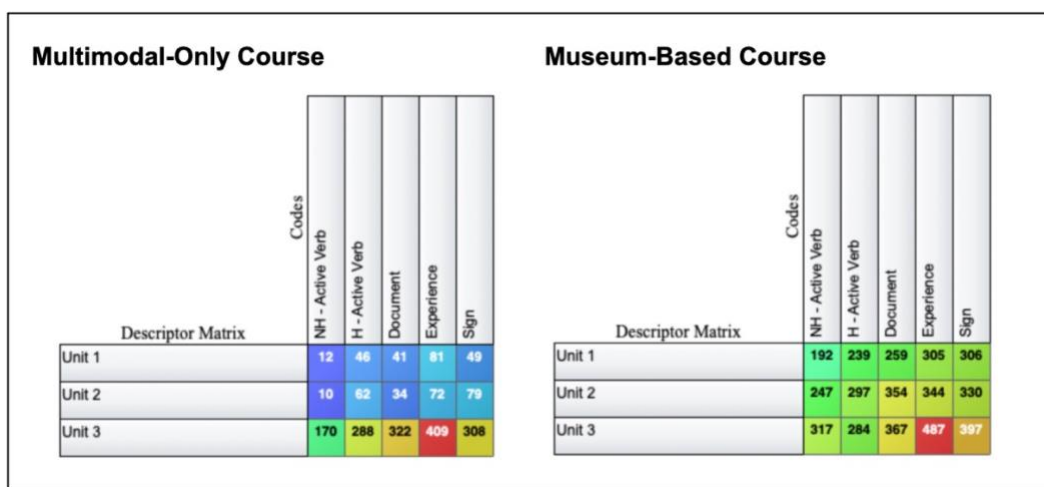
Figure 9: The number of object knowledge codes applied to student papers per course version

However, in the previous quotation, I'm most interested in the active search through albums, drawers, and debris. To trawl through an old photo album is to squint at small cursive handwriting and to debate if the letter is an "a" or an "e". It is to mentally do the math to see if the child pictured is your grandmother, great grandmother, or someone who came before. It is to hear the crinkle of the brittle album pages and to slowly lower each one as if it might not survive another viewing session. It is the smell of old plastic and layered dust. It's the moment you're done looking, and you wonder about the world you missed—and about the objects that remain. In Figure 9, the charts show how experience was the main way students identified nonhuman

agents. Then, object-as-document and object-as-sign were similarly distributed as secondary connections.

Again, the data cannot say why; however, an analysis of student reflections suggests that they seek to understand the world through experience first, then by connecting that experience to new tasks and new definitions, they can stretch their understandings to embrace all three functions of object knowledge. For example, if a student's experience with social media makes them comfortable with creating Instagram Reels and TikTok videos, then they can use that experience to aid in the creation, organization, and submission of their Unit 2 video projects in the museum-based course. Not all courses require video projects, and as a result, the Unit 2 (Appendix H) often calls on students to draw upon experiences that extend beyond the college classroom. Also, although not all students create videos on social media, most students have experience with them in an observational role. This also helps students think crucially about these assignments, since they have to switch roles from audience to creator. As is apparent with the charts below, little difference existed within the final unit of both course iterations. When all modes of communication were used in the final project, a class did not have to engage with museum-based pedagogy in order to achieve a specific final result in regard to student connection to object knowledge. Multimodal projects, in general, seem to increase student object knowledge.

4.4 Covid-19: Impacts & Conclusion

March 2020 marked an abrupt shift for students in my ENGL 102 courses. Having already completed their Unit 1 projects, they were halfway into their Unit 2 ones when they left for Spring Break 2020 and never came back to sit in the classroom they'd previously shared with

their peers three times a week. This became a major pedagogical pivot. My syllabus, activities, and assignments had to be converted to an online structure. In lieu of my collaborative in-class activities, I created at-home games that mirrored the original activity and could be performed solo or with whatever semi-willing family member my students could sweet talk into joining them. My class discussions became online discussion boards with the full class and 1-on-1 conferences with me that alternated every other week. Workshop time on unit projects became partnered "mini-simulations" on Zoom in which students could collaborate with a partner to perform a smaller version of their individual projects. Fall 2020 incorporated all of these components, plus we met in person once a week as part of a more hybrid course design. Although data collected from these courses covers rather small sample sizes, Figure 10 shows the coded numerical difference between pre-Covid and Covid-affected museum-based courses.

Fall 2019

Descriptor Matrix	NH – Active Verb	H – Active Verb	Digital	Physical	Document	Experience	Sign
Unit 1	58	68	55	84	69	106	89
Unit 2	54	71	70	63	91	86	81
Unit 3	110	87	46	148	122	168	124

Spring 2020

Descriptor Matrix	NH – Active Verb	H – Active Verb	Digital	Physical	Document	Experience	Sign
Unit 1	81	105	84	124	128	120	125
Unit 2	96	91	127	68	115	102	104
Unit 3	103	87	53	169	153	148	128

Figure 10: Code frequencies from Covid-Affected Courses (Fall 2019-Fall 2020)

Fall 2020

Descriptor Matrix	NH - Active Verb	H - Active Verb	Digital	Physical	Document	Experience	Sign
Unit 1	55	68	69	64	65	81	94
Unit 2	97	135	161	90	148	156	145
Unit 3	104	110	100	169	92	171	145

As can be seen in Figure 10, the number of codes indicating student awareness of agency and function increased, despite the learning environment required by Covid-19. The overall themes highlighted in previous sections of this chapter hold true, but a semester-by-semester analysis indicates a few interesting changes:

1. In the fully remote portions of the ENGL 102 courses, a greater emphasis was placed on the document function of object knowledge. The organization, categorization, and context were emphasized more than in the previous museum-based and multimodal-only courses.

2. As noted in Chapter 3, the Unit 2 project was shifted from a speech/presentation project to a video project due to Covid-19. Although the video version was implemented in both Fall and Spring 2020 courses, the hybrid course showed significant increases in all object knowledge functions—student identification of objects/materials as sign, document, and experience.

Although the sample sizes are too small to be definitive, these two changes struck me as significant and worth future exploration. Why would remote learning cause students to think more about context? In what ways does online coursework provoke students to think about organization and structure? Why is the video-making process more potently taught in person? Are any of these questions the product of anomaly or are they patterns in mere infancy? In the final chapter, I'll explore where some of these questions might take me and what relevance they have for multimodal composition and museum studies.

To bring this full circle, when the three identified themes of this dissertation project are combined, my main claim of the previous chapters whispers truth. If accessibility is the most prominent connection students make to nonhuman networks of power, then students are

acknowledging, to a certain extent, gatekeeping practices that extend beyond human forces. Likewise, if human and nonhuman activity is evenly allocated within digital and physical projects within museum-based courses, then the multimodal affordances of the museum have practical application for our composition classrooms, specifically for broadening our application of multimodality to include more than digital projects. Finally, if students start with personal experience and move outward to further develop their object knowledge, then our classrooms can benefit from embracing museological experiences and the multi-perspective, community-based trajectory that museums are currently seeking (and that Dewey's educational theories promote, which I expand on in Chapter 5). Covid-19 did not derail students from developing these ways of thinking and framing the world. Online and hybrid courses did not declare nonhuman actors as irrelevant. If anything, this study shows that museums and composition classrooms shouldn't be separate entities that offer tours to one another when it's convenient. It's not a matter of a well-timed field trip; it's a pedagogy of possibilities. Utopian? No. But does it provide hints of a practical benefit? Yes. Does it foreshadow a direction our field could go? I think so. Could it be a personalized whale hunt of my own? Most certainly, but as Freire once wrote, "It's in making decisions that we learn to decide" (97).

Chapter 5: "Take No Object-ion: Future Implications for Scholarship and Pedagogy" offers some suggestions for future use, exploration, and development. Additionally, I situate this pedagogical offshoot into current conversations surrounding accessibility, equity and inclusion, and WAC's "Fifty Years of WAC: Where Have We Been? Where Are We Going?" that was published in the December 2020 issue of *Across the Disciplines*. Finally, I will include a mock-up of what my Phase 2 of this project will look like as a 3-D virtual reality space in which this dissertation will be ultimately remastered as a public, online gallery exhibit (using the same

ArtSteps program as my ENGL 102 students). To be a project on multimodal composition, it seems only fitting that the discussion of it also should take a similar form. And maybe, I too will get another look at the power relations at play, because as I've stated many times in this dissertation: *If human and nonhuman forms can embody power, and if that manifestation can make power visible and knowable, then, to a certain extent, the acquisition of object knowledge, through the relationship to lived experience, can make observable some sets of force relations associated with particular networks of power.*

5   Take No Object-ion: Future Implications for Scholarship and Pedagogy

I recently interviewed for a tenure-track position at a private liberal arts college, and one of the questions the search committee asked was, "Academic life can be demanding. How do you achieve a sustainable balance between work life and personal? Or do you?" I was finishing Chapter 4 of this dissertation, re-introducing myself to the in-person teaching of two ENGL 102 courses, finding and applying for other jobs, and making sure I remembered all the October birthdays in my family, which equates to an oddly large number. I responded with, "I paint." In undergrad, my painting professor once said that a painting is never finished, there's just a point when you can look at it, set down your brush, and appreciate how far you've come. I explained how, for me, the act of painting is an acceptance of balance, of creative process, of personal appreciation, and of critical reflection. Academia doesn't rest, but balance can come from periodically setting down the metaphorical brush to pick up a literal one, and in doing so, engaging in a process of appreciation and reflection.

It wasn't until writing this chapter that I realized the same mentality is emphasized in museum-based pedagogy. In order for students to appreciate themselves as multimodal communicators, they have to be able to see how far they've come, but not necessarily in the gradable terms of A, B, C, and so on. Although this most certainly occurs in courses unconnected to museums, the tactile and lived experiences of museum-based pedagogy within multimodal composition helped stretch my students' perceptions of effective communication, and by extension, themselves as communicators. Instead of singularly identifying their achievements in terms of GPA, students also identified their progress in the acquisition and application of diverse communication techniques on equally diverse platforms. Additionally, through ongoing collaboration with their peers and extracurricular spaces, students made connections to the

human and nonhuman influences with which they interact—and are acted upon with—daily. Consequently, gaining a wide variety of communication skills and seeing growth outside of grades is inherently empowering inside a power structure that doesn't always encourage that. Just because this dissertation places more emphasis on nonhuman networks of power, it doesn't ignore the many top-down, human-to-human struggles that have been so well documented in both composition and museum studies (and discussed in Chapters 1 and 2). Instead, this dissertation suggests that by scaffolding student learning to include critical analysis and reflection on nonhuman power structures, students can become more attuned to, and possibly even strategic about, all networks of power.

As Chapter 1 foreshadowed, multimodal composition requires students to share this sensitivity in regard to space, discursive resources, and the power relationships that are associated with each. Similarly, Chapter 1 stated how museum-based pedagogy emphasizes how power relationships are not sequestered in the present moment, but rather are connected with exhibit designers and viewers before they enter the museum, are located in spatial and social interactions, and continue to develop even after the museum doors close and the lights are shut off. These perceptions of power were further assessed in Chapter 2, in which I aligned my conception of power with Foucault's definition that abandons traditional hierarchical power for dispersed, relational forces acting within ever-changing embodiments. Chapter 3 illustrated what a course based on this definition looks like, how object knowledge plays a key role in interpreting nonhuman force relations, and how museums offer object-based affordances in this scenario. Finally, Chapter 4 showed how although students don't always use the term "power" to describe what happens during their composing processes, they do identify force relations with human and nonhuman project components. By coding for student attribution of active and

passive verbs and by identifying the extent and potential effect of student object knowledge, this project shows how museum-based pedagogy can be an additional possibility for the composition classroom to explore. It suggests that museum-based pedagogy falls in alignment with composition's future trajectory, as described in Writing Across the Curriculum's (WAC) December 2020 issue of *Across the Disciplines*:

> Continuing to open possibilities in WAC begins, at least in our experience, with invitations to discussion, with opportunities to perform, with creating spaces to collaborate, with a willingness to reflect on the ideas that shaped past and current practices, and with a welcoming attitude toward new ideas. Opening possibilities might also begin with something other than the standard scholarly documents with which many academics are familiar. Our exploration of WAC practices and possibilities has led to the creation of multimodal, multi-vocal reflection on where we have been and where we might be heading (Palmquist, et al 6).

I propose this dissertation as a put-down-the-paintbrush moment. It is not an end nor a finite solution, but I do think it offers a moment of collective reflection for multimodal composition and museum studies. The possibilities for this combination are largely untapped for how we teach, but also for how we produce scholarship.

As mentioned in Chapter 4, a museum-based multimodal composition course offers abundant segues into conversations on identity, social justice, cultural awareness and appreciation, communal feedback and collaboration, historical critique, and modern intervention, just to name a few. For example, several students have explored their identities through the language used to describe them such as "black," "white," "southern," "queer," and "Jewish." Many students have devoted projects to emphasizing human rights of all kinds, and in doing so,

produced many memorable calls to action, such as the student who placed free tampons with women's rights written on them in campus bathrooms or the student who created extensive resource materials to target misconceptions around bipolar disorder and intended to present the information to their close family and friends. Projects that focused on world problems were not uncommon nor did the students believe these topics were beyond the scope of their intervention. Students challenged the global community to pick up its trash in the oceans, to care about the "ugly" endangered animals just as much as the cute ones, and to problematize the historical and cultural definitions of equality. Museum-based pedagogy does not singularly open the door for projects such as these to be produced, but because museums are so rich in their exploration of similar local and global issues, I believe that exposure to museum practice and content encouraged students to believe they too could enter into these discussions.

Like the student projects above, scholarship within museum studies has increasingly considered and problematized these topics, especially how they relate to human and nonhuman relationships within and outside of museums. For example, in the October 2021 issue of *Curator: The Museum Journal*, Michelle Mileham writes about "Framing Environmental Identities: How Aquarium Staff and Volunteers Make Sense and Organize Environmental-Based Life Experiences" and in the same issue, Rowson Love et al. offer a tool for reflection that addresses issues of interpretation, curation, power and intent in art museums. Likewise, in the September 2021 issue of the *Journal of Museum Education*, the top article themes addressed equity, education, and interpretation within community partnerships (Doctors and Carter); historical empathy and museum culture (Innes and Sharp); engagement and interpretive experimentation (Pyne Feinberg and Lemaire), and "Revitalizing the School Museum: Using Nature-Based Objects for Cross-Curricular Learning" (Cornish, et al.) As these titles and themes suggest, much

room is available for interdisciplinary exploration, especially within museum-based, multimodal

composition courses. They beg the questions:

- How do students frame their life experiences amid larger world issues, such as climate change, prison reform, and political opposition?

- How do instructors account for interpretative differences and the effects of curatorial power and intent on course organization, materials, and expectations?

- What interpretative impact can community partnerships have on our courses and scholarship on equity and education?

- How does historical empathy factor into the modern university structure? How does it affect the many cultural dynamics that converge within college courses?

- In what ways do English compositionists grapple with interpretive experimentation? How do such practices take form in coursework?

- In what ways can instructors expand cross-curricular learning? Can everyday objects be used to establish an informal university museology?

With each journal article in one field, a question can be posed in the other. The above questions

are a mix from both fields—some are framed from a Rhetoric and Composition perspective and

others are from a Museum Studies one. In many ways, the research for this dissertation has been

an ongoing game of Marco Polo, in which one field of study provoked a question and the other

offered a response. However, as with all interdisciplinary scholarship, the relationship is not

perfect. In museum studies itself, there's often a disconnect between external academic

scholarship and internal museum practice. In composition, only a small portion of research is

dedicated to multimodality, since scholarship is spread over a limitless number of topics,

methods, and genres. Despite these limitations, the more we can illustrate a constructive overlap

between the internal activity of our courses and the external world, the better equipped our

students will be for their post-collegiate lives. It suggests there's an opportunity to paint (a.k.a.

find balance) and to productively engage in hybrid spaces that are nontraditional but equally

telling. For this reason, this dissertation cannot end here, nor can its only offering be in linguistic form. In Phase 2 of this dissertation, as foreshadowed in Chapter 4, I plan to start the remediation process of this research in a multimodal project of my own as a form of storyboarding the future online exhibit I wish to create. Although a fully completed Phase 2 extends beyond the bandwidth of this dissertation (which I will call Phase 3, the final online production), the next section provides extensive gallery mock-ups and rationales for my reinterpretation of "Look Again, They Said: Analyzing Power in Museum-Based Pedagogy & Multimodal Composition." Above all, the main affordances of creating a museum-based, multimodal version of this dissertation is to embrace the multimodal possibilities WAC sees as a future direction of composition and maybe more specifically, to critically and creatively reflect on the human and nonhuman networks of power that impact my teaching and learning alongside my students'. By transforming Chapters 1-4 of this dissertation, I am engaging in similar remediation, curation, and reflection as my students. I'm looking again, just as they said to do. To teach is to learn, and what better way to understand the student experience of my ENGL 102 courses than by engaging in similar processes?

5.1 Phase 2: Becoming Multimodal

For my Unit 3 project, my assignment guidelines always leave room for alternatives. Although I facilitate in-class activities using ArtSteps, the 3-D design program mentioned in Chapters 3 & 4, I make sure to inform my students that it is an option, not a requirement to use the platform. Instead, I only require that the spatial mode be accounted for in a detailed floor plan with object visuals and comprehensive descriptions. Sometimes these elements get submitted in a PowerPoint form, sometimes in physical or digital drawings, and sometimes as an

online ArtSteps exhibit. Then in their reflections, students explain why they chose these methods of display and explain what a different approach would have produced, as can be seen in Table 12 below.

Table 12: Examples of Student Approaches to Spatial Mode Requirements

Type of Program Used	Reason for Usage	Quotation
ArtSteps	Interactivity	"The interactivity of this program, such as the ability to "walk around" the 3D space and to click on the pieces to reveal further descriptions, lends to the participation element of the project along with the fact that it is completely public and shareable through the ArtSteps platform."
ArtSteps	Realistic	"I used artsteps for this visual component because I thought it would make it look more like a museum rather than using a power point."
ArtSteps	Variety	"To create this museum, I used Artsteps. I downloaded video, audio, and images onto my computer in order to upload to the website...For the video and audio exhibit, it could only be up to 4 megabytes. I had to make the quality of the video less in order to keep the file down to size. For the 3-D objects, I had to find content that was relevant to my topic, while using the limited 3-D items provided to me. I had to crop the images on my computer in order to make the format work for the exhibit."
ArtSteps	Navigability	"For this part of the project, the materials that I needed were artsteps and google images. I am happy that I chose to use that program because I felt it helped me bring my museum to life and was easy to use. This material only negatively affected what I could not do because I wanted to include a big sculpture of a damaged lung at the end but had to settle for an image because I could not add it to my floorplan."
Handmade sketch	Simplicity	"For materials, I drew the floor plan and layout of the gallery on a piece of paper and numbered each part so that they were identifiable. The downside to this as opposed to using a program like Artsteps, is that you have to use your imagination to see what the gallery would really look. I chose not to use artsteps, or a program like it because I found Artsteps to be a bit complex and above my computer skill level. I think that while my sketch does require a little bit of imagination on the part of the viewer, it gets the point across."
PowerPoint	Ease	"I chose to portray my gallery through PowerPoint because I found that Art steps was very hard to navigate. In doing so, while it was easier for me to use and manipulate, I lost the 3-D component of a gallery. I could not portray a physical embodiment of the structure of the different rooms in their entirety. To make up for this, I included descriptions as to what each room looks like, and where each display, label, iPad, etc. would be placed within the room."

Although the chart above illustrates how several students opted for ArtSteps due to the virtual reality aspect it provides, the semesters in which the Unit 3 was taught online (Spring and Fall 2020), more students opted for alternative approaches. These courses had virtual introductions to the ArtSteps program, which I suspect was a key factor in students opting for more familiar approaches such as creating layouts and item description with PowerPoint or Illustrator. Additionally, for students who had highly imaginative designs, such as interactive wall art, floating staircases, or movement activated exhibit elements, these could not be created in ArtSteps. As a result, students sometimes chose alternative display options so that they could extend their designs beyond program limitations.

Unlike most of the 2-D submissions, the ArtSteps exhibits can be publicly accessed online for free, and by downloading the ArtSteps app, a viewer can navigate the exhibit by tilting their phone in different directions—much like larger VR simulations. As a few students noted in the chart above, this function can layer an additional feeling of lived experience onto student projects. For some students, it elevated their project to seem bigger than a class assignment. On the ArtSteps program, student projects can live indefinitely and have an infinite number of visitors, should students choose to keep their projects public. Several student projects are still live and accepting viewers even now, several semesters later. Figure 11 offers visual examples of public student projects from the Fall 2019 semester.
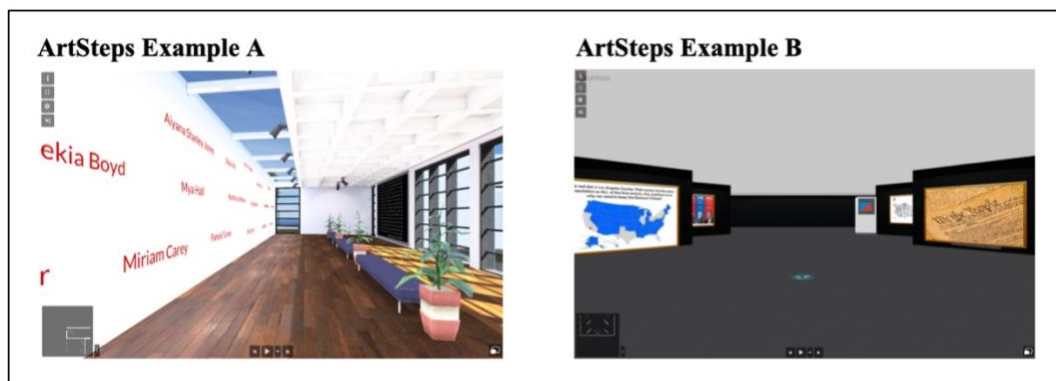

Figure 11: Screenshots of ArtSteps Layouts

In creating this 3-D virtual space, students could eliminate the necessary resources and extended workforce required to construct a physical exhibit. As seen in Figure 11 above, students could build walls, choose colors and textures such as paint colors and wood finishes, as well as add low-poly assets, which are 3-D computer graphics often used in game construction. Students could opt to start with one of the templates (Example A) or design their exhibit from scratch (Example B); however, all Artsteps exhibits require content that is imported, so students had to find images, audio, video, and 3-D assets that allowed for their creative use. Most low-poly assets were imported from the Poly.Pizza website, which is a free database of 3D models using the CC-BY 3.0 license. Phase 2 of this dissertation draws upon similar programs and is described in the next section.

5.2 Exhibit 1: Explore the Corridors of Power (Yellow Room)

The introduction of this dissertation offers IKEA as an example of how spatial and material modes can have rhetorical significance and how these modes have the power to shape our writing processes and everyday lives. My gallery exhibit will begin much the same. The first room will look like an IKEA setting: couches, plants, items of comfort. Then, like Chapter 1, I will help my readers navigate decades of evolving theories on power from human to nonhuman, Dewey's emphasis on experience and hands-on learning, and Freire's critical pedagogy to build a bridge between museum studies and multimodal composition. These will be displayed as wall installations:

- The theories of power will be explained in a tree-like chart.

- Freire's emancipatory goals will be highlighted in a whack-a-mole installation featuring piggy banks.

- Dewey's corner will have an interactive game in which the audience can select different images to be given an assigned learning task that focuses on personal experience and social interaction.

The entire exhibit will have an open concept (Figure 12, left side), but each color-blocked section will be dedicated to different chapters of this dissertation. The yellow section covers the introduction and Chapter 1. The green section covers Chapters 2 and 3, and the blue section is dedicated to Chapter 4. Although some viewers will maneuver clockwise around the exhibit, it is not a mandatory direction. Once viewers enter the IKEA room (Figure 12, right side), they can create an organic path to whichever portion of the exhibit draws their attention.
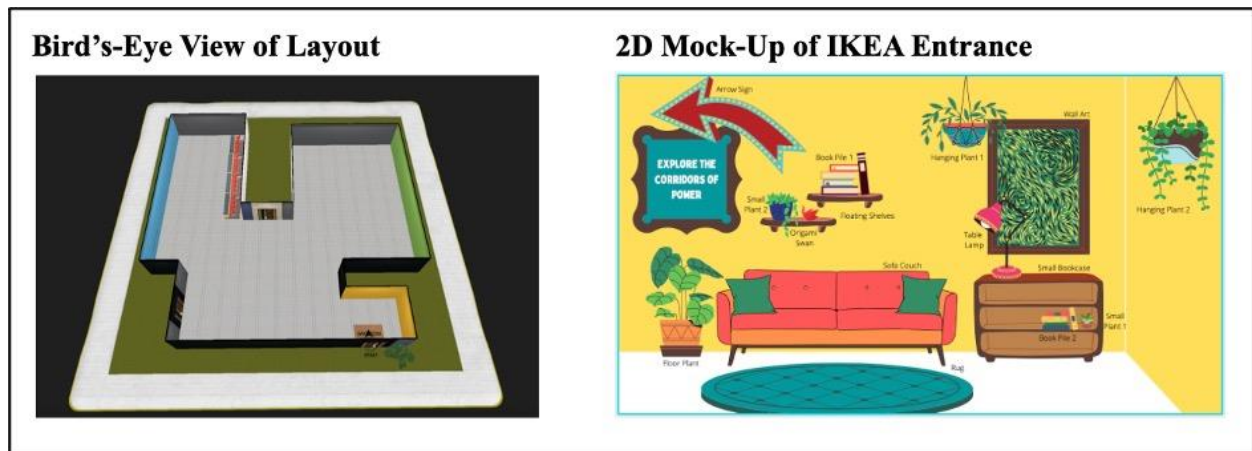
Figure 12: Digital Mock-Ups of Phase 2

The Bird's Eye View layout was created in ArtSteps without a template. This allowed me to design the rooms with minimal spatial restrictions. The IKEA room image is a 2-D mock-up of the exhibit entrance (designed in Canva, a free graphic design platform), which is congruent with the yellow section of the ArtSteps layout in the Bird's Eye View image. Exhibits are illustrated in a 2-D capacity in this chapter for two main reasons:

1. 2-D construction allows me to use a singular platform (Canva) to create my mock-ups instead of having to consult multiple resources to download low-poly assets, audio, visuals, and video into ArtSteps.

2. ArtSteps is quite demanding on a computer's hardware, and at this stage in my PhD experience, my laptop is on the older, well-used end of the spectrum. In efforts to preserve my computer's hard drive, the Phase 2 in this chapter will foreshadow a Phase 3 featuring a final, fully 3-D exhibit. As a result, much like my students, I've had to compromise with the technologies, time, and space with which I find myself entangled.

The objects in each exhibit are labeled in this dissertation and either have individual or collective descriptions. Much like IKEA, the objects create a cohesive space but are disrupted by labels unnatural to the setting's familiar appearance. This is to help allude to the conversations of objects and the assertions they make by being in a certain space at a certain moment. The objects in Figure 12 could be swapped out with many others. I find myself drawn to bright colors, so the design imitates much of my current apartment. Abundant house plants and mid-century modern furniture are currently trending, so I included them to communicate the most recent designs found on my Instagram and popular HGTV channel shows.
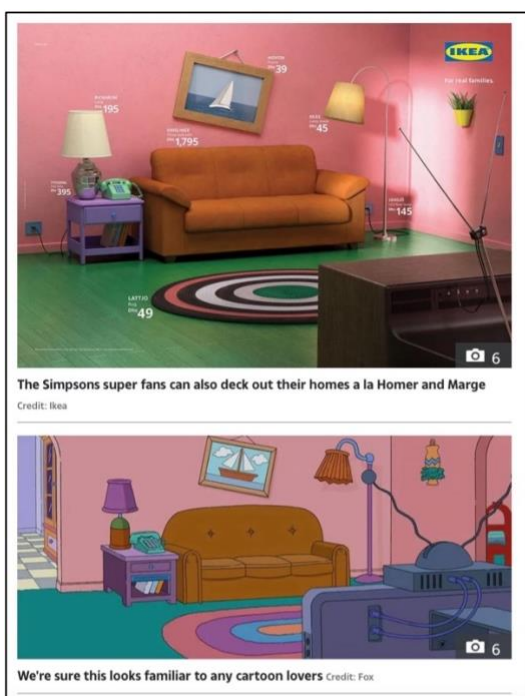
Figure 13: Screenshot of IKEA's Simpson's Living Room in *The Sun*

Although the 2-D representation looks like it could be a living room scene from *The Simpsons* like the one in Figure 13, its purpose here is to help bridge the distance between linguistic description of each exhibit and an actual construction of space. By doing this, the reader of this dissertation can be one step closer to an actual 3-D representation. Figure 13 shows how this adaptation can take place.

This screenshot from the online publication of *The Sun* which depicts IKEA's interpretation of a 2-D to 3-D transition (Griffiths). All exhibit components of my multimodal project design will not

be discussed here, but I will pull specific examples to illustrate how this Phase 2 will come

together, what it will emphasize, and how it continues to develop the ideas found in Chapters 1-4

of this dissertation.

5.2.1   Rooted Powers

This portion of the exhibit, the long wall that extends across the bottom of Figure 12, first

draws the viewer to a tree diagram, much like the family trees often associated with genealogy.

On this tree are the different definitions of power explained in Chapter 1, such as hierarchical

power, distributive power, collective and structural power, and transversive power. These have

connected branches to key theorists and time periods. In a real-life version of this exhibit, leaves

could be attached to each definition of power and people could choose the one associated with

the definition closest to their own. These leaves could then be used as a form of poll to see what

the dominant definition of power is at the beginning of this gallery walkthrough.

5.2.2   Whack-a-Goal

Sharing a wall with the *Rooted Powers* exhibit, *Whack-a-Goal* focuses on Freire's critical

pedagogy, particularly by capitalizing on the idea of an emancipatory approach to learning. In

Chapter 1, I described Freire's educational scenario in which he saw power as something an

individual could "win back" through self-actualization and this achievement could grant the

individual the *"right to say his or her own word, to name the world*" (Freire, *Pedagogy of the*

Oppressed, 33, emphasis original). This exhibit creates a physical display of emancipation, in

which participants can choose a tool to "whack" a piggy bank labeled with the word

"knowledge" (See Figure 14 below). These piggy banks and labels are to problematize, like

Freire, the banking concept of education in which knowledge is believed to be imparted to

students through hierarchical measures of disbursement. To further this narrative, when hit, these piggy banks expel fake money that says, "Knowledge emerges only through invention and reinvention, the restless, impatient, continuing, hopeful inquiry beings pursue with the world and with others" (Freire 53). At the end of the piggy bank wall, a sign asks participants to describe their educational experiences, pursuit of knowledge, and to write questions they'd like others to answer on a large marker board. For Freire, knowledge could only be acquired by breaking away from traditional top-down educational structures and by critically engaging with diverse people on diverse topics. This exhibit attempts to do the same.

Piggy bank by Poly by Google [CC-BY], via Poly Pizza that would be used in the 3-D ArtSteps version of this project.
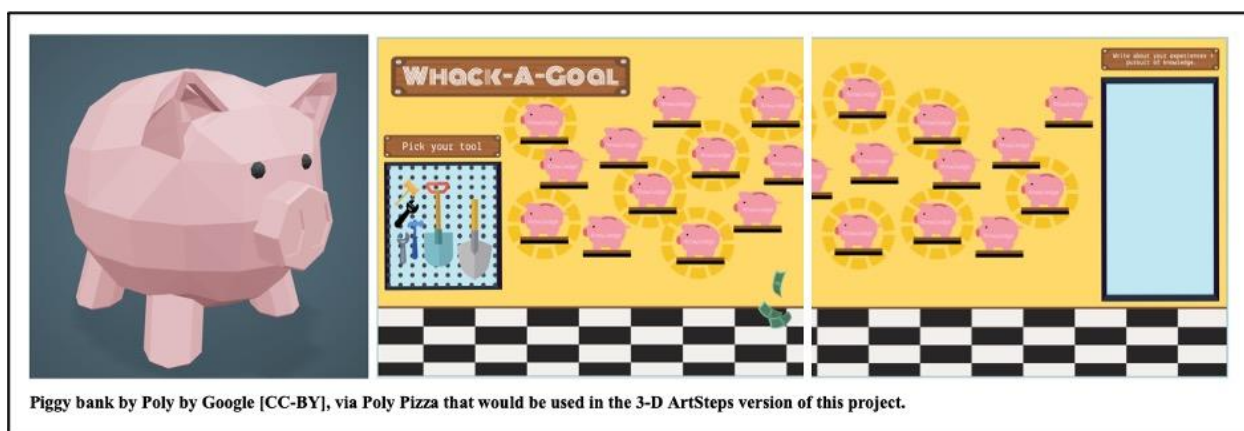
Figure 14: 3-D Low-Poly Piggy Bank and 2-D Mock-Up of Whack-a-Goal Exhibit

5.2.3 Dewey's Corner

As noted in Chapter 1, Dewey focused on the value of personal experience and social interaction. In Dewey's Corner, nine images line the wall (Figure 15). Each can be turned over to reveal a learning task, which are described below:

- **Plant Image:** Dewey believed in "Education as Growth." In this learning task, develop your skills as a gardener by researching a plant, taking note of its nutrient needs, sunlight expectations, and watering habits. Challenge yourself to encourage growth in nature, so you can also grow.

- **Selfie Image:** Capture yourself doing what you love most. Dewey believed in fostering lifelong learners who taught others as they also learned. The teachers were always

students and students were always teachers. Use this task to learn something new while sharing what you already know.

- **Exercise Image:** Dewey believed that immaturity was a vestige of possibility, "a force positively present—the ability to develop (Dewey, *Democracy and Education*, 49, emphasis original). Set aside 30 minutes a week to develop a new skill. Record where you begin and set regular checkpoints to see how far you've come.

- **Collaborative Nature Study Image: "**A socialized mind" was one of the principal goals of Dewey's educational theories (*Democracy and Education* 40). Locate some simple aspect of nature, like the leaf in the gallery picture, and pass it around to at least three people. Have each person describe it, connect it to a personal experience, and research a connection that extends beyond what can be immediately seen and experienced. A socialized mind considers all connections.

- **Thinking Image:** According to Dewey, education requires constant inspection, criticism, and revision to make sure it is accomplishing its purpose (*Democracy and Education* 283). Choose any topic in this gallery exhibit. Inspect it. Critique it. Revise it.

- **Dancing Image:** Dewey's concept of learning is much like dancing. Dancing is a creative act that requires the coordination of mind and body. With the participation of multiple people, it requires interpersonal communication and practice, which was one of Dewey's main educational tenets. Grab a partner, find a tune, choreograph a short dance, and learn from one another's movements within a space.

- **Book Image:** As the cliche goes, a book is one of the cheapest ways to travel, to get to know the world. Dewey equated doing with learning, so this challenge is for you to experience the world by selecting your next books and actions by the following criteria:
  - Select a genre you haven't read before, then discuss it with a person who primarily reads that genre
  - Listen to an audiobook of a familiar story, then record yourself as the narrator
  - Find a book set in a country you wouldn't be able to identify on a map, then find or make authentic food to eat from that geographic location
  - Read a historical biography of a person from your home state, then intertwine their life with your current one.

- **Do Your Thing Image:** As Dewey wrote in *Democracy and Education*, "To find out what one is fitted to do and to secure an opportunity to do it is the key to happiness" (308). Choose one thing you think you could do in the current moment, seek out an opportunity to try it (no matter how big or small), and record the results.

Painting Image: Dewey saw art as one of the most effective modes of communication, because art is both a personal performance and an interpersonal experience. Create something today and make it public. Post it on social media. Tack it to a bulletin board. Place it under someone's windshield wiper. Say something important through your shared imagination.

Figure 15: 2-D Illustration of Dewey's Corner

As discussed in further detail in Chapter 1, Dewey saw effective education as one that turned away from the traditional perception of the power and authority in the classroom, and instead embraced a pedagogy that was both critical and democratic. Dewey's Corner offers an opportunity to engage participants in a critical, creative, and democratic space of learning. Through the activities above, participants can engage with multiple modes, relationships, materials, and objects while interacting with others in a form of embodied learning.

5.3 Exhibit 2: Material Conversations & Expanded Literacies (Green Room)

Definitions of power are complicated and deepened by Foucault in Chapter 2 to suggest that nonhuman networks of power can be known through discourse. Chapter 3 overlays object knowledge onto this concept of power. By describing the unit projects, the daily activities, and the resulting class discussions in Chapter 3, I attempted to show how critical reflection can help students become more aware of human and nonhuman networks of power. This exhibit does much the same and is divided into two sections:

1. Pillars of Power: Foucault, Bourdieu, and Latour

2. Object Knowledge Calculator

5.3.1   Pillars of Power: Foucault, Bourdieu, and Latour

Traditionally, the pillars of power are considered to be institutions, militaries, schools, government, businesses, media, and religion. However, this project takes a step back from these to focus on power as force relations, as networks and ever-changing structures. Foucault, Bourdieu, and Latour's theories of power will be expressed here in the form of pillars. This dissertation's definition of power will be written on the roof of an entryway reminiscent of an ancient temple. It will say, *Power is a kinetic and reactive force that acts upon itself, others, and the material world. It is more than cause-effect; it is the seen and unseen forces that shape reality.* Three of the four pillars will display the aforementioned scholars' theories, much like how the Greek ruins of The Temple of Apollo at Delphi bear the inscriptions of the Oracle. The fourth pillar displays a mirror to show that the participant is equally embedded within these conversations of power. As a result, this exhibit illustrates how human and nonhuman forms can embody force relations associated with particular networks of power and become known through lived experience.

5.3.2   The Object Knowledge Calculator

As quoted in Chapter 2, object knowledge "describes the ways of knowing that come from human interaction with and study of physical objects," and shows how objects can "define the lived experience of time, place, and identity presented with an applied and theoretical perspective on tangible objects and their relationship to lived experience" (Wood and Latham). This exhibit asks viewers to consider their material relationships and "calculates" their object knowledge by having participants choose from multiple choice options: A, B, or C. Much like the popular BuzzFeed quizzes, after participants finish the quiz, they count how many of each option they chose. The one they selected most often is their dominant object knowledge function:

A. Document, B. Experience, or C. Sign. Example multiple choice questions would be as

follows:

1. Think of the last item you tripped over. What was most significant about that event?
    1. The location of the object
    2. How you felt when you tripped
    3. The bad luck that followed

2. Pretend you are playing 20 questions and select a random object for someone to guess. What are the main characteristics that will help the guesser the most?
    a. It's physical attributes and design
    b. It's personal connection to you or the guesser
    c. The meaning or cultural significance of the object

Participants will complete a set of 15 questions to discover their dominant object

knowledge function. The results could also be used for further research, since these patterns are

also reflected in the data displayed in Exhibit 3: The Matrix and discussed in Chapter 4 of this

dissertation.

5.4 Exhibit 3: The Matrix (Blue Room)

Exhibit 3 is for all viewers who are interested in the data collected in this project and the

Dedoose program used to code it. One of the very items I put in Exhibit 3 were barstool desks

with chairs (Figure 16, left side). I did this even before I put in the floors, because my top

priority was to create a viewing room where my data and methods could be on display. In

Chapter 4, I wrote about how this type of research is only as strong as the number of people who

code it the same. However, I do not have the time or workforce to incorporate this into my

project. That said, one of the many perks of Phase 2, as I often tell my students, is that it's a

place where you can embrace both the "I can" and the "I could" sides of an idea. With the ideal

conditions, this data would be corroborated by at least three other people. As a result, in this

fictitious exhibit, I would like the blue room with the red chairs to be the space where people

have the opportunity to learn the coding process, to discuss the rationales for each code, and then

encourage them to apply it and to see how the data compares. I'd like this room to have large

screens in which participants could access the different function tabs in Dedoose (Figure 16,

right side), to see their codes become charts and to watch what happens as multiple people search

for the active and passive verb associations alongside the functions of object knowledge

participants would have previously interacted with in Exhibit 2. Obviously, this is a bit utopian

in design. The application in ArtSteps could only grant access to Dedoose if I shared the project

with them individually. Second, although student reflections are anonymized, a slippery slope

could develop when multiple researchers, of varying skill sets and procedural ethics, enter into

the conversation. However, it could also be an opportunity to highlight the ethics of research

practices, specifically within teacher-research. Just as this project provides a discussion of

student critical-creative processes, it could also be a beneficial extension to the conversations

already focused on copyright, ownership, and attribution.
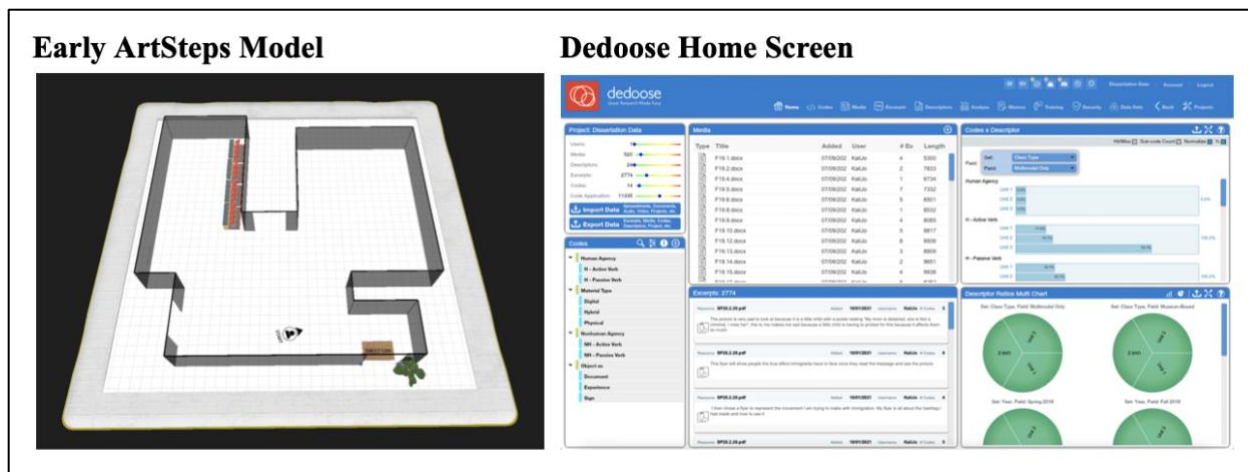
Figure 16: Matrix Room Location and Dedoose Visual

5.5 Conclusion

Power is a word that has been heard and felt since the very beginning. For millennia,

power has been associated with having an effect, with the force of armies, with lords and deities,

with political influence, and the possession of control and a distinction of authority. An even more abbreviated excursion into history illustrates how power has been enacted over and over again, regardless of century, country, or continent. Tribal warfare, lords and serfdom, conquests against and among ancient and modern peoples, wars for succession, for land, for wealth, for various freedoms—every big moment in history has many power relationships in play and even the small moments are not benign. The courses described in Chapter 3 and the multimodal exhibit designed in this final chapter offer illustrations of how students and educators can start to grapple with power as transformative force relations associated with human and nonhuman agency and the vibrant spaces their analysis occurred within. The "Rooted Powers" exhibit illustrates how human conception of power has been diverse and evolving. "Whack-A-Goal" embodies a sense of power structures and interventions. "Dewey's Corner" emphasizes identity, materiality, composing processes, collaboration, critical thinking, and embodied learning, and does so in a setting that is devoted to unveiling and problematizing networks of power.

This dissertation explored what happens when the power relationships of composition and of objects are intentionally intertwined. It showcased and applied an interdisciplinary pedagogy entangled in museum practice and multimodal composing. It demonstrated how writing pedagogy is transformed when it encourages students to analyze the presence of objects beyond human interactions. It offered teaching examples and project descriptions and quoted student thoughts on each. In doing so, it revealed three main themes, as discussed in Chapter 4:

- **Theme 1:** Accessibility was the most prominent connection students made to nonhuman networks of power. Closely connected to accessibility was time and money, both readily identified gatekeeping factors for student projects.

- **Theme 2:** Human and nonhuman activity were evenly allocated within digital and physical projects. However, multimodal-only projects often defaulted to a digital classification, while museum-based were evenly split between digital and physical.

- **Theme 3:** Students start with personal experience and move outward to further develop their object knowledge.

Finally, it reimagined a language-based dissertation as a multimodal gallery exhibit in order to further illustrate select theories and pedagogies.

Zooming out from its many, internal moving parts, this dissertation ultimately asked the questions: Does museum-based pedagogy assist with student identification of human and nonhuman networks of power within their composing processes? If so, how? What do we do now? It answered back: Yes. *If human and nonhuman forms can embody power, and if that manifestation can make power visible and knowable, then, to a certain extent, the acquisition of object knowledge, through the relationship to lived experience, can make observable some sets of force relations associated with particular networks of power.* What do we do? We need to look again.

Six courses totaling 182 participants and 520 reflection papers over the expanse of three years is a small blip in a much larger scenario. However, I offer it here, because it suggests that museum-based pedagogy, with its associated literacies and modalities, increases student development of object knowledge, which can be used to identify human and nonhuman networks of power. As a result, a more intentional relationship between multimodal composition and museum studies can strengthen student awareness and critical reflection on the material world and its many entangled networks of power. We need to encourage ourselves and our students to look again—at our projects and reflections, at places and materials, at ourselves and even at our nouns and verbs. All networks of power won't be exposed, but empowerment rarely starts with blindly making the world anew; rather it begins when seen for what it is and what it can be.

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7 Appendix A

ENGL 102
<div style="background-color: orange; color: white;">Unit 1: Designing Definitions</div>

Course Map: **Linguistic + Visual** + Auditory + Gestural + Spatial + Material*

During this first unit, we will focus on linguistic and visual modes. However, instead of researching scholarly articles or books for a traditional paper, you will be required to take a step back—or maybe three or four. For this project, you will be analyzing a single word. It can be whatever word you choose (although it's often harder than it seems). You will be tasked with two project components: 1) creating a small write-up based on personal and traditional definitions and 2) producing a creative project that illustrates your word in a more visual way.

Linguistic – written text or spoken words/narration, word choice, delivery, organization of ideas

Visual – typeface, lines, shapes, background, color, transitions, quality of images, visual coherence, repetition, contrast

Audio – intonation of spoken text, sound effects, ambient noise, music, volume, silence, transitions from different audio clips

Gestural – facial expressions, gestures, body language

Spatial – line spacing, navigation, transitions, size of page, size of photos, proximity of photos and other elements to each other, line length, visual salience, white space, visual organization, alignment

Material* – paper, computers, ink, pencils, keyboards –the material components of the project and composing process (*added and not excerpted from Kettering College)

Excerpted mode descriptions from "Multimodal Projects." Kettering College Writing Center.
https://kcwritingcenter.weebly.com/multimodal-projects.html

SUPPLEMENTAL MATERIALS: Kettering College Terminology & Resources Handouts (2)

YOUR GOAL: To develop and produce a creative communications project that emphasizes the **LINGUISTIC** and **VISUAL** definitions of a single word in the English language. In other words, how can you give your readers a full understanding of a word, especially through visual ways of meaning-making? This series of assignments is designed to emphasize each of the six modes of communication (linguistic, visual, auditory, gestural, spatial, & material) to help you understand (and practice) the many ways in which writing, researching, designing, making, and creating all work together to strengthen communication. By building up to the six modes in pairs, you will be able to give more focus to what they do and how they work, so that they can be better understood in the larger context of modality. For this project, you will be able to specifically explore linguistic and visual modes.

DESCRIPTION: When we think of definitions, our minds often think of dictionaries, or at very least, of Googling a word so that a dictionary definition can pop up in Google's search engine results. Although you might start there with Google, this project is intended to push you beyond the normal limitations set by linguistic definitions. Words are best understood when experienced. It is your task to figure out how you can define your chosen term with both a traditional definition and a visual one (although you can incorporate as many modes as you like/deem necessary). Then, as with all your projects for this class, you will complete a lengthy reflection (Minimum 4 pages) that describes your process, tracks your choices, and explains why you did what you did. Questions are provided in the outline below.

EXAMPLE: An example term for this project could be "time". According to Merriam-Webster, a traditional definition for it would be "the indefinite continued progress of existence and events in the past, present, and future regarded as a whole" and "a point of time as measured in hours and minutes past midnight or noon." My own definition might be something like the following: "Time is the invisible movement of life between birth and death. As a whole, it can't be touched, tasted, felt, or seen, but in segments (or rather, in moments), it sheds much of its ambiguity and can be identified by all sensory qualities." To illustrate this, I might create a clock with its normal minute and hour hands, but instead of numbers, I put images of myself as a baby to an old woman (Thank you, FaceApp). Or I could do something that looks like a history book timeline or a time capsule or something with trees and seasons and the circle of life. Whatever the case, the project's number one goal is to aid the technical definition with a more lived-experience one that draws upon an intentional use of additional modes.

Once you've created your secondary definition (image-based), you will format your technical definition (word-based, from the dictionary) into the form of a museum label. We will research and practice what this looks like in class.

3-Part Project: The Components
100 pts

Research Component (30 pts)
1. Choose a word.
   a. Define it according to at least **TWO** scholarly sources, one being a dictionary
   b. Define it in your own words*
      i. *You will provide both a "textbook" definition and a personal one
   c. Find and write a short essay (approx. 300-500 words) on origin, current usage, and evolution of the word.
   d. Write in a museum label format (no MLA)
   e. Include a Works Cited page (MLA)

Visual Component (30 pts)
2. Create a visual representation of your word.
   a. Write a creative project proposal
      i. Include a description, rationale, and materials needed
      ii. Identify how it effectively encapsulates your word

b. Design a creative piece for your chosen word that provides both a visual example of your word as well as any necessary context that is required to understand it.

c. Ex. If word is "hide" you might create a physical mask and identify everyday "masks" people wear/use/create to hide their feelings/thoughts/emotions. You could create a fake social media profile or one that shows the power of Photoshop, camera angles, and lighting. You could create a diary that documents and collages pictures and written entries about what does on below the surface of individuals, events, corporations, etc. This could also take form of a behind-the-scenes documentary, etc. The sky is the limit.

d. Use any material or medium necessary (digital, physical, or otherwise)

Reflection/Synthesis Component (40 pts)

3. Write a reflection that explains your choices and process.
   a. MLA format, 12 pt. font, 1-inch margins
   b. Minimum 4 pages, double-spaced
      i. How did you do it? (Process)
      ii. Why did you do it? (Reason)
      iii. What materials did you use for this project?
      iv. How did those materials affect what you could or could not do?
      v. What did you learn?
      vi. What challenges did you face?
      vii. What changes (if any) did you have to make in-process?
      viii. What are weaknesses/strengths?
      ix. What would you change if you had more time or if you knew what you know now?
      x. How do Part 1 (written definition) and Part 2 (visual portrayal) work together or against one another?
      xi. Did one complicate the other? Build off one another?
      xii. How did your one definition narrow or expand because of this project? Why do you think that is?

8   Appendix B

Title: What Makes Words Real?
Week #1 PowerPoint

Objective: To understand words, definitions, and their origins while also acknowledging the human handprint that are embedded within them.

Materials: Week #1 "What Makes Words Real" PowerPoint

Duration: Approx. 15 min.

_____

Instructions:

Pre-Activity
1. Have the students divide into partners
2. Make sure all electronics and "Googling" devices are put away

Activity

1. Present the six words (kerfuffle, octothorpe, carcolepsy, flummox, animagus, & biblioklept) on the PowerPoint slides to the students.
2. With each slide allow a minute or two for them to assign a "fake" or "real" label to it as well as a short definition.
3. Encourage them to make up a definition even if they have no idea what the word actually means.
4. Ask students which words they thought were real or fake
5. Reveal which words are supposedly real or fake (Slide #14)
6. Show definitions and origins (Slide #15)
7. Ask students how their definitions aligned with those on the PowerPoint slide
8. Have them share some of their own and ask if they think others would know what they were talking about if they used the word with their own definition in mind. Why or why not? Does that make them fake or real? (Slide #16)

9 Appendix C

Title: Dictionary Pictionary

Objective: To understand words, definitions, and their origins while also acknowledging the human handprint that are embedded within them.

Materials: Post-it notes

Duration: Approx. 20 min.

_____

Instructions:

Pre-Activity
1. Have the students divide into partners
2. Have students take out a sheet of paper
3. Pass out Post-It notes (1 per person)

Activity

1. On the Post-It notes, have students write a random common noun.
2. Collect and shuffle them, then pass back out to students. (If you need this activity to be shorter, you can pre-write the Post-Its so that you can skip this step.)
3. Have all students draw the contents of the Post-It notes on a sheet a paper. Make sure they don't show their partner the original noun.
4. Then, without discussing anything, have students swap their drawings.
5. Ask students to identify the image and write a short definition for the image. Have them consider some of the following (and more):
    a. What is happening
    b. Who it is
    c. How they can tell
6. Have students share their definitions & the reasons behind their conclusions
7. Then, have them see how close they were to the intended noun.
8. Finally, ask students to consider the ways in which individual perspectives can change interpretations, as well as how images affect those interpretations.

Follow-Up Discussion
1. Ask students how similar considerations might affect their Unit 1 projects
2. Discuss Katz article
3. How can definitions be helpful?
4. How can they be a hindrance?
5. Is it possible to list pros and cons?

10 Appendix D

Title: The Great Symbolism Debate

Objective: To practice researching & argumentation, with a particular focus to the arguments that everyday symbols already make.

Materials: All groups should have access to 1 computer

Duration: 50 min. (This activity is always on the verge of being longer than a class period, but you can always choose to finish it during the 1st part of the in-class workday, which is scheduled the next class period).

_____

Instructions:

Pre-Activity
3. Have the students divide into **FIVE** small groups
4. One group will need to volunteer as the "Jury Panel" and take a seat at the front of the room (with instructor)
5. Explain that the jury panel will also be participating, but they will be analyzing the arguments to see what ones were the most effective based on types of evidence, presentation of argument, use of rhetorical appeals, etc.
6. The wipe off board should be pre-organized with 8 symbols and 4 colors. These should be in columns, according to group. See below:

Group #1	**Group #2**	**Group #3**	**Group #4**
Color (Ex. Red)	Color (Ex. Green)	Color (Ex. Yellow)	Color (Ex. Black)
Symbol (Tree)	Symbol (Storm Cloud)	Symbol (Moon/Stars)	Symbol (Sun)
Symbol (Fire)	Symbol (Heart)	Symbol (Skull/Crossbones)	Symbol (Flower)

7. Depending on comfort/time/skill, instructors can print off the images of selected symbols and tape them to the board. These are only examples, so feel free to use whatever images you'd like.

8. Create a tally sheet for the groups both for the jury panel and the board.

Activity

1. Explain to students that they are to construct an argument for why their specific color/symbol is better than the others. They do not have to directly talk about other groups, rather they are providing evidence as to why theirs cannot be topped. For example, if my symbol was a flower, I could draw upon the symbolism associated with particular flowers, the ways flowers are used, and the cultural significance. The more specific, yet diverse, a group is with their evidence, the better off their score will be. For

example, to say that flowers have cultural significance is one thing, but to say how the Dutch have full festivals devoted to tulips is another.

2. To elaborate: ask students to be specific (above) but also diverse (below):
    a. Language
    b. Culture
    c. Geography
    d. Generation
    e. History
    f. Symbolism
    g. Psychology (colors often get into this)
    h. Marketing/Economics
    i. And so on…
3. Remind students to consider the different types of claims they can make as well as the rhetorical appeals available to them.
4. Give students five minutes per round to research/create their argument (if only using one class).
5. Have all groups give their arguments and have the jury panel take notes
6. Ask jury panel to deliberate and assess which arguments were more effective and why. This occurs while groups on constructing their next argument.
7. Repeat this for three rounds & tally points
8. Host a fourth and final round where groups can make one grand argument about how their color and symbols are most important. However, this argument is directed toward a specific group and so their argument should specifically target one group, not all three.
9. Students in this final round are not allowed to counter groups' arguments until it is their turn. As a result, the first group is at a slight disadvantage and the jury panel should take that into consideration when divvying points.
10. This activity has potential to get very animated, so instructors might have to monitor some of the argumentation to make sure that students are arguing against the topic and not the person.

11 Appendix E

11.1Word Pictures + Word Pyramids Activities

Objective: To practice creating word pictures, while also gaining a practical understanding of their weaknesses & strengths

Materials: Several dry erase markers (enough for 1 per group), PowerPoint slides of random, individual pictures

Duration: Approx. 20 min. per activity

Instructions: Word Pictures

Pre-Activity
1. Have the students divide into small groups
2. Have students document their work on a single Word Doc

Activity

1. Show students a random picture.
2. Have them create word picture descriptions of the image.
   a. Explain "word picture" as a descriptive paragraph that is used in place of actual imagery.
   b. Rich in sensory detail
3. Do this with several images
4. Have groups share some of their descriptions to the class
5. Have them discuss the pros and cons of each (of word pictures and traditional imagery)

Transition Question: Can they work backwards?

Instructions: Word Pyramids

1. Write a noun and verb on the board. Ex. girl, fly
2. Using the same groups, have students build sentences that transform these two simple words into a word picture (on the board).
3. Take turns if not all groups can fit at the board at the same time.
4. They can add as many details as they want, and they can change "girl" or the noun into specific or proper nouns. For example, girl can become Sally.
5. Remind students that their main restriction is that their sentence cannot be a run-on. They can only fit as many descriptive components as one sentence allows.
6. Ask students to share and explain their choices

Follow-Up Questions
      1. Which was harder? Starting with an image or with only a couple words?
      2. Which was more restricting? Did one give you an advantage over the other?
      3. How did you decide how to create your word pictures?
      4. How do definitions fit into the mix? Are they word pictures or something else?
      5. How can this be applied to your Unit 1 assignment?

_____

11.2 Patterns of Research Activity

Objective: To understand the diversity of research, sources, and the types of evidence they provide

Materials: Week #3 "Research & Citations" PowerPoint

Duration: Approx. 30 min.

_____

Instructions:

Pre-Activity
      1. Have the students divide into small groups (3+)
      2. Have one student record the group's findings
      3. All must participate in researching
      4. Research will be presented, so one student must share the group's Google slides (or PowerPoint) to instructor at end of activity group work

Activity
      1. Ask students to choose a statistic from the following link:
    https://www.did-you-knows.com/did-you-know-facts/statistics.php
      2. Have students search the internet for evidence to prove statistic true (to their instructor and peers).
      3. Students should consult a variety of sources.
          a. Wikipedia (for bibliography)
          b. Google Scholar (online books/journals)
          c. KU Library (online books/journals)
          d. Popular content (for relevancy)
      4. Students can also access other modes (images, sounds, etc.) to help present their information to the class.
      5. Have each group present their argument to the class.

11.3 Labeling Activity

Objective: To practice researching & argumentation, with a particular focus on the claims made by museum labels and the restrictions placed by definitions & format

Materials: All groups should have access to computer or cell phone

Duration: Approx. 30 min. prior to discussion

Instructions:

Pre-Activity
1. Have the students divide into partners
2. Have students record their word on a shared Word Doc

Activity

1. Have students research museum labels. This can be fairly surface-level research; Google will suffice, but make sure they look at several examples.
2. Have them take notes on the various elements of a label as well as the differences they find.
3. Have them write three museum labels for a random everyday object (either something they see or something they recall from memory).
4. Make sure they can explain the format they chose, the style of wording, etc.
5. Discuss their findings.
6. Have students present examples of their labels to the class.

Follow-up Discussion
1. If we think of our Unit #1 project, where might we include a definition within this format? Why?
2. In what ways can Ch. 4 help us with writing these labels?
3. Discuss reading responses in groups

11.4 Linking Languages Activity

Objective: To understand the relationship between words and imagery—particularly the power each has to influence (and manipulate) the other.

Materials: Week #4 "Visual Arguments/Persuasion" PowerPoint

Duration: Approx. 15 min.

Instructions:

Pre-Activity

1. Have the students divide into small groups (3+)
2. Have one student open a new document in Word

Activity

1. Ask students to find an image/group of images online that has very few (if any) words).
2. Have students add words to their image that would guide people toward a particular interpretation of that image.
3. Repeat the process so that the message changes, even though the image does not.
4. Repeat it again. Although this time, instead of changing the words, have students keep the same words but find a new image.
5. Have students share with the class their changes and have them explain their thoughts on the word-image relationship.
   a. What did you notice about the potential of the image when you changed the wording?
   b. What did you notice about the impact of the wording when you changed the image?
   c. Did anything surprise you?
   d. What was the most difficult part of this activity? Why do you think that is?

11.5 Audience Audit Activity

Objective: To practice audience awareness and to understand how different contexts allow for varied potential audiences.

Materials: All groups should have access to computer or cell phone

Duration: Approx. 15 min.

Instructions:

Pre-Activity
1. Have the students divide into small groups
2. Have students record their word on a shared Word Doc

Activity

1. Ask students to choose a random issue of various importance—big or small, either works. For example, it can be anything from coral reefs dying to Casey's changing the ingredients they use in their croissant rolls.

2. Have students create three different social media posts (they don't actually need to post them anywhere)
    a. Twitter
    b. Instagram
    c. Facebook
3. Discuss each social media outlet's intended and accidental audiences
    a. Who do they reach?
    b. What restrictions do they have? What format is most effective?
    c. How does that affect what you say?

12 Appendix F

Museum Label Example

Instructor Kali Jo

ENGL l02

Insert Date

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

Formal Dictionary Definition (Merriam-Webster)

Word (part of speech):

1. Dictionary Definition

2. Dictionary Definition #2 (if needed)

Informal Definition

Transparent (adjective): uncorrupted and pure from the inside out, leaving no level of doubt that

the internal and external appearances and/or understandings are one and the same

Descriptive Summary

This is where your introduction with a "hook" goes. How will you pique your audience's

interest? What can you say to grab their attention?

These next few paragraphs (usually 2 or so) are devoted to the evolution of your word.

Where did it originate? How has it evolved over time? What uses have been attributed to it?

What variations have occurred? What impact has it had on the world? On various cultures? What

makes it significant?

Next, you can make the transition from big picture to specific details. What specific instances, events, or scenarios make this a particularly interesting or high-impact word? What are key examples? These can incorporate personal experience. For example, the word transparent takes on a particularly potent meaning when discussing policy, specifically we could think of contract law and how transparency is key in making sure everyone is equally treated in an agreement. However, transparency also takes on an interesting role when a blunt response might hurt someone's feelings or shows flaws that some would otherwise prefer to have hidden. The specifics are what make your word relatable on a personal level and the big picture strengthens connections on an interpersonal one.

Last but not least you will have a concluding paragraph. This space is the final opportunity to leave an impact and it's more than likely the final words your audience will take away with them. What will you choose? What do you want them to continue thinking about after they have finished reading?

Works Cited

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"Transparent." *Dictionary.com*, Dictionary.com, www.dictionary.com/browse/transparent.

13 Appendix G

ENGL 102

Course Map: Linguistic + Visual + **Auditory + Gestural** + Spatial + Material*

As was mentioned with the first unit, this ENGL 102 course is specifically designed to emphasize multimodal composition and to help you engage with writing, communication, and meaning-making in more diverse ways. As a result, this second unit highlights auditory and gestural modes and pays extra attention to public speaking (don't worry, you don't have to actually give a speech in this class, just write one) and to the events that shape it. We will discuss and analyze some of the greatest speeches found in film and in history during class, and this project will apply similar analysis to a public speaking scenario of your choice. However, instead of being a listener, you will take on the role of writer and communicator, and as a result, will assess what modes are best suited for your situation and purposes.

Linguistic – written text or spoken words/narration, word choice, delivery, organization of ideas

Visual – typeface, lines, shapes, background, color, transitions, quality of images, visual coherence, repetition, contrast

Audio – intonation of spoken text, sound effects, ambient noise, music, volume, silence, transitions from different audio clips

Gestural – facial expressions, gestures, body language

Spatial – line spacing, navigation, transitions, size of page, size of photos, proximity of photos and other elements to each other, line length, visual salience, white space, visual organization, alignment

Material* – paper, computers, ink, pencils, keyboards –the material components of the project and composing process (*added and not excerpted from Kettering College)

Excerpted mode descriptions from "Multimodal Projects." Kettering College Writing Center.
https://kcwritingcenter.weebly.com/multimodal-projects.html

SUPPLEMENTAL MATERIALS: Kettering College Terminology & Resources Handouts (2)

YOUR GOAL: To produce a creative communications project that emphasizes the **AUDITORY** and **GESTURAL** modes of communication. Through the development of a speech-based campaign. For this project, a campaign consists of four parts, which are outlined in detail below. Ultimately, you will select an event (past, present, or future) and write a speech for it. Then, you will create two supplementary campaign materials. One must be highly informative, and the other must be easily circulated. A reflection explaining your rationale behind the inclusion/creation of project components will serve as the fourth and final part of this project.

DESCRIPTION: When people talk about a great speech, they often say that they were moved by it. They felt connected. However, this connection is not accidental. Rather, it's the result of careful analysis and preparation. Speech writers must assess themselves, the situation, their audience, and their subject matter in order to know what to say, how to say it, who to direct it to, and how to continue their message even after the speech. This project will allow you to use a similar analytical lens, without the stress of actually having to partake in a public speaking engagement. Since speeches are often a part of a larger context, so too is this assignment. Your required additional materials will serve to further your speech's purpose, and these materials should be chosen based upon the weaknesses you might perceive your speech as having. If your speech needs more information, but doesn't have space, then a handout with extra resources and evidence might be helpful. If it needs graphs, statistics, or other technical data that is helpfully presented in a written form, then maybe a data-based poster would be a good fit. Additionally, since speeches are often tied to a particular time and place, the third component of this project focuses on circulation. How can the audience take your message with them? How can they be reminded? One of your supplementary campaign materials will be designed to strategically address this point (a pin? a patch? a laptop sticker?). Regardless of how varied the final product of this assignment might appear, the process will look quite similar among your peers, and most importantly, will be documented in a reflection.

4-Part Project:
100 pts

Research Component (15 pts)
1. Research and/or experience and document a specific scenario, such as a rally, play, dance, or other event
    a. Must have minimum of **5 sources (5 pts)**
        i. Two must be considered scholarly (e.g. peer-reviewed articles, books, journals, etc.)
        ii. One must be historical (i.e., look into archives, museums, etc.)
        iii. One can be personal and/or from a primary source (interviewed)
    b. This event can be either past or present. If your chosen event is no longer occurring, your scholarly sources might also be historical, and that's perfectly fine. For example, if you want to choose the Women's Suffrage Parade of 1913, your sources can current articles on the parade, or it can include documented accounts from 1913 that can be found in museum exhibits and historical archives. Typically, the most effective research includes both.
    c. Create an MLA-formatted Annotated Bibliography **(10 pts)**
        i. Citation
        ii. Summary of source/explanation for why it's relevant to your research

Auditory + Written Component (30 pts)
2. Write a short speech for this event that considers audience and setting
    a. Approx. 1,000 - 1,500 words (10 min. speech)
        i. MLA format
        ii. double-spaced, 12-point font, 1-inch margins

Visual Components (25 pts)
3. Create a supplemental, information-based material for your speech **(15 pts)**
    a. Must effectively sum up your main points
    b. Must include additional information (contextual, statistical, etc.)
    c. Must use visuals/design to help convey information
4. Create a small creative communication component that considers potential circulation **(10 pts)**
    a. Can create buttons, laptop stickers, hashtags, etc.
    b. Must have clear connection to both your speech & handout

Reflection + Gestural Component (30 pts)
4. Write a reflection that explains your choices and process.
    a. MLA format, 12 pt. font, 1-inch margins
    b. Minimum 4 pages, double-spaced
        i. Speech/Auditory Reflection Questions
            1. Who is the intended audience?
            2. Where is your speech given?
            3. **How is your speech given?**
                a. Find an online clip of a speech that demonstrates the same tone/gestural type of presentation style that you'd like your speech to have.
                b. Attach the URL of this clip to the bottom of your reflection paragraph document and include speaker, date, & event.
                c. **Explain why you chose this speaker and why their speaking style would be effective for your speech**
        ii. Visual Reflection Questions
            1. How did you create your visual components?
            2. What materials did you use for your visual components of this project?
            3. Why did you choose to create your specific visuals?
            4. How do they connect to the written and auditory components of your project?
            5. In what ways did circulation, time period, and audience affect your decisions?
        iii. General Reflection Questions
            1. Why did you choose this event?
            2. What did you learn from doing this project?
            3. What challenges did you face?
            4. What changes (if any) did you have to make in-process?
            5. What are weaknesses/strengths?

14 Appendix H

ENGL 102
Unit 2: Speaking with Signs (Version 2)

Course Map: Linguistic + Visual + **Auditory + Gestural** + Spatial + Material*

As was mentioned with the first unit, this ENGL 102 course is specifically designed to emphasize multimodal composition and to help you engage with writing, communication, and meaning-making in more diverse ways. As a result, this second unit highlights auditory and gestural modes and pays extra attention to video creation. We will discuss and analyze various form of speeches and visual symbolism, and this project will apply similar analysis to a topic of your choice. However, instead of being a listener, you will take on the role of writer and communicator, and as a result, will assess what modes are best suited for your situation and purposes.

Linguistic – written text or spoken words/narration, word choice, delivery, organization of ideas

Visual – typeface, lines, shapes, background, color, transitions, quality of images, visual coherence, repetition, contrast

Audio – intonation of spoken text, sound effects, ambient noise, music, volume, silence, transitions from different audio clips

Gestural – facial expressions, gestures, body language

Spatial – line spacing, navigation, transitions, size of page, size of photos, proximity of photos and other elements to each other, line length, visual salience, white space, visual organization, alignment

Material* – paper, computers, ink, pencils, keyboards –the material components of the project and composing process (*added and not excerpted from Kettering College)

Excerpted mode descriptions from "Multimodal Projects." Kettering College Writing Center.
https://kcwritingcenter.weebly.com/multimodal-projects.html

SUPPLEMENTAL MATERIALS: Kettering College Terminology & Resources Handouts (2)

YOUR GOAL: To produce a creative communications project that emphasizes the **AUDITORY** and **GESTURAL** modes of communication, through the development of an analytical video project. This project consists of four parts, which are outlined in detail below. Ultimately, you will select a topic and create a video that analyzes its associated symbolism. Then, you will create one non-digital work that supplements your video. A reflection explaining your rationale behind the creation of project components will serve as the fourth and final part of this project.

DESCRIPTION: When people talk about a great movie, documentary, or YouTube video, often felt connected to it in some way. Maybe it was the humor, the subject matter, or the editing that

went into its creation. Regardless of why, this connection is not accidental. Rather, it's the result of careful analysis and preparation. Creators must assess themselves, the situation, their audience, and their subject matter in order to know what to say, how to say it, who to direct it to, and how to reach the largest possible number of people. This project will allow you to use a similar analytical lens by creating a video of your own. Your required additional material will serve to further your video's purpose, and these materials should be chosen based upon the weaknesses you might perceive your video as having. If your video needs more information, but doesn't have space, then a handout or curated links with extra resources and evidence might be helpful. If it needs additional graphs, statistics, or other technical data, then maybe a data-based poster or crib sheet would be a good fit. Regardless of how varied the final product of this assignment might appear, the process will look quite similar among your peers, and most importantly, will be documented in a reflection.

4-Part Project:
100 pts

Research Component (15 pts)
1. Research a topic of your choice, primarily focusing on its associated symbolism
   a. Must have minimum of **5 sources (5 pts)**
      i. Four must be considered scholarly (e.g., peer-reviewed articles, books, journals, etc.)
      ii. One can be personal and/or from a primary source (interviewed)
2. Create an MLA-formatted Annotated Bibliography **(10 pts)**
      i. Citation
      ii. Summary of source/explanation for why it's relevant to your research
      iii. Only FIVE SOURCES from your project have to be annotated; the rest can be normal Works Cited entries.

Video Component (40 pts)
2. Create a video discussing/illustrating the symbolism associated with your topic
   a. Approx. 6-10 minutes
      i. Sources must be provided/cited in video
      ii. Must have clear introduction/conclusion to video
      iii. Transitions, illustrations, and additional edited graphics must be present

Supplementary Component (15 pts)
3. Create a non-digital material that helps enhance your video
   a. Can effectively sum up your main points
   b. Can include additional information (contextual, statistical, etc.)
   c. Can use visuals/design to help convey information
   d. Can create buttons, laptop stickers, hashtags, etc.
   e. Must have clear connection to your video topic

Reflection + Gestural Component (30 pts)
1. Write a reflection that explains your choices and process.
   a. MLA format, 12 pt. font, 1-inch margins

      b. Minimum 4 pages, double-spaced
          i.Video Reflection Questions
             1. Who is the intended audience?
             2. What is the purpose of your video?
             2. How did you create your video?
             3. What did you do to make a clear introduction/conclusion for your video?
             4. What did you include in your video and why?
             5. What didn't you include and why not?
          ii.Non-Digital Product Reflection Questions
             1. How did you create your non-digital component?
             2. What materials did you use for your supplemental portion of this project?
             3. Why did you choose to create your specific non-digital component?
             4. How does it connect to your video?
             5. How does your video benefit from this additional component?
          iii.General Reflection Questions
             i. Why did you choose this topic?
             ii. What did knowledge did you gain about the topic and about its associated symbolism?
             iii. What did you learn from the video-creation process?
             iv. What challenges did you face?
             v. What changes (if any) did you have to make in-process?
             vi. What are weaknesses/strengths?

[Optional] Bonus

4. Digital formats, such as video, have the ability to reach larger audiences due to their online and easily circulated nature. They can be posted on multiple platforms, shared unlimited times, and used for countless purposes. However, as with all media forms, certain drawbacks exist, particularly with video, which often overlays sound on top of images. This can isolate certain audiences from an accessibility standpoint, so the bonus of this project is to compensate for that by including an additional component:

- **Accurate Subtitles***
- Please have these in English so I can review them for accuracy. Both are worth bonus
- *If you use a generator of sorts, you will still have to include correct punctuation and often corrected wording, since computer generators have their limits.

15 Appendix I

Title: Audio & Gestures

Objective: To understand the relationship between gestures and sound—particularly the power each has to influence (and manipulate) the other.

Materials: Week #8 "Audio & Gestures" PowerPoint

Duration: Approx. 15 min.

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Instructions:

Pre-Activity
1. Have the students divide into partners
2. Have students open PowerPoint or Google Slides (sounds and visuals work best on these programs)

Activity
1. Ask students to find 3 gifs that tell a story with an unexpected plot twist
2. Have them pair these gifs with 3 audio clips that change the intended meaning
3. Students can access gifs from giphy.com
4. Free sound clips can be found at freemusicarchive.com
5. Remind students to acknowledge the artists

16 Appendix J

Title: Modal Matching

Objective: To understand the rhetorical situation and the many factors that affect a single act of communication.

Materials: Week #9 "The Art of Rhetoric" PowerPoint

Duration: Approx. 15 min.

Instructions:

Pre-Activity
　　　1.　Have the students divide into small groups (3+)
　　　2.　Have each group take out a sheet of paper and draw a Venn diagram like the one in the linked PowerPoint

Activity
　　　1.　Ask students to fill in the diagram and choose a rhetoric situation for a specific hypothetical scenario that requires them to communicate a very specific idea. It does not have to be for a school-related event.
　　　　　a.　For example, they might choose to analyze the rhetorical situation surrounding an election, a wedding speech, or a fundraising event.
　　　　　b.　All should consider themselves as the author/writer/speaker and consider their strengths and weaknesses accordingly
　　　2.　Have students assess what the most effective communication form would be & have them provide evidence as to why that might be.
　　　3.　Evidence should come from their knowledge of the modes and their analysis of the rhetorical situation.
　　　4.　Have students share their ideas in class.

17 Appendix K

17.1 Ghost Writer Activity

Objective: To practice researching & argumentation, with a particular focus on speech writing.

Materials: All partner groups should have access to computer or cell phone

Duration: 50 min.

Instructions:

Pre-Activity
1. Have the students divide into partners
2. Have open a Word doc

Activity
1. Ask students to research and take notes on a famous speech—past or present. Have them identify the context of the speech, the style, the rhetorical devices used, etc.
2. Have them develop a new scenario in which the same person could give a speech.
3. Have students write a speech with the new context in mind, but with a similar presentation style and argumentation.
4. Have students use the "Review"* function in word to annotate speech. Have them take in-speech notes on what elements are key in making this speech seem like another person's.
5. *Explain "Review" function for those who have never used it.
6. Discuss the changes they made according to context and what features they included that kept with the style of the original speaker.
a. What was most difficult?
b. What factors influenced your writing the most?
c. Do you think others can easily tell that it could be a speech by the same person? Why and how so?

17.2 Speech Teach Day Activity 1 & 2

Objective: To understand the rhetorical situation and the many factors that affect a single act of communication.

Materials: One computer per group, https://www.youtube.com/watch?v=utU9L8ONRbk

Duration: 100 min. (2 class periods)

Instructions:

Day #1
Activity
> 1.   Have students watch the 32:28 YouTube video of 10 movie speeches (provided above)
> 2.   Once completed, have students write down their top two
> 3.   Tally the votes and announce which two movie speeches they will be analyzing the next class period.

Pre-Activity
> 1.   Have students divide into four groups.
> 2.   Everyone should have a sheets of paper or Word Docs available for notes.

Day #2
Activity
> 1.   Divide tasks among the four groups.
> 2.   Assign each speech to two groups and explain their task.
>> a.   Have students analyze the rhetorical situation
>>> i.Speaker
>>> ii.Purpose
>>> iii.Audience
>>> iv.Context
>>> v.Genre
>> b.   Have students analyze the rhetorical appeals
>>> i.Ethos
>>> ii.Logos
>>> iii.Pathos
>> c.   Have students analyze the principles of design
>>> i.Balance
>>> ii.Alignment
>>> iii.Grouping
>>> iv.Repetition
>>> v.Contrast
> 3.   Have students re-watch their assigned film
> 4.   Ask students to discuss among their groups how the speech was affected by the components of their assigned task.
> 5.   Have students assess why and in what way the speech was effective
> 6.   Have groups share with the whole class

17.3 Introduction Function Activity

Objective: To understand introductions, their purpose, and the importance of first impressions (for the intended message)

Materials: Week #10 "Introductions with Disney" PowerPoint

Duration: Approx. 15 min.

Instructions:

Pre-Activity
1. Have the students start the activity individually, then divide into pairs
2. Have students write introductions on a sheet of paper (or type on a document*)
   *students will have to be able to swap intros, so if they type it, they will need to swap computers.
3. Put introduction style handout on screen so that they have access to all style descriptions at once.

Activity
1. Ask students to write an introduction for their speech (Unit 2 assignment) that follows one of the introduction styles mentioned in class.
2. Have them rewrite the introduction in a different style.
3. For this activity, neither style can be a hybrid or Bill Nye.
4. Once completed, have students swap introductions with a partner.
5. Have them discuss the differences between each introduction and how the different style choices affect the overall message (even though both are introducing the same speech).
6. To conclude, have them assess which style was more effective in introducing their speech, and why.

Title: Annotated Bibliography Activity

Objective: To understand the preparatory benefits of and practice methods behind annotated bibliographies.

Materials: Week #10.2 "Interviews & Annotated Bibliographies" PowerPoint

Duration: Approx. 20 min.

Instructions:

Pre-Activity
1. Have students divide into partners
2. Have both students put their name on a single document
3. Have students practice MLA formatting

MLA Citations:
https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

Activity
1. Ask students to choose a cartoon conspiracy from the following link (or they can find one of their own): https://www.flavorwire.com/323058/10-bizarre-kiddie-cartoon-conspiracy-theories
2. Have them research online for two sources that could serve as credible evidence in support for their chosen theory
3. Have them write two annotated bibliography entries, MLA format
4. Make sure they include the categories of information that were discussed in the associated PowerPoint

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17.4 Interview Activity

Objective: To understand and practice interviewing, with an emphasis on how to navigate conversations and create follow-up questions.

Duration: 35 min.

Instructions:

Pre-Activity
1. Have students research (or create) two "Would you rather" questions
2. Have students divide into partners
3. Request that students pair up with someone they don't know very well

Activity
1. State that the point of this project is to learn as much as you can about someone by starting with little information.
2. Write three instructions on the board.
   a. First ask "Would you rather…"
   b. Follow-up with "Why?"
   c. Then continue the conversation with "So does that mean…"
3. Remind students that no new questions can be asked at random. They must clearly follow with the previous information that came before.
4. Have one student in each pair start with "Would you rather" and then have them see how long they can continue the conversation without breaking away from the given subject matter
5. See example below:
   a. Would you rather sleep in a tent of spiders for one night or eat bugs for lunch for a week? (Hakuna Matata?)
   b. "Spiders"

    c. Why?

    d. "Because I never want to eat a bug in my life, ever."

    e. So, you'd rather have things crawl on you than eat something gross?

    f. "I mean I think we've all had things crawl on us before and lived… eating bugs… that's a little much."

    g. So, what would be the worst thing you'd ever allow yourself to eat then?

    h. "A snake"

    i. Why?

    j. "Because you can cook it. And it is meat, so with the right seasoning, it'll basically be chicken."

    k. So, does that mean your good at cooking? Or that you like to cook?

6. Once first student is over, have the second start with their question and repeat the process.

7. Discuss how everyone did as a class. Ask students to see how far they were able to get from the topic of their "Would You Rather" question to the final information of their interview.

8. As time allows, discuss readings and activities as a class.

Transition Activity

Objective: To practice writing transitions and understanding how ideas connect

Duration: 15 min.

Instructions:

Activity

1. Have students write one random sentence on a piece of paper
2. Collect them and draw two at random to write on the board.
3. Leave a space on the board so that the center can be filled in later.
4. Ask students to think of a way to connect the first sentence with the second one.
5. State that the only catch is that the transition can only be one sentence and that the two previous sentences provided by students cannot be changed in any way.
6. See example below:

Original sentence #1: Summer is my favorite season.

However, sometimes it's too hot to do anything fun outside, and I just sit inside and act like my cat all day.

Original sentence #2: My cat hisses at the window when it rains.

7. Repeat this several times.

8. Discuss how it's easier to do this in a paper, since your subject matter will already be discussing similar topics (unlike this activity).

17.5 Multimodal Design Activity

Objective: To practice using multimodal communication layouts and examining their value for a particular topic

Duration: Approx. 25 min.

Instructions:

Pre-Activity:
1. Draw simple layout examples of websites, posters, PowerPoints, and Instagram on the board.
2. Explain how each have different functions, according to what people expect/want
3. Have students divide into small groups (3+)

Activity
1. Have students choose a topic (it can be anything) that they would like to inform people about. It can be a debate or argument, but it can also be strictly informative (doesn't have to be controversial).
2. Ask students to select a layout and draw it on a piece of paper.
3. Then, have them fill it in with information on their topic.
4. They can research as a group.
5. Once completed, have them share their diagrams with the class and have them explain why they did what they did.
6. Discuss how using different layouts affect the information presented and start a dialogue about how modal choices impact the message.

18 Appendix L

ENGL 102

<div style="background-color:green; color:white">Unit 3: Connecting & Collecting</div>

Unit 3: **Linguistic + Visual + Auditory + Gestural + Spatial + Material***

As the third and final unit, this 2-part project seeks to situate all the modes into a single place of focus. It is your job to emphasize or de-emphasize a particular mode based upon your analysis of the context and the message you want to present. However, what that message is, is largely up to you. You do not have to choose anything highly controversial or argumentative, but you may. The main goal of this assignment is to collect and connect, or rather, to research and synthesize, much like a museum exhibit does when it presents past histories or modern innovations. As a result, your project will take on a similar role to these exhibits while also staying true to more traditional forms of English composition. For this project, you will create one short research paper (5 pages) that is paired with a design for a gallery exhibit on the same topic.

Linguistic – written text or spoken words/narration, word choice, delivery, organization of ideas

Visual – typeface, lines, shapes, background, color, transitions, quality of images, visual coherence, repetition, contrast

Audio – intonation of spoken text, sound effects, ambient noise, music, volume, silence, transitions from different audio clips

Gestural – facial expressions, gestures, body language

Spatial – line spacing, navigation, transitions, size of page, size of photos, proximity of photos and other elements to each other, line length, visual salience, white space, visual organization, alignment

Material* – paper, computers, ink, pencils, keyboards –the material components of the project and composing process (*added and not excerpted from Kettering College)

Excerpted mode descriptions from "Multimodal Projects." Kettering College Writing Center.
https://kcwritingcenter.weebly.com/multimodal-projects.html

SUPPLEMENTAL MATERIALS: Kettering College Terminology & Resources Handouts (2)

YOUR GOAL: To produce a creative communications project that demonstrates a knowledge of **ALL MODES** (linguistic, visual, auditory, gestural, spatial, material) of communication through the development of a research paper and gallery exhibit. You are not required to actually create something in a gallery, but you are required to provide examples of what it might look like, and more specifically what it will say and contain.

DESCRIPTION This final project serves as a cumulative demonstration of all communicatory modes (linguistic, visual, auditory, gestural, spatial, material) that we've explored this semester. With this final project, you have much freedom, but because of its flexible nature, you

have certain responsibilities. Throughout this semester, you've participated in many activities that were designed to make you think about communication—and all its forms—as a web of contingencies. In other words, this class has been one about the relationships between the texts, visuals, movements, sounds and materials that occupy places and the spaces in between. It's been an exploration of modal communication. Your research paper (MLA formatting, 12-point font, double-spaced) will inform your selected audience on a topic of your choice.

However, you will continue this paper with a gallery exhibit design that pays special attention to all the modes. For example, if you wrote a paper on why freshman students should be required to take courses that include things like doing taxes and budgeting, then you might create an exhibit that looks like a Monopoly board on the wall where people can follow a path to different financial issues based on their decisions. Each checkpoint in your exhibit could illustrate a different hypothetical scenario, and people could open up interactive doors to see what their decisions revealed. Maybe you could have all people start with a particular amount of money in the gallery, and they could pay to enter different hallways or to get past certain obstacles. Then, at the end, if they still have money left, maybe they get something in return. Obviously, this isn't a fully formed exhibit design, but it helps illustrate the interactive and circulatory nature of using multiple modes. Your job would be to select 5 example display items and create five labels that could go within this gallery setting you've described/sketched/illustrated. The entire exhibit will be connected in a short, 1-page exhibit overview.

2-Part Project:
200 pts

PART #1:
Research Paper (100 pts)
1. Write a research paper that effectively makes a claim about a topic of your choice
   a. Doesn't have to be controversial, but should have a clear purpose that is captured in a thesis statement (can be largely informative, and be arguing for more awareness)
   b. Must have a clear thesis statement that is supported by evidence
   c. MLA format, 12 pt. font, 1-inch margins
   d. **Minimum 5 pages in length** (double-spaced)
   e. Works Cited page with minimum of 6 sources, 5 must be considered scholarly
   f. 1 source can be an interview (not required)

PART #2:
Gallery Exhibit (50 pts)
2. Design a gallery exhibit for your chosen topic
   a. All modes must be represented
   b. An exhaustive diagram is not required; viewers should be able to see what your exhibit would look like*
   c. *You are not graded on your ability to draw or design, rather you are graded on your ability to plan, organize, and build connections for diverse materials in a particular space.
   d. Provide a minimum of 5 items that would be on display
   e. Write a minimum of 5 labels for displayed material (like Unit 1)

    f.   Write one exhibit overview (1 page) that summarizes the point of the exhibit

    g.   Create and identify at least 1 participatory element

    h.   Create and identify at least 1 aspect that considers circulation

    i.   Demonstrate a clear consideration for the rhetorical situation

Reflection/Synthesis Component (50 pts)

1. Write a reflection that explains your choices and process.
a. MLA format, 12 pt. font, 1-inch margins
b. Minimum **5 pages**, double-spaced

  i.   Research Reflection Questions

1. Who is the intended audience?
2. What is the point of your research paper?
3. What is its biggest strength? Biggest weakness?
4. What sources did you consult? Why?
5. What kinds of evidence did you choose to provide? Why?
6. How did you offset potential counterclaims to your argument?
7. Do you think it was effective? Why or why not?

  ii.   Exhibit Reflection Questions

1. Where is your exhibit located?
2. What is the purpose of your exhibit? What is its overall message?
4. How did you choose your 5+ items on display? Why?
5. Why did you label your items the way they did?
6. Why did you choose to organize your exhibit that particular way?
7. Did you incorporate all the modes?
8. How did you incorporate them?
9. Are some more dominant than others? Why?
10. What materials did you use for this project?
11. How did those materials affect what you could or could not do?
12. In what ways did circulation, location, topic, and audience affect your decisions?
13. How did you incorporate participation into your project?

  iii.   General Reflection Questions

1. Why did you choose this topic?
2. How well does your research paper and gallery exhibit connect?
3. What did you learn from doing this project?
4. What challenges did you face?
5. What changes (if any) did you have to make in-process?
6. What are weaknesses/strengths?

19 Appendix M

Title: "Museum of Me" Activity

Objective: To practice making material and spatial connections

Materials: https://www.ted.com/talks/jake_barton_the_museum_of_you?language=en#t-829228

Duration: Approx. 50 min

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Instructions:

Pre-Activity
     1. Watch the "Museum of You" Ted Talk (15:38)
     2. Discuss first thoughts and impressions

Activity
     1. Have students think of their own lives, their important moments, memories, etc.
     2. Have them "design" (sketch, describe, etc.) a small exhibit space that captures a particular moment in time.
     3. Ask them to consider the following:
          a. What should it look like?
          b. How should people interact with it?
          c. What information should be provided?
          d. How should it be provided?
          e. What modes should I emphasize?
     4. For example, if I chose to create an exhibit for the very first time I fell off my bike, I could put a video of a dirt road moving past. Maybe I could even have pink handles with a pink horn and purple tassels for people to touch. I could have a faint, "I'll race you" coming from a speaker behind me, and I could have a small scream and crunch come from the speakers. Maybe at that moment a lever could pop open a door where little gravel bits were stored. Maybe it would print out a picture of the viewer's face when they heard my scream. Or maybe my exhibit corner has a cartoon flipbook of me falling off or a step-by-step hallway of images that slowly document my decent to the ground. The point here is to throw out as many ideas as you can—however out there.
     5. Then, you can discuss your possible creations in class and then also start to consider what could be more or less feasible to create in a simple gallery space. Sometimes, the most interesting designs come not from what you originally thought of but from what you were missing.

20 Appendix N

20.1 Material & Spatial Scavenger Hunt

Objective: To practice making material and spatial connections

Materials: One computer per group

Duration: Approx. 20 min

Instructions:

Pre-Activity
1. Have students divide into pairs.
2. Every group should have access to PowerPoint

Activity
1. Have students choose an emotion.
2. Ask them to collect the following information:
   a. one scholarly source of evidence that demonstrate why that emotion is important.
   b. one image that capture this emotion.
   c. one sound that resonate with this emotion
   d. one example of pop culture that embodies this
   e. one example of history or art that connects to this emotion (can be illustrated in a variety of ways.
3. Have students put them together on a single PowerPoint slide, with particular attention being given to layout & spacing
4. Discuss creations in class as well as the choices that went into their design and collection

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20.2 Multimodal Museum Activity

Objective: To practice making material and spatial connections

Materials: Access to Google

Duration: Approx. 50 min

Instructions:

Pre-Activity

1. Have students divide into 4 groups
2. Make sure all groups have access to one computer

Activity

1. Have each student choose an image of a famous art work
2. Ask students to share their choices within their group and decide how they can be organized.
3. Then create a gallery write-up for the entire exhibit that shows how they all connect in some way.
4. Have groups share to the rest of the class
5. Repeat this process, but instead, have students search for gifs (without showing one another) and memes.
6. Discuss how each content area (art, gif, meme) affected the process & the challenges of all/each.

20.3 Revision Decision Activity

Objective: To practice revision across the modes

Materials: https://www.youtube.com/watch?v=U496dSv2k_g

Duration: Approx. 50 min

_____

Instructions:

Pre-Activity

1. Prior to class, have all students submit 1-2 favorite video clip from a movie or TV show (under 3 minutes)
2. Compile the clips into a list for class
3. Have students divide into 4 groups
4. Keep a tally on the board for points
5. Make sure all groups have a notebook or paper to write on

Activity

1. Have students watch the Beauty and Beast trailer (2:22).
2. Discuss the differences & why producers might have made those changes
3. Chose a student's video and play it to the class.
4. Ask groups to revise the clip, and do this for several rounds
5. Each clip can have new criteria, such as the following:
    a. Make this clip into an advertisement
        i. Ex. A clip of the lava monster in Moana might become a Snickers commercial that says, "You aren't you when you're hungry."
    b. Add a famous actor/actress & give them a new role
    c. Change the setting of this scene

        d.   Change the intended audience.

        e.   And so on…

6.   After each round have students vote 1-3 for the other groups.

7. Ask them to vote for most effective/convincing/creative revision and to explain why

8. Take the votes after each round and tally them while new clip is playing.

9. Discuss the revision process in final few minutes before the end of class