The Literacy Sponsors Gallery Wall:
Rethinking Literacy Sponsorship Through Multimodal Drafting

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ABSTRACT

This study explores the benefits of multimodality in the drafting process and advocates for more disciplinary support of multimodality across first-year writing curriculums in the field of Rhetoric and Composition/Writing Studies. I explore my primary research question, how might multimodal drafting through the Literacy Sponsors Gallery Wall assignment support students' process of writing the Literacy Narrative, through an IRB-exempt study of the implementation of an original multimodal writing assignment, the Literacy Sponsors Gallery Wall, in my first-year writing classroom during the Fall 2021 semester. The results of this study illuminate valuable opportunities for multimodality to be integrated into the composition classroom during the writing process rather than it being utilized primarily as a transformative tool once the writing process has concluded. When multimodality is included as a natural aspect of the writing process, it allows more room for students to express and celebrate their multiliterate identities.

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GENERAL AUDIENCE ABSTRACT

Most of the time, writing assignments in academic contexts are limited to page-bound essays of block text. This is because of tradition and the cultural belief that this type of writing is the only mode, or format, worthy of value in a classroom. But that is not necessarily the case. Multimodal writing, i.e., more visually stimulating compositions that combine more than one mode of communication, are generative for student writers. However, multimodality is usually seen as a "last but not least" aspect of a draft's life cycle, meaning it is employed once the draft has been completed and is used to transform the draft into a more visual mode (infographic, poster, etc.). In this paper, I argue that multimodality should be taken up more in the field of Rhetoric and Composition/Writing Studies and embraced as a worthy aspect of the drafting process. I created a qualitative study in which I evaluated how multimodal drafting acts as a beneficial scaffolding tool for teachers.

Dedication

For my Fall 2022 ENGL 1105 students.
Thank you for taking this risk with me
and for teaching me more about writing and creativity
than I thought was possible.
You all have molded me into the teacher
I am today, and for that I am immeasurably grateful.
I know you will all go on to do incredible things.
Thank you for letting me be a part of your literacy journeys.

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Chapter One: Introduction & Literature Review

Prior to beginning my graduate teaching career, I had never given much thought to literacy and what that small word means for myself and others. Literacy, as I understood it, was a guaranteed result once you understood the alphabet and could string letters together to make a word, stitch those words together to form a sentence, and then knit those sentences together to form a paragraph, and so on.

I now understand that this is a very linear and compact view of literacy. This realization is mostly due to a course I took in the Fall semester of 2021, ENGL 5004: Theory and Practice of University Writing Instruction, that exposed me to non-alphabetic expressions of literacy in the writing classroom. In this course, I began to understand that limiting the definition of literacy to just letters that are page-bound is neither right nor accurate. But were other, more visual expressions of literacy still viewed as literacy? Or were they somehow discounted in value because they dabbled in the unconventional? When I first began brainstorming the Literacy Sponsors Gallery Wall (LSGW) in ENGL 5004, these were the questions driving my newly-formed pedagogical curiosity.

Developing the Literacy Sponsors Gallery Wall

Although the LSGW assignment was inspired by the work of several literacy and FYW scholars, many of which will be discussed in the Literature Review, its inception was completely original. This section will discuss how the LSGW assignment sheet was originally developed in ENGL 5004, and how it evolved into this project.

In 5004, we were challenged to create a first-year writing resource project for our peers. The goal of this project was to identify an aspect of teaching writing that we wanted to know more about to enrich our praxis, and then to enter that pedagogical conversation and contribute a

resource which answered a specific question within that niche discourse. I decided to enter the conversation of multimodality in the first-year writing (FYW) classroom because I believe that having students compose digitally and non-alphabetically enhances their own understanding of what "counts" as literacy. I came to this conclusion because my understanding of literacy and what its expression could look like visually had been so fundamentally expanded due to exposure to scholars like Khadka (2015) and Sheppard (2018). Just as literacy can't be defined in terms of monolingualism (i.e., seen only through the linguistic lens of Standard American English), it also can't be defined in terms of mono-modality because of its inherent flexibility depending on the writer and their audience. Therefore, I wanted to create an assignment that would provide an entry point into multimodality for FYW students so that their understanding of literacy would be enhanced and stretched beyond the bounds of alphabetic literacy.

When thinking through how this assignment would look and function, I knew I wanted it to serve as a scaffolding exercise to the Literacy Narrative (LN) project, the first major project in ENGL 1105: First-year Writing: Intro to College Composition, and that it should be relatively low stakes and straightforward to create. To some students, multimodality can seem overwhelming and more work than it is worth. Therefore, creating an inclusive and accessible multimodal assignment posed many challenges, such as establishing a reasonable scope/length and designing the assignment in such a way that it would be a beneficial scaffolding piece in the process of writing the LN, rather than it being so abstract that it had no significant connection to the learning outcomes of this project. I ultimately took the concept of what I was calling *framing multimodality* quite literally in the creation of the LSGW assignment.

Gallery walls are commonly used in both domestic and commercial spaces and are therefore easily recognizable for most first-year students. However, if the concept of a gallery

wall is unfamiliar to students, there are several examples available on the internet, such as Figure 1, that can be brought into the classroom and analyzed as models.

Figure 1

Example Gallery Wall, Etsy

This visual display is also common across cultures and invites cultural interpretation by international students. Gallery walls allow for both minimal and ambitious creative expression, thus making their design accessible to students who bring a variety of creative expression skills to the FYW classroom. All of these attributes inspired me to bring this element of interior design into my FYW classroom and adapt it to literacy and sponsorship.

This assignment highlights the value in combining two foundational aspects of first-year writing curriculum: literacy sponsorship and multimodality. As stated on the assignment sheet (Appendix A), the LSGW,

> [W]as designed to get [students] thinking about who and/or what has sponsored [their] literacy development. [Students] will create a gallery wall of [their] own design which has 4-6 photo frames with correlating identifying text boxes below them. Each frame will contain someone or something that has sponsored [their] literacy in some way.

In addition to this gallery wall, which was created on Canva, a free graphic design website, students were also required to craft a brief guiding letter which explains their framed choices and how that person/place/thing has influenced their literacy. To reinforce the connection between text and visuals, I also required my students to add their LSGW to their LN as a multimodal element because from my pedagogical perspective, it is the convergence of the conventional with the unconventional that creates rhetorically flexible writers.

I view writing as discovery work, not as a transactional process it as discovery work. Viewing writing through this generative lens means "language provides us with a unique way of knowing and becomes a tool for discovering, for shaping meaning, and for reaching understanding" ("What is Writing to Learn?" n.d.). In asking my students to express their literacy sponsorship multimodally in a visually stimulating way, I am also asking them to do important metacognitive thinking about themselves as readers and writers to better understand how they understand literacy and its pluralistic possibilities.

Once I completed the germinal version of the LSGW in ENGL 5004, I intentionally tailored my graduate coursework and its seminar papers/major projects to the intersection of FYW, multiliteracies, and multimodality. For example, in ENGL 5014: Literary Research, I crafted a literature review specifically about multimodal expressions of literacy in the FYW classroom. As the time to determine the focus of my capstone project drew closer, I knew I wanted to somehow center it on this niche area of FYW scholarship and classroom research. I

therefore began creating the tentative plan for this research and it grew from there into this thesis.

Research Question

Although multimodality has been frequently discussed in the discourse of the field of Rhetoric and Composition/Writing Studies, most scholars and instructors have framed this discussion around multimodality as a final product (Arms, 2012; Jones, 2010; Kist, 2017) rather than as part of the composing process. In this project, however, I seek to understand how multimodality can be used by instructors as a beneficial scaffolding piece of the writing process, specifically the process of writing a LN, through the study of the LSGW in my ENGL 1105 classroom.

My goal in creating this study and implementing it in my ENGL 1105 classroom was to understand how a multimodal assignment might support students in better understanding their multiliteracies and how they express those alternative approaches to alphabetic literacy. My primary research question is, "How might multimodal drafting through the Literacy Sponsors Gallery Wall assignment support students' process of writing the Literacy Narrative?" To answer this question, I designed an IRB-exempt qualitative study.

Literature Review

In this section, I discuss the scholarship concerning two fundamental aspects of the FYW classroom: 1) literacy and its sponsorship, and 2) multimodality. First, I provide an overview of how literacy and sponsorship is viewed in university composition classrooms. I then examine scholarship from the field of Rhetoric and Composition/Writing Studies to better understand how and where multimodality has been situated in past research. In the following table (Table 1), I have identified and defined the key terms discussed in this review of

literature. In addition to the terminology, I have listed the scholars whom I discuss in association with each term.

Table 1

Terminology and Key Scholars

Term	**Definition**	**Key Scholars**
Conventional Literacy	Expression of page-bound, alphabetic literacy, commonly written in Standard American English, which is focused on reading and writing.	Arellano, 2021; Kynard, 2013; Yancey, 2004
Multiliteracy	Expression of literacy that can be alphabetic and page-bound, but that welcomes linguistic diversity, is heavily influenced by personal experience, and does not have to relate to reading and writing.	The New London Group, 1996; Wysocki, 2005
Sponsorship	The influence of outside forces on individual literacies.	Brandt, 1998; Halbritter and Lindquist, 2012
Multimodality	Compositions that bring together multiple modes (e.g. visual, aural, textual) for communication.	Bearden, 2022; Lauer, 2009; Selfe, 2009
Digital Literacy	Competence and fluency in digital composition.	Arms, 2012; Bjork, 2012

Complicating Conventional Literacy

As I stated previously, my understanding of literacy up until very recently has been strictly alphabetic. It had never occurred to me that I possess a plethora of different literacies as an individual. But some educators would say that what I define as alternative literacies, such as sewing, cooking, and coding, are actually tributary offshoots of academic, written literacy.

However, I argue that this way of thinking perpetuates an intellectual hierarchy which is rooted in inequitable educational access and assumed Western authority.

Conventional expressions of literacy are defined as page-bound, alphabetic compositions; "writing IS 'words on paper,' composed on the page with a pen or pencil by students who write words on paper" (Yancey, 2004, p. 63). This definition of literacy has been traditionally perceived as the "correct" form of literacy. Thus, the most common genres of academic writing, such as the five-paragraph essay and research papers, reflect this mode of literate expression. But several composition scholars view this definition of literacy as narrow and exclusive because this linear definition does not represent the diverse needs of students in FYW classrooms.

Arellano (2021) stated that "we operate within universities and professional organizations that are predominantly white and Eurocentric from curricula to members to policies. We come from a history of valuing alphabetic writing over all other types of composing" (p. 503). Similarly, Kynard (2013) discussed how complexly connected literacy studies is with cultural, and therefore linguistic, discrimination both in the field of education and the "real" world beyond. Kynard illustrated how the influence of this discrimination bleeds into issues of public discourse like the Black Freedom Movements. Regarding conventional teaching methods and their linkage to vertical economic movement, she stated that

> very few teachers imagined that the kind of writing and literacy that . . . students "needed" was beyond the confines of prescriptive grammar, skills-based instruction, thesis statement formulas, and the academic-discourse cloning that were the supposed keys for unlocking new middle-class doors. (Kynard, 2013, p. 4)

Kynard drew a clear connection between conventional Western literacy and cultural discrimination here. She goes on to discuss how linguistic and cultural diversity is always at play

in our classrooms: “literacy is always situated, always fulfilling social and cultural purposes” (Kynard, 2013, p. 18). It is therefore the responsibility of an educator to be mindful of their students' diverse backgrounds and the unique identities they express through their learning journey.

Kynard (2013) highlighted “out-of-school literacies” as a distinct focus of her analysis of literacy studies through the lens of the Black Arts Movement. She defined these literacies as “something beyond classroom instruction, effective pedagogy, or learning outcomes and, instead . . . students’ everyday practices as endemic to literacy” (p. 29). To ignore the literacy development that happens outside of school is to ignore key aspects of students’ identities and knowledge from the lived experiences they bring with them to school.

Multiliteracies

When thinking about multiliteracies and their place in the discourse of literacy studies, it is important to acknowledge how this multiplicity of literacies evolved over time. As Yancey (2004) aptly said, “Literacy today is in the midst of a tectonic change. [N]ever before have writing and composing generated such diversity in definition” (p. 63). Defining literacy and how it functions in and beyond the classroom is therefore slippery and difficult to confine to the space of a sentence. But the addition of a prefix, “multi,” which allows room for adaptation and flexibility broadens the scope of what literacy can be and is more representative of the multiple ways in which students exercise their literacy across contexts.

The term “multiliteracy” was first introduced to the field of literacy studies by The New London Group (1996). This group of authors, all with unique backgrounds in education and from different countries (Australia, England, and the United States), gathered to attempt to understand how the parameters of literacy had shifted in the past few decades and subsequently, how literacy

pedagogy should also be altered in order to better serve culturally and linguistically diverse students in ways which had been previously ignored or discounted. From those conversations, “A Pedagogy of Multiliteracies: Designing Social Futures” was born and the term “multiliteracies” was coined:

> We decided that the outcomes of our discussions could be encapsulated in one word - multiliteracies - a word we chose to describe two important arguments we might have with the emerging cultural, institutional, and global order: the multiplicity of communications channels and media, and the increasing saliency of cultural and linguistic diversity. The notion of multiliteracies supplements traditional literacy pedagogy by addressing these two related aspects of textual multiplicity. What we might term "mere literacy" remains centered on language only, and usually on a singular national form of language at that, which is conceived as a stable system based on rules such as mastering sound-letter correspondence. This is based on the assumption that we can discern and describe correct usage. Such a view of language will characteristically translate into a more or less authoritarian kind of pedagogy. (p. 63-64)

This collective of scholars sought to give recognition and respect to the different forms of literacy which were not monolingual or monocultural but were instead rangy and inherently pluralistic. In doing so, they recognized the harmful and dividing effects “mere literacy” pedagogy can have on a classroom of diverse students, as such teaching practices grease the wheels of hegemonic education.

However, The New London Group’s discussion of multiliteracies is limited to school safe literacies, or expressions of literacy that are accepted in educational institutions. But these types

of literacy and their materials are not always culturally neutral or accessible. Their focus is on multiliteracies that are made up of words and images. This is the pressure point that Anne Wysocki (2005) troubled in her scholarship.

Although Wysocki agreed with the move away from a singular definition of literacy and embraces the pluralistic view that the New London Group proposed in 1996, she asked her reader to take the conversation one step further and complicate the material aspect of multiliteracies. Wysocki drew a connection between the materials we use in our modes of communication and the greater social practices they are connected to via invisible strings of cultural power. Meaning making differs depending on the maker of the meaning. This blind spot of literacy studies is worthy of critical analysis because it "can help us understand how material choices in producing communications articulate to social practices we may not otherwise wish to reproduce" (Wysocki, p. 56). Wysocki, in a way, asked educators to pause and perform an important self-reflexive analysis of their praxis to make their pedagogy more critically and culturally attuned to the needs of their students.

Wysocki's focus was on the constraint that has been traditionally placed upon print compositions and was asking her reader to consider what material modes of communication become unavailable when literacy is narrowly defined in the dichotomous terms of word and image only. What happens when this definition is troubled by other materials, such as textiles or aural compositions? Perhaps in examining the perceived constraints of more conventional modes of communication, exciting new compositional possibilities and expressions of multiliteracies can be unlocked.

My Definition of Literacy

Literacy is complicated and transformed by lived experiences beyond the classroom, which is what makes our personal literacy journeys so valuable. From my pedagogical perspective, it is close-minded to define literacy, words, and linguistic meaning-making to page-bound compositions because the students I teach are exercising multiple different types of literacy in their personal and academic lives outside of my classroom. My job as their teacher is to prepare them for life beyond my classroom to the best of my ability. That means welcoming and encouraging the diverse nature of their literacy and its expression so that they can leave my classroom equipped with the skills needed to view the world around them through a critical lens.

For the purposes of this project, my definition of literacy is most closely aligned with Scott's (1997) definition: "literacy [is] social meaning-making through language. This simple but flexible definition assumes that literacy is context dependent as well as socially constructed and enacted" (p. 109). This definition resonates with my understanding of literacy and how I view literacy pedagogically because of its emphasis on the fact that literacy is context dependent and socially constructed. How individuals perceive and develop their own literacy is never an isolated act. It is always influenced by the world around them. Literacy is developed outside of an educational context before students enter a pre-kindergarten or elementary classroom. Multiliteracy is almost always influenced by lived experiences.

Therefore, a concrete definition of literacy that accurately represents all students is difficult to capture. However, a personal essay such as the LN assignment offers the opportunity for FYW students to articulate and explore their individual literacy identities, thus giving them the opportunity to define literacy in their own words and analyze how it was shaped by their

lived experiences. This assignment also provides opportunities for us as educators to learn from our students and see literacy through their point of view.

The Literacy Narrative Genre

One of the most common ways in which first-year writing students explore their own understanding of literacy is through the LN assignment, which requires them to reflect on their literacy journey and its sponsors through the genre of a personal narrative.

Several scholars have researched the LN assignment and expressed how it should be taught in the college composition classroom (DeRosa, 2008; Hall and Minnix, 2012; Scott, 1997; Soliday, 1994). Because the LN is reliant on memory work and storytelling, it inherently centers the self through metacognitive reflection (DeRosa, 2008; Soliday, 1994). This self-reflexive writing process requires students to critically analyze their understanding of literacy, however they choose to define it, and communicate that relationship to their reader with descriptive details. Soliday (1994) stated that "literacy narratives become sites of self-translation where writers can articulate the meanings and the consequences of their passages between language worlds" (p. 511). I like this definition of the genre because it focuses in on how multiplicitous our understanding of language and how it functions can be depending on our personal experiences.

Because it is such a complex and personal intellectual exploration, scholars have explored in detail how instructors might present the assignment to students. Scott (1997) defined the literacy narrative genre as "a history or account of a person's development or accumulation of literacy. Students' literacy narratives can describe meaningful language experiences with their peers, at home, and at various community sites (i.e., neighborhoods, clubs, religious organizations)" (p. 109). He goes on to discuss how the word "narrative" is

intentional over the word “autobiographical” because viewing their personal literacy journeys through the framework of storytelling helps students understand that their experiences are noteworthy of further exploration and self-discovery (Scott, p. 109).

Hall and Minnix (2012) also prioritized the value of identity work in the LN. They argued that the literacy narrative assignment in FYW classrooms should not be taught to students as an introduction to the academic writing genre, but rather as an entry point into understanding their new identity as members of the university community (Hall and Minnix, p. 61). By zooming out and looking at the bigger picture, Hall and Minnix were suggesting that instructors should present this assignment as an opportunity for self-discovery and personal development in their role as a new member of a social community rather than just a way to learn a new genre within the greater discourse of academic writing. Once again, identity work becomes the core of what the LN assignment is, and in investigating literacy sponsors and their roles in individual literacy journeys, that identity work deepens to a new analytical level.

Sponsorship

Deborah Brandt (1998) pioneered the concept of literacy sponsorship to critically analyze where and how students establish their understanding of what literacy is. This is important pedagogically because, as Brandt discussed, literacy is a reflection of peoples’ identities and lived experiences. Caring for students’ personal histories is an expression of critical pedagogy and inclusive teaching.

Brandt’s work serves as the scholarly foundation for literacy sponsorship and how it functions in both academic and personal contexts. She defined sponsors of literacy as “any agents, local or distant, concrete or abstract, who enable, support, teach, model, as well as recruit, regulate, suppress, or withhold literacy” (Brandt, 1998, p. 166). This analysis of who

and what shapes peoples' understanding of literacy was a significant advance in the field of Rhetoric and Composition/Writing Studies. As Lawrence (2015) phrased it,

> Brandt advanced the following three assumptions, which have informed subsequent investigations: (1) personal narratives are valuable evidence of literate experience; (2) reworking the prevailing notion of context in prior literacy research enables crucial new studies of literate experience; and (3) literacy sponsors mediate access to literacy learning and practice. (p. 307)

The concept of sponsorship is powerful because it can reveal issues of economic and social access across personal narratives.

When thinking of sponsorship in terms of multiliteracies, its definition is further complicated. For example, it can be applied to traditional literacy as categorized by the practices of reading and writing. But it can also be applied to any skill set that is learned such as sewing, cooking, or coding. Scholars have argued that viewing literacy through a kaleidoscope of cultural and linguistic perspectives is actually more beneficial to students and their professional futures than simply limiting it to reading and writing (The New London Group, 1996). Similarly, Halbritter and Lindquist (2012) defined sponsorship as the concept of "making meaning of the life stories of individuals" (p. 177). This definition resonated with this study because the LSGW is a multimodal expression of how students came to understand their multiliterate capabilities. It is snapshots of their life story that they are arranging together to make meaning of their literacy journey.

Multimodality

Multiliteracies cannot be discussed without attention to multimodal composition and its impact because it is these unconventional expressions of literacy that spark multimodal

invention. Multimodality is the expression of multiliterate writing. Both terms were coined by the New London Group (1996) for the purpose of expanding the meaning of literacy and its expression. The field of Rhetoric and Composition/Writing Studies values multimodality because it encourages students to compose in genres and with materials that exist outside of the boundaries of academic convention and creates the opportunity for students to recognize how multiple modes of communication can work together to produce rhetorically sound strategies for meaning making in and beyond the FYW classroom. In NCTE's Position Statement on Multimodal Literacies (2005), the authors did not frame the various modes of communication as independent of each other. Rather, they stated that these combined modes of communication work together to strengthen the "rhetorical impact" of what is being said. This mix of modalities strengthens writing rather than weakens it. Similarly, Lauer (2009) defined multimodal as "texts [which] are characterized by the mixed logics brought together through the combination of modes (such as images, text, color, etc.)" (p. 24). Therefore, multimodal assignments are the expression of collaborative meaning making.

The University of Illinois defined multimodal assignments as "projects that have multiple 'modes' of communicating a message. For example, while traditional papers typically only have one mode (text), a multimodal project would include a combination of text, images, motion, or audio" ("What is Multimodal?" n.d.) Within the scope of multimodal composition, textual communication takes a backseat position in terms of prominence. It is not seen as the primary mode of communication, nor should it be. This is a core element in Bearden's (2022) framing of multimodality:

> Multimodality—as a term and concept—has the ability to create more capacious composition programs by not prescribing the materials and media with/in which students

work, thereby expanding their rhetorical potentials. Within this framework, alphabetic writing is but one in a capacious repertoire of skills necessary for communicating, which destabilizes the privileged position of print literacy, both in and out of the academy. (p. 5)

This hierarchy of text is what Selfe (2009) explored in her work on the possibilities of multimodal composition. She stated that,

> When teachers of composition limit the bandwidth of composing modalities in our classrooms and assignments, when we privilege print as *the only* acceptable way to make or exchange meaning, we not only ignore the history of rhetoric and its intellectual inheritance, but we also limit, unnecessarily, our scholarly understanding of semiotic systems (Kress, "English") and the effectiveness of our instruction for many students. (p. 114)

According to Selfe, multimodal composition is centered around students and their rhetorical sovereignty, or "the rights and responsibilities that students have to identify their own communicative needs and *to represent their own identities* [emphasis added]" (Selfe, p. 114). Multimodal composition by way of multiliteracies gives students rhetorical agency over their writing.

Within the scope of my project, multimodality is defined as an expression of multiliterate communication which is not limited to page-bound text and functions as an opportunity for students to deepen their understanding of who they are and how they use language to make sense of the world. Multimodal writing celebrates the diversity of students' multiliterate identities, but there is a lack of support in the field for how multimodality should be introduced and function in the FYW classroom as a regular part of the curriculum. Oftentimes it is instead seen as an

addition to the core curriculum as a creative reframing device rather than a serious or constructive assignment worthy of execution.

Celebrating Student Identities Through Multimodal Composition

Most composition instructors who embrace and implement multimodal assignments are not rejecting conventional genres of composition. They are simply providing their students with alternative pathways to writing comprehension as needed, and challenging normative expectations. Composition classrooms are inherently linguistically diverse and because multimodal writing supports linguistically diverse students, it is a beneficial aspect of fostering an inclusive FYW classroom. These alternative options in the form of multimodal and multiliterate composition are helpful in creating transferrable and accessible knowledge. If the goal of composition courses, especially FYW courses, is to teach students how to write rhetorically so that they can apply those skills to disciplines and jobs beyond the classroom, then multimodality is an excellent way to achieve that goal. In the next section, I discuss how alternative writing modes welcome and support the inclusion of multiliteracies (especially digital, multidialectal, and multilingual literacies) in the FYW classroom.

Multimodal Possibilities: Digital Literacy. While digital mediums are not the only option for designing multimodal assignments, they are the most common in today's classrooms because students in the twenty-first century predominantly compose digitally. In recent years with the wide acceptance of the internet in academic spaces, there has been an increase in writing instructors embracing technologically-centered assignments because they help create transferable knowledge. Composition scholars (Arms, 2012; Bjork, 2012; Jones, 2010; Silver, 2019) have been advocates of digital literacy because they realize the need for modern students to understand how to rhetorically analyze digital content because that is what they will encounter

most often in their professional careers. When students leave the world of academia, they will be less likely to be writing essays and critically evaluating scholarly articles. But they will be constructing presentations digitally, crafting social media campaigns, and writing in technical genres.

Arms (2012) discussed how she altered the design of the writing program at Drexel University to "engage the twenty-first century learner" (p. 195). She realized that the program "needed to reflect the new digital world" to best serve the students there (Arms, p. 194). As Arms began researching digital literacy, she realized how important technology is for students' multiliterate development. She began observing digital literacy at multiple education levels, including elementary classes, and came to the realization that even "fourth graders 'Google' for information as a reflex action" (Arms, p. 195). The twenty-first century students that populate FYW classrooms communicate online constantly, but Arms observed "that they do not always recognize these forms of communication as skills they learn in [an] 'English' [class]," such as tone, audience, voice, and other rhetorical elements of meaning making (p. 195). Therefore, she wanted to find ways to link students' digital literacy competency to the composition classroom to engage their minds in metacognitive writing practices.

The integration of digital multimodal assignments (blogs, posters, digital ad campaigns, etc.) into the program's revised curricular framework and the shift to a hybrid class structure (face-to-face instruction plus the addition of an online forum where students engaged with each other in their own digital discourse community through discussion posts) proved to be very successful (Arms, pp. 197-199). Arms interviewed several teachers who were involved in the first year of this technological multimodality experiment, later named the English Alive program, in order to communicate the results from the classroom environments (p. 196). One instructor

stated that "I . . . discovered that many students really came alive – both creatively and analytically. Not only did their creative work often exhibit high levels of craft, but they wrote about this work with greater inspiration and insight than had been evident in their responses to conventional assignments" (p. 204). Another instructor noted "It all comes down to the fact that given the chance, the students are the most powerful element in education. Thanks to the online portion of the classes, they finally had the chance to really shine" (p. 209). In the case of Arms' study, incorporating multimodality into Drexel University's writing program proved extremely successful.

Bjork (2012) also made a compelling argument for the inclusion of multimedia writing resources in the writing classroom. They argued for the incorporation of digital humanities in first-year writing courses. Bjork observed that there has been a shift of focus in composition curriculum that has resulted in the study of culture and its many forms, thus making multimedia modes of communication "fair game for analysis" (p. 98). In composition classrooms, students now produce "multimodal digital objects" such as blogs, podcasts and videos (Bjork, p. 100). Bjork's students became digital humanists in their first-year writing class; transforming texts into multimedia editions and electronically analyzing and mining them to understand their meaning beyond a surface level degree of comprehension (p. 110). Bjork argued that the implementation of digital humanities aspects in the first-year writing classroom enriches students' understanding of composition in a modern, transferrable way.

Multimodal Possibilities: Multidialectal Literacy. Due to their unconventional nature, multimodal assignments allow room for students to express their cultural identities through their home dialects and first languages. The importance of protecting this linguistic diversity in FYW classrooms is echoed in CCCC's "Students' Right to Their Own Language" (1972):

> We affirm the students' right to their own patterns and varieties of language -- the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity. The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another.

The encouraged use of dialects such as African American English (AAE) and Appalachian English (AE) can help mitigate assimilation in FYW classrooms. The regulations surrounding language and grammar are loosened to give way to deeper meaning making and the accrual of transferable knowledge. When students are allowed and encouraged to write in their home dialects, they are able to see themselves and their heritage reflected genuinely on the page. Their writing, and all of the rhetorical knowledge it holds, becomes a natural part of their identity rather than just a checkmark on an assignment sheet. Young (2010) explored the power dynamics entangled in the issue of students writing in their home dialects. He stated that "Code meshing blend dialects, international languages, local idioms, chat-room lingo, and the rhetorical styles of various ethnic and cultural groups in both formal *and* informal speech acts" (p. 114). When multimodality and the encouragement of code meshing in student writing are brought together in an inclusive curricular framework, a new form of composition flourishes.

At Huston-Tillotson College in 2016, two writing scholars came together to create a first-year writing program that would reflect their students', and others at Historically Black Colleges and Universities (HBCU), "cultural rhetorical practices" (Stone & Stewart, 2016, p. 183). Stone and Stewart centered the new curriculum around what they call Critical Hip Hop Rhetoric Pedagogy (CHHRP) (p. 184). They were awarded a CCCC Research Initiative Grant to create this new first-year writing framework which reflects the culture and language of their students.

The program used Hip Hop as the primary textual content and "draws upon local, cultural rhetorics as a means to situate diverse language varieties, cultures, and rhetorical practices as relevant resources for an academic setting" (p. 184). The goal of this unconventional curricular framework was for students to understand the "relationship between language and culture" (p. 184). After reading texts rooted in Hip Hop culture and language, both scholarly and informal, the students presented their research multimodally through digital literacy narratives, language community profiles, social media and rhetorical essays, and a rhetorical analysis. Stone and Stewart observed that this novel framework with its unconventional assignments caused students to be more engaged in their composition practices and increased their academic confidence. Here it is evident that the pairing of multimodality and the use of non-dominant dialects resulted in student success.

Multimodal Possibilities: Multilingual Literacy. Similar to the exclusive nature of requiring students to write in Standard American English (SAE), requiring students to write monolingually and in one singular modality (alphabetic page-bound compositions) can become a significant hurdle that excludes ESL students from learning with their peers. Matsuda (2006) stated that "linguistic homogeneity" is a myth in the composition classroom (p. 638). Put simply, writing assignments that privilege SAE prove problematic for multilingual students, and often result in a sense of "othering" from their English-speaking peers. This is an area of learning in which multimodality is especially beneficial because it provides the options ESL students might need to be successful in the composition classroom.

In congruence with Matsuda, Fraiberg (2010) argued that composition curriculums should reflect twenty-first century writing classrooms which are "increasingly heterogenous" and culturally diverse (p. 101). He used the concept of "knotworking" to demonstrate how

interconnected and complex writing can seem to ESL students, especially students who are unfamiliar with Western culture (p. 105). Fraiberg viewed multimodality as a solution to the disciplinary gap that occurs between writing comprehension and non-native English-speaking students because multimodally designed assignments offer "productive frameworks for collaboration between ESL and composition" (p. 119). Potts (2013) also called for a multimodal framework in the composition classroom to better serve the ESL students enrolled. She observed that a "multimodal design reflects students' awareness, needs, and choices" (p. 627). Both scholars agreed that ESL students will most likely need alternative formats for composition due to language and/or cultural differences.

Conventional writing methods for students oriented to the U.S. are familiar and even comfortable. But to students who are unfamiliar with institutionalized education in the U.S., traditional modes of writing can be intimidatingly confusing. Khadka (2015) argued for re-imagining the traditional essay format to be more inclusive of the learning needs of a linguistically diverse composition classroom. He acknowledged that some scholars in the field have argued for the complete elimination of the essay in the writing classroom, but he disagreed. He recognized the essay's "merit as [a] medium of inquiry, argument, or pursuit of knowledge" (p. 1). But he also explained how the concept of the essay is rooted in Western culture and that globally, not every person is familiar with this style and format of writing (p. 2).

However, almost all students are familiar with multimedia resources. Incorporating those resources can transform the traditional essay into a multimodal essay and make it more accessible to ESL students who are unfamiliar with this genre of Western writing. Khadka stated that "we can no longer overlook the linguistic and cultural diversity in our classrooms, nor can we ignore the increasing global interactions of people and ideas, and the unprecedented influence

of media and technology in our and our student's literacy practices" (p. 10). Writing instructors should embrace the linguistic diversity of their students rather than ignore it and help provide the tools they need to succeed in their classrooms. Multimodality is one of those tools and can help bridge the gap between comprehension and confusion for ESL students.

Multimodality in the composition classroom can act as a catalyst for success for students because of the diverse nature of literacy in today's classrooms. While conventional writing genres, such as the essay, should not be abandoned altogether, perhaps they should be adapted multimodally or paired with multimodal elements to welcome students' multiliteracies into the classroom.

Refocus: My Study

My contribution to the disciplinary discussion around multimodality and its place in FYW curriculum is intentionally focused on a much smaller and more manageable scale than the field at large. I am walking out multimodality as invention and not transformation for my group of twenty students I am responsible for teaching. My goal is for them to leave my FYW classroom with an understanding that multimodality is a valuable part of the composing process, of inquiry invention, and a generative starting point as well as a transformative endpoint.

My study is entering the scholarly discourse around multiliteracy, sponsorship, and multimodality by celebrating student identity and creating space for them to express themselves as they orient to their new identity as college students. The LSGW presented my students with the opportunity to actively participate in memory work and self-reflexive thinking about their multiliterate journeys via multimodal composition. In assigning this project, I wanted to see my students' identities reflected in their gallery walls. I wanted them to genuinely see themselves

represented in the writing classroom so that their LNs would be genuinely articulated personal narratives rather than prescriptive essays written in the Eurocentric, hegemonic tradition.

Chapter Two: Methods

Due to my interests in the effectiveness of multimodal drafting in the first-year writing (FYW) classroom, I designed a study that prioritized student work and feedback to determine how implementing multimodality in the drafting process influenced my students' Literacy Narratives (LN). More specifically, I wanted to explore if/how multimodal drafting would shape how my students crafted the structure and narrative flow of their essays, with special attention to their sponsors of literacy. Within the scope of my project and the research reviewed, which is limited and not representative of the entire body of scholarship on the matter, I found that multimodal drafting as a scaffolded aspect of the writing process is an area of Writing Studies research which could and should be given greater attention. I therefore approached the design of this study with an open mind and a sense of genuine discovery.

Research Context

This research took place over the course of the 2022-2023 academic year at Virginia Tech (VT) in an ENGL 1105: First-year Writing: Intro to College Composition course of which I was the Instructor of Record. VT is a public land-grant research (R1) university located in the New River Valley area of Virginia. Students are drawn to VT because of its renowned STEM-focused majors such as Engineering, Computer and Information Sciences, and Biomedical Sciences. VT is a predominantly white institution, and 61.5% of its undergraduate student body is white. During the Fall semester of 2021, when this research was conducted, nearly thirty thousand undergraduate students were enrolled at VT.

The University Writing Program (UWP) at VT serves a large number of undergraduate students via their two FYW courses, ENGL 1105: First-year Writing: Introduction to College Composition and ENGL 1106: First-year Writing: Writing from Research. ENGL 1105 & ENGL

1106 are required courses for all graduating students, per the university's Pathways General Education program. Both courses are rooted in the UWP's five core principles: rhetorics, processes, conventions, multimodality, and reflection ("University Writing Program Outcomes," n.d.). Over the course of ENGL 1105, students complete four major projects that focus on the importance of rhetorical writing and analysis. In ENGL 1106, students write an inquiry-based, sustained research paper, building off of the rhetorical skills and writing processes they learned in ENGL 1105.

Prior to the beginning of the semester, my study was deemed exempt from IRB review under 45 CFR 46.104(d) category(ies) 1.) Beginning on August 22nd, I facilitated the instruction of the Literacy Sponsors Gallery Wall (LSGW) and LN assignments, as well as all of the supplemental prewriting and course activities.

Study Participants & Interview Protocol

On August 29th, my class of twenty students were invited to participate in the research project by Dr. Weaver, the P.I. for this study and my thesis chair. Dr. Weaver gathered informed consents (Appendix C) to maintain students' confidentiality throughout their time in my class. Of the twenty students invited to participate in this study, eight agreed to participate and allowed me to copy and use their work from 1105 as primary data. Of those eight students, six consented to potentially participate in an interview.

Once Unit One had concluded, I provided Dr. Weaver with a list of students in order of preference whom I wanted to be interviewed based on the final drafts of their LSGW and LN assignments. Dr. Weaver then consulted the consent forms and selected five students from my list who had consented to be a part of the study. Dr. Weaver invited these selected students via

email (Appendix D) to be interviewed individually at a location on campus of the student's choosing. Two students formally agreed to be interviewed.

For the integrity of the project, students were interviewed during the semester to provide usable data. And as a part of my continued effort to eliminate bias, Dr. Weaver conducted these single session, 30-minute interviews with the students according to the interview protocol we had established prior to the start of the semester. During this interview, the two consenting students were asked seven questions (Appendix E). Once I had submitted final grades for the semester, I accessed the interview audio files and transcribed them using the platform Rev.com.

Focal Student: Grant

As stated previously, two students took part in the interview portion of this study. However, after transcribing and analyzing the interviews, I decided to focus my attention on just one of the student interviews, Grant's[1] interview. Grant was a first-year student majoring in Building Construction at VT. He was an active participant in my ENGL 1105 class and showed engaged interest in each of the major projects. During his interview, Grant answered all seven questions with descriptive detail, and provided additional data via follow up questions which were not included in the pre-approved list.

Through his participation in class and his coursework, Grant consistently exemplified a student who was navigating his identity as a new college student. Through his LSGW and LN, he took great care to detail the progression of his literacy development in school and how it had shaped him into the student he was in my class in the Fall semester of 2021. He was curious and yet receptive to the concepts of multimodality and nonalphabetic literacy, and his work demonstrated a willingness to express his literacy visually rather than primarily textually. It was

[1] All students' names are pseudonyms to protect their privacy.

evident to me as his instructor that he viewed his LSGW as the starting point of his LN and not as a separate assignment with no scaffold connection. The data gathered from Grant's interview and course work will be analyzed in the following chapter. I will evaluate how it is situated in conversation with the other consenting students' course work.

Limitation

Due to the limited number of student participants, my data pool was relatively small. As I mentioned previously, eight of my twenty students consented to participate in the study, and two were interviewed. Therefore, my data is not fully representative of my students' attitudes towards multimodality and the part in played in their drafting process, but it does provide much needed perspective on the value and various uses of multimodality in the FYW classroom that could easily be expanded upon in a larger study.

Data Collection

I collected my data over the course of a four-week span while I was teaching Unit One of the ENGL 1105 curriculum. This unit introduces the concepts of personal literacy and sponsorship to students and requires them to craft a personal narrative, the LN, in which they reflect on their literacy journey. All of the work from this unit was collected in my students' individual Google Drive folders for the course. The collected data included all prewriting work in the unit (Reading Responses (RR), in-class writings, etc.), the LSGW assignment (Appendix A), the LN assignment (Appendix B), and the audio files and transcripts from the interviews, which were conducted once the unit had concluded. I made copies of students' work from their VT Google Drive accounts. These copies were not made until after the course had ended and I was given access to the student consent forms. I also maintained a teacher's log during the course of this unit which I analyzed as an additional aspect of my data collection.

Data Analysis

Once I submitted final grades and received access to the interview audio files, I used Rev.com, an online transcription service, to transcribe the files and convert them into Word files. I then emailed the two interviewees a copy of their interview transcript for their review, asking them to note any information they would like redacted (Appendix F). Once I received their approval via email, I began my first round of coding. I also gathered all of the work from consenting students' Google Drive folders and coded them as well.

After reviewing the many other types of coding techniques, I decided to use the Process and In Vivo styles (Saldaña, 2009) because they spoke to the nature of my project. I chose Process coding because of its action-oriented nature and In Vivo coding because I felt that using students' own words was imperative to my goal of celebrating identity. These coding techniques worked in congruence to determine how my gathered data addressed my primary research question: How might multimodal drafting through the Literacy Sponsors Gallery Wall assignment support students' process of writing the Literacy Narrative? I did two rounds of coding; first I completed the initial coding process and from there I created a group of focused codes. I then organized my collected data according to those focused codes into four main themes, which will be discussed in the next chapter.

Chapter Three: Findings

This chapter outlines the major findings (Table 2) from my study and discusses how drafting multimodally is indeed an effective writing tool in the FYW classroom. First, I discuss the overarching finding; how the LSGW acts as a scaffold organizational tool for the LN. I then explore how the other three findings support the first. Through the execution of my study, I found that the Literacy Sponsors Gallery Wall (LSGW) acted as a scaffolded organizational tool for the Literacy Narrative (LN) through establishing a comprehensive understanding of sponsorship, embracing unconventional writing methods, and prioritizing a process-based approach to drafting. The LSGW combines these three elements which then work together to assist students in the drafting of their LN. As a result of the gallery wall assignment, participating students had a firm foundation from which to begin crafting their personal narratives.

Table 2

Themes/Findings, Focused Codes, & Initial Codes

Theme/Finding	Focused Codes	Initial Codes
The LSGW: A Scaffolded Organizational Tool	LSGW = Scaffolded Organizational Tool for the LN	The LSGW served as a visual outline and firm drafting foundation for the LN. Students used the LSGW to plan the LN draft.
• Establishes a Comprehensive Understanding of Sponsorship	Developing Understanding of Sponsorship	Realizing what a sponsor of literacy is and how they/it functions. Understanding how the concept of sponsorship relates to them on a personal level.
• Embraces the Unconventional	LSGW = Different from Other English Assignments	The concept of creating a digital gallery wall in an English class was a new concept.

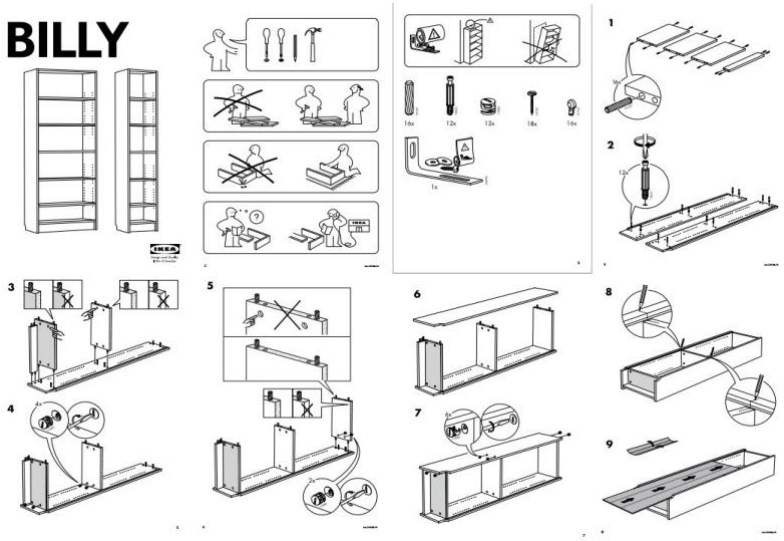
		The LSGW is not what an "expected" English/writing assignment looks like.
• Prioritizes Process-Based Drafting	Attention to Design & Place	Intentional about designing the LSGW in Canva. Care for describing the places where their literacy was impacted the most.

The LSGW: A Scaffolded Organizational Tool

Outside the field of Rhetoric and Composition/Writing Studies, instructional visuals are often used to help users understand what they need to do and how they should go about executing their goal using a step-by-step process. These visuals are extremely helpful to the user in terms of organization and direction (imagine the headache of putting together IKEA furniture without the visual aid of the illustrated instructions (Figure 2)). Similarly, in academic writing visuals aid the reader because they help make abstract ideas more concrete, provide structure, and help organize and analyze information ("The Value of Visual Instructions," n.d.). This is how the LSGW functioned in terms of the LN.

Figure 2

IKEA Instructions



The most significant finding I discovered from analyzing my data is that the LSGW assignment served as a direct scaffolded organizational tool for the LN. Through the process of multimodal drafting, my students came to view the LSGW as a visual outline, or a map, of what they would write about in their LNs. Because they had already created their sponsor gallery wall and written the accompanying guiding letter, they were not starting from zero when it came time to write their LN. Rather, they had a firm foundation from which to grow their essay. In a Unit One Reading Response (RR), Baxter stated that "a literacy narrative and the gallery wall assignment are very similar processes, in terms of what they represent." This realization of overlap in terms of content similarity speaks to the scaffolded relationship between these two assignments.

The LSGW gave students some much-needed direction for how to start writing the LN and was influential in how their narrative was organized. In reflecting during his interview, Grant described it as a "graphic organizer" that helped him decide the flow of his narrative: "first image, first paragraph, second image, second paragraph, third image [so on]." The way he arranged the photos of his sponsors directly influenced the way he wrote his LN, and he said that "if I didn't plan that out, maybe even if I ordered the pictures differently, the total narrative could have gone a completely different way." He went on to say that the LSGW was a visual outline that mapped out his literacy journey, providing much needed structure for his essay.

In an anonymous Mentimeter poll I conducted in class once the LN had been submitted (Figure 3), I asked students to reflect on how the LSGW impacted how they drafted their LNs. The responses this generated echoed Grant's thoughts about the LSGW as a visual organizational tool.

Figure 3

9/16 Mentimeter Poll Results

Mary said that the gallery wall functioned like a "visual blueprint" for their LN. Another student, Rick, said that having the LSGW available made the drafting process easier. Additionally, Lorie said that the gallery wall was a helpful "preview" of what the LN would look like, thus making the personal narrative more approachable. Although it was unfamiliar at first, drafting multimodally was greatly beneficial to my students in the long run when it came to finally writing the LN. However, this would not have been possible had they not had a firm grasp of what sponsorship is in terms of literacy. This was an important aspect of creating and organizing their LSGW.

Establishes a Comprehensive Understanding of Sponsorship

The LSGW gave students a firm foundation which they benefited from when drafting their LNs. They viewed the LSGW assignment as a draft of the LN. But there is a pattern of conceptual understanding that surfaced when I was coding the data: the understanding of sponsorship laid the foundation for LSGW which laid the foundation for the LN. I was very

intentional when planning the sequence of Unit One because I understood that in order for students to craft a personal narrative about their own learning experiences, they needed to understand what it meant to have been shaped by external sponsors. Figure 4 depicts the dates which marked pivotal learning moments over the four weeks which spanned Unit One. During these weeks, my goal was to introduce the terminology and concepts associated with the LSGW and LN assignments so as to scaffold my students' understanding of their own personal literacy.

Figure 4

Scaffolding Timeline

It is evident to me that a firm understanding of sponsorship was imperative to the successful execution of the LSGW and the LN assignments. Reading excerpts of Brandt's "Sponsors of Literacy," specifically the sections titled "Sponsorship" and "Sponsorship and Access," clarified what sponsorship in terms of literacy means to my students. In his interview, Grant stated that "[i]f Mrs. Doan was like, all right, make up a collage of a bunch of things that inspired you to read, I would be like, oh. But that reading for sure definitely helped me." This feeling of unfamiliarity with sponsorship resonated with several other students in my class. It

was not until reading “Sponsors of Literacy” that the concept became clear. In their RR, Rhoda stated that “Sponsorship was something I knew nearly nothing about prior to reading ‘Sponsors of Literacy.’” This is not surprising given that sponsorship is not colloquially associated with literacy and is more closely related to the popular media. It wasn’t until after this reading that students realized that sponsorship in Rhetoric and Composition/Writing Studies is not the same as media sponsorship.

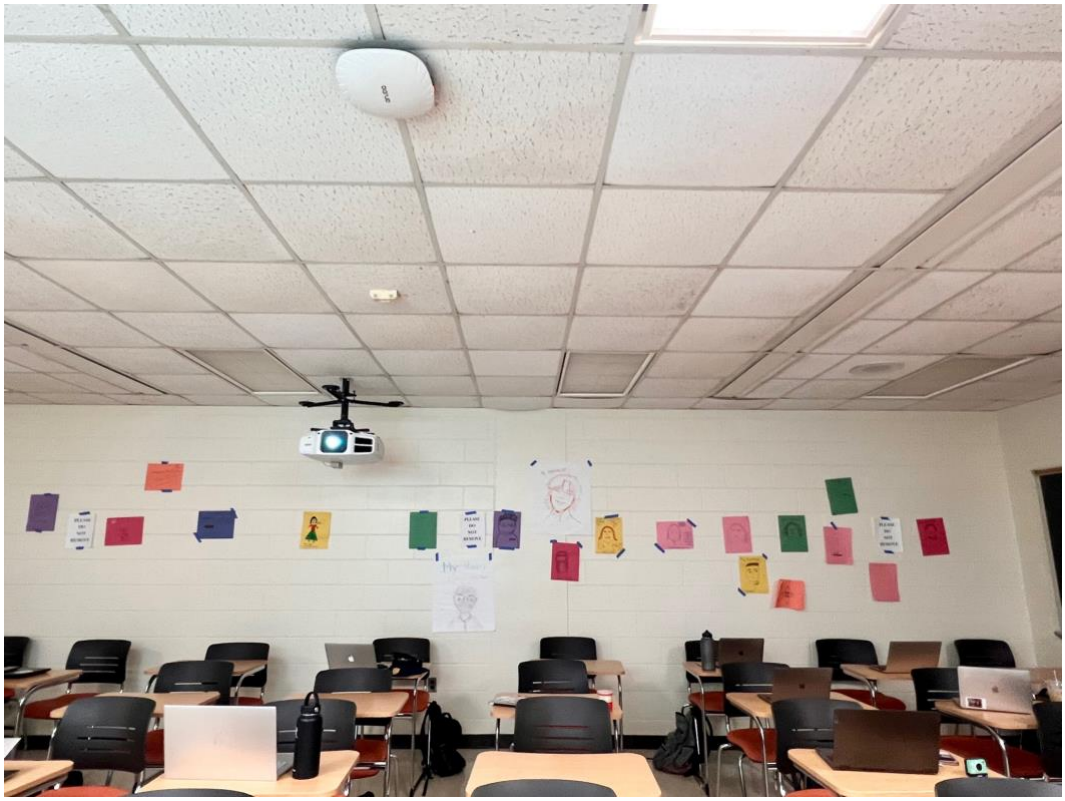
Students began forming their own definitions of sponsorship after this reading was completed and discussed in class. Phyllis articulated an original definition in their correlating RR: "I believe that I got the general idea of what a literacy sponsor is: someone who has more expertise in an area who can help guide you by connecting you to other resources and regulating literacy.” This definition is not too dissimilar to Brandt’s (1998) own definition of sponsorship, “any agents, local or distant, concrete or abstract, who enable, support, teach, model, as well as recruit, regulate, suppress, or withhold literacy” (p. 166). This shows that students were beginning to understand what sponsorship is and how it has functioned in their literacy journeys. I began asking them to consider the following questions in our class discussions; “How did I get to my current understanding of literacy? Where did my literacy journey start? Who/what had a part in my journey?”

This crucial reading also proved to be very generative for my students in thinking about how the concept of literacy sponsorship applied to them directly. Grant recalled that “[I]mediately after I read [“Sponsors of Literacy”], I was thinking, all right, what are my sponsors?” and then later in his interview reiterated the same thought; “So like I said, right after I read that article, I was already thinking about like, what are my sponsors?" Once this basic understanding of sponsorship had been established, I knew that I needed to help facilitate a less

conceptual and more direct example of how sponsorship and personal literacy relate to each other. I did this by asking my students to create a class gallery wall of sponsors (Figure 5).

Figure 5

Class Gallery Wall of Sponsors



I asked my students to draw a portrait of one of their literacy sponsors using construction paper, large sticky notes, and markers. In order to model the results I was hoping they would produce, I had drawn a portrait of Anne Lamott before class. I showed it to my students, explained how she was one of my sponsors, and then taped it to the back wall to initiate the start of the activity. As my students started drawing, I was asked questions like “Does this person count as a sponsor?” and helped brainstorm with many students who told me they didn’t know what to draw. As their questions were answered, it was clear that they were shocked by what “counts” as a literacy sponsor.

Once all of my students had drawn and displayed their portraits, I asked everyone to introduce their sponsors to the class and explain how that person, place, or thing had a meaningful impact on their literacy. The benefits of this activity were two-fold; it increased our class community and made the meaning of a literacy sponsor clearer. This was a pivotal day in Unit One because I found that drafting multimodally via the tactile modes of construction paper and markers before drafting via technologically helped the idea of sponsorship seem more concrete and accessible for my students. The multimodal crafting of their sponsor gallery walls, both tactilely in the classroom and technologically in Canva, reinforced how our understanding of literacy and its sponsorship is far from a solitary practice.

Embraces the Unconventional

When I first introduced the LSGW assignment in week two of Unit One, I was met with bewildered stares and murmurs of confusion. I was prepared for this reaction and acknowledged that maybe this was not the first assignment they were expecting to complete in the first English class of their college career. Grant said that this assignment asked him to do things he had never been asked to do in an academic context, like framing photos from his childhood. But through continued practice and the comfort of their grading contract, their unease faded and evolved into acceptance and even excitement.

Students worked both independently and collaboratively to create the class gallery wall discussed earlier. They learned from each other's depictions of sponsorship and began to think about who/what they might depict in their LSGW. I exposed my students to examples of visual expressions of sponsorship. I asked them to read Sherman Alexie's LN for homework and then spent time during the next class creating his gallery wall of sponsors by drawing a mock gallery wall on the board and asking my students who/what would be represented on his LSGW based

on their understanding of the reading. This further reinforced the concepts of sponsorship and personal literacy and portrayed them in a visually stimulating manner. I also dedicated one of our class sessions to practicing creating the gallery walls in Canva because I understood that this was a complicated and unexpected assignment.

Because of the amount of support offered to my students, they began to accept the unconventionality of the LSGW assignment and embrace the creative freedom it offered them. Grant stated that he liked this assignment because it felt more freeing and flexible than past English assignments. He liked writing about himself self-reflexively and creatively. He said that "Usually English class is just writing essays and reading books. But this is kind of like a personal thing, which I thought was cool. . . [I]t's like almost an opinion-based project, but it's [about] me. It's fun because there's not going to be a right or wrong answer. I can have fun with it." Once my students understood that this kind of writing, non-alphabetic writing, was "allowed" in an English class, they were able to see the benefits of multimodal composition.

Prioritizes Process-Based Drafting

I created the entire pedagogical arc of Unit One with the concept of process-based writing in mind. But what I did not realize then is that multimodal writing is integrally process-based, and therefore extremely beneficial during the drafting phase. The process-based approach to teaching and evaluating student writing places more value on the process of writing rather than on the finished product (Bayat, 2014). Every lesson plan, activity, reading, and class discussion I facilitated in my ENGL 1105 class during Unit One was intentionally scaffolded so that my students would understand that personal literacy is a process created over time and with many different influences. Therefore, I tried to model the LSGW assignment in a similar way. Yes, the

product was a digital gallery wall and a guiding letter. But the assignment itself was a steppingstone in the process of crafting the LN.

In the process of creating their LSGWs, students paid special attention to two things: design and place. Because drafting multimodally is so unique, it gives students opportunities to experiment in ways that alphabetic writing does not. For example, Grant was very thoughtful and particular with designing the layout and organization of his LSGW in terms of color scheme, orientation, and visual aesthetics. Although he had the opportunity to include six sponsors on his gallery wall, Grant mentioned in his interview that he chose to only depict five because he didn't want his gallery wall to look too cluttered or overwhelming and present visual hurdles that would inhibit his audience's understanding of his literacy journey. In his interview, Grant discussed how he had to put in a lot of labor to make his LSGW look the way he wanted it to and communicate his literacy journey to his audience. He said that he is very proud of the end result and happy with the way he designed and visually represented his sponsors. This attention to design caused Grant and his fellow classmates to think about sponsorship, literacy, and their identities in ways that they would not have been asked to do had this assignment been strictly page-bound rather than multimodal.

The second aspect of the process that students paid special attention to is place. They took care in describing and representing the physical places where their literacy was impacted the most through sponsorship. In reflecting on the process of creating his LSGW, Grant said that

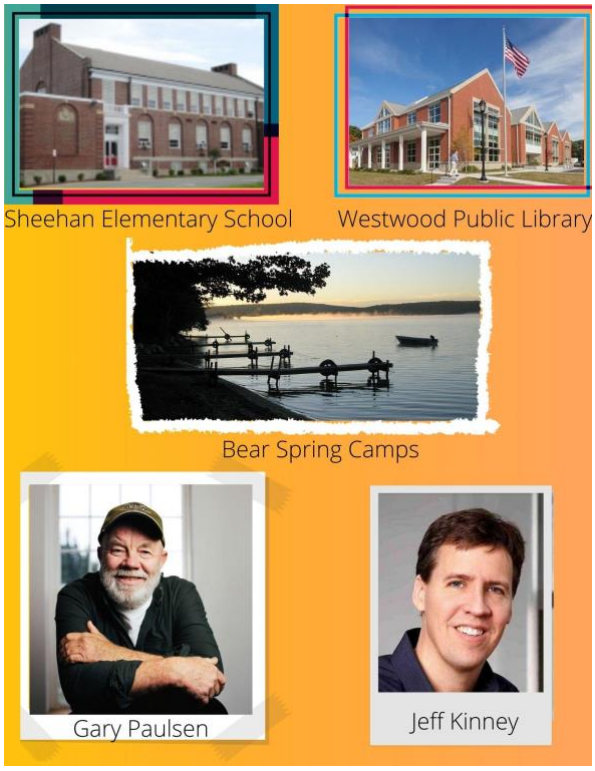
> I really wanted to talk about sitting in my kindergarten classroom surrounded by a bunch of crazy kids picking up books and me picking mine up and finishing a book for the first time and walking into my public library for the first time after renovations and seeing that it was like walking into the future. Or sitting lakeside in my hammock, reading a book,

slowly chipping away at it. I feel like that was the best way instead of just saying I read this book for the first time when I was in fifth grade or something.

It is clear that Grant was thinking metacognitively during the process of creating his LSGW. He wanted to transport his audience to these pivotal places through the photos on his gallery wall (Figure 6) and use those places to explain how his literacy and sense of identity was formed.

Figure 6

Grant's LSGW



This attention to place was most likely influenced by Meredith McCarroll's (2016) "On and On: Appalachian Accent and Academic Power," a reading I assigned in week four of Unit One. In this literacy narrative, McCarroll discusses how her geographic location, Haywood County, North Carolina, influenced her use of language and understanding of literacy, and eventually became a foundational aspect of her identity. In their RR for this reading, Ted wrote about how they had never considered how much of an influence a place can have on personal

identity and literacy. Although Grant did not explicitly articulate this thought in his interview, he definitely paid close attention to how he portrayed where his literacy was developed in his LSGW which eventually shaped the three formative moments he had to write about in his LN. In other words, the places he depicted in his LSGW became the three formative moments he wrote about in his LN.

The Scaffolded Findings & Their Impact on Students' Drafts

To conclude, Grant's interview responses and his peers' work reflected that the LSGW acted as a scaffold organizational tool that assisted them in the process of crafting their LN. However, this would not have been possible without an understanding of sponsorship, the freedom to express their literacy journey in an unconventional mode, and an emphasis on process-based writing. These three elements worked together to scaffold students' understanding of literacy and multiliterate sponsorship, which enabled them to visually display their sponsors in their LSGWs.

In ENGL 1105, Unit One's goal is to enlighten students about the concept of sponsorship and ask them to think metacognitively about their own literacy development. The result of this self-reflexive thinking results in the LN, the first major project of the course. Because of the LSGW assignment, and all of the concepts my students learned during the process of creating their own gallery wall of sponsors, I feel that my students' metacognitive thinking skills were significantly strengthened. Therefore, their LNs were thoughtfully developed with attention to critical thought about how they became the first-year students they were when in my classroom in the Fall semester of 2021.

Chapter Four: Discussion & Implications

It is evident from the results of my study that drafting multimodally is an effective writing tool and a beneficial, if oftentimes overlooked, aspect of the writing process. Although multimodality is often viewed as a post-drafting transformative tool in the writing classroom, it is evident that it has other purposes. The findings of this study provide new opportunity for multimodality to be taken up in writing classrooms more frequently and earlier in the course's scaffolding sequence. Based on my implementation of the Literacy Sponsors Gallery Wall (LSGW) assignment and students' responses, this project illustrates how multimodality creates stronger, more authoritative writers and that there needs to be more disciplinary support from the field of Rhetoric and Composition/Writing Studies for the implementation of multimodal composition in the first-year writing (FYW) classroom. Here I will discuss these two points and their implications for the field as a whole.

Breaking Convention Creates Strong Writerly Ethos

Students are typically expecting to write alphabetic essays and literary analyses in an English course. Therefore, the idea of creating a digital gallery wall in ENGL 1105 was largely unexpected by my students. Bastain (2017) identified how multimodality can be challenging to students because of its unconventionality. She conducted a study in which she evaluated students' emotional perceptions of disrupting academic convention in the FYW classroom. Bastian reported that when the assignment was first introduced to the students, they felt confused and distrustful. The reason for this negative reaction is that this assignment fell outside of the boundaries of what is expected in an English class. One student in Bastian's study expressed that "when I'm in English class, we do things . . . [and] it's like 'this is not what we are supposed to do'" (p.17). Bastian observed that the students she researched "first demonstrated confusion,

discomfort, and distrust rather than enthusiasm and comfort" when asked to compose multimodally (p. 18). Writing in an unconventional genre, a genre besides the familiar essay, caused the students to extend their writing abilities beyond their comfort zone, which was quite challenging initially.

However, once her students were given the opportunity to work collaboratively and familiarize themselves with examples of multimodal writing, their confidence increased. By the end of the assignment unit, the students reported enjoying the activity and valued the freedom it gave them to be more self-expressive in their writing. Through this research, Bastian came to the realization that the students "did not necessarily distrust the assignment; instead, they distrusted the idea that both textual innovation and academic convention is valid and viable in the classroom" (p. 20). The disruption of academic convention through unconventional composition genres caused the students in Bastian's study to become more rhetorically flexible, and I believe the same is true for my students.

My students experienced the same affective transformation of apprehension to acceptance. But drafting multimodally through the LSGW gave my students the opportunity to express themselves through their lived multiliterate experiences. I asked my students to look at literacy through the prism of multiliteracies and consider all of the different forms of literacy they possess, and then write about one of those alternative forms of literacy if they chose to. Therefore, twenty percent of the students who were enrolled in my 1105 course wrote about other expressions of literacy besides alphabetic literacy (i.e., computer software engineering, music, basketball, and coding). As a result, their LSGWs represented unique sponsors in these fields of interest and visually articulated that distinct expression of their multiliterate identity.

Ultimately, non-alphabetic and unconventional composition deserves more scholarly attention both theoretically and practically. My students greatly benefitted from the opportunity to craft their literacy journey, something that can be difficult to articulate in words at first, visually via tactile and digital multimodal composition. This creative freedom granted them the chance to try different arrangements, designs, and expressions of literacy during the process of creating their LSGW. Although it was met with some hesitation in the beginning because of my students' preconceived notions of how academic writing should look and function, this assignment ultimately strengthened their writerly ethos by increasing their confidence in their writing abilities.

Lack of Disciplinary Support for Multimodal Writing in FYW Curricula

Multimodality has become a bit of a buzz word in the field of Rhetoric and Composition/Writing Studies. It is used regularly in publications and is almost always framed as a positive concept to bring into the FYW classroom. But it's the follow through in actual curriculum design that is the issue. Khadka and Lee (2019) aptly stated that,

> Even though some scholars in the field have persuasively argued for the value of multimodal composing practices and the learning that occurs in the process, implementation of multimodal instruction has remained nominal in many writing programs. Attempts at implementing multimodal approaches are sporadic at best. Even those attempts are mostly individual instructors' initiatives in a handful of institutions. Multimodality— so highly hailed in scholarship as the means of preparing the writers and communicators of the future—is largely ignored in most writing classrooms. Frankly speaking, multimodality is still far from being a norm in the majority of writing classes,

> and it is miles away from being adopted by a large section of writing instructors and programs. (p. 4)

They argued that there is a significant gap between the theoretical emphasis on multimodality and the actual practical inclusion of this teaching practice in FYW classrooms. If multimodal composition is included in curriculum, it is often in the form of Wendy Bishop's (2002) concept of "radical revision" where students are asked to "consider changes in voice/tone, syntax, genre, audience, time, physical layout/typography, or even medium" (Sommers, 2014, p. 295). It is in the last element of revisionary suggestions where multimodality usually lives in composition curricula (i.e., transforming an alphabetic essay into a more sensory stimulating medium such as an infographic or podcast).

Multimodality is rarely seen as a starting point of invention for a stand-alone assignment within FYW curricula. And it is oftentimes an optional addendum to rather than a foundational aspect of the curriculum:

> Many composition programs in the country follow this model— crafting a fairly flexible curriculum from/with/in which instructors can make their own choices to align with programmatic goals. Multimodal composition, as a curricular component, can be taken up by those instructors and delivered to students. *Or it cannot* [emphasis added]. Such flexibility, while certainly beneficial, does not allow for what is absolutely necessary: making sure that the entire program becomes committed to multimodal composition, delivering that commitment consistently to all students within the program, helping students become more adroit twenty-first-century composers in the process. (Bearden, 2022, p. 9)

This optional approach to multimodal composition actively reinforces "the privileged position that print, alphabetic writing possesses within the academy," and leaves little room for the regular inclusion of multimodality in the daily workings of a FYW classroom (Bearden, p. 10). Bearden argues that for multimodally to occupy a universally valued position in the field, wherein it has reinforced support across the discipline for all instructors, a shift in programmatic design that features a multimodal composition curriculum is necessary. As things are now, multimodality is lauded as a good thing in the field but is not actively walked out in the majority of writing programs.

My study illustrates that multimodality can serve as a beneficial aspect of the drafting process. This means that valuable opportunities for multimodal writing are being largely ignored due to a tunnel-vision-like focus on multimodal transformation. This further reinforces the idea that print, alphabetic compositions are more valuable and academically "better" than other expressions of writing in the FYW classroom. But my study illuminates that there are other, more feasible options of integrating multimodal writing into our classrooms. If other writing teachers begin exploring multimodality as well, maybe the gap in support will close through collaborative learning and teaching.

Limitations and Forward Thinking

Although this research was successful in highlighting more varied opportunities for multimodality to be introduced into the FYW classroom during the writing process, there were several drawbacks to my study that became evident to me throughout the process of teaching the unit and analyzing the gathered data. One of these drawbacks is that I asked students to represent four to six sponsors on their gallery walls but write about three formative moments in their LNs. This math is inconsistent and resulted in several questions about how to go about representing all

four to six sponsors in only three formative moments. The half drafts my students submitted were detailed descriptions of their sponsors rather than three narrative moments in their literacy journey. This is where I realized that I should have tweaked the assignment prompts to be more consistent with each other. I gave them feedback that I hoped would help bridge this gap by suggesting three moments that were standing out to me, but that could use more focused attention. I explained that now that they had identified the who/what with sponsors, I wanted them to tell me about the *how* in those three formative moments. In other words, how those sponsors were a part of their literacy journey and how they shaped their formative moments.

There was also some confusion around how the LSGW assignment was different from the LN. Students were initially confused about why they were being asked to do essentially the same thing twice. Looking forward, I am excited by the idea of letting this point of confusion influence how I rework my major project for Unit One. The LSGW could serve as an in-class brainstorming assignment for the LN rather than its own independent assignment. Or, rather than assigning the LSGW and the LN, a revised and expanded version of the LSGW could stand alone as the primary literacy assignment for the course. Students could present their gallery walls to the class and/or write a letter to one of their depicted sponsors detailing how they influenced their literacy journey.

But the main question I keep asking myself is "How can I edit/adapt/tweak the literacy assignment in Unit One in ways that celebrate and invite multiliteracies more explicitly instead of treating them as an optional addendum to school safe literacies?" I think one viable solution lies in the possibilities of autoethnography. This culture-first style of personal narrative would put an emphasis on personal identity as it is in conversation with academic identity. It would prioritize exploration and discovery more explicitly and foster a classroom that is explicitly

inclusive of diverse identities. Is an autoethnographic literacy assignment a more direct expression of critical pedagogy in the FYW classroom? I'm not sure, but I want to explore the promising path it presents.

Epilogue

Dear Reader,

It's been almost six months since I taught that first unit of ENGL 1105. I remember feeling so nervous and doubtful about bringing the Literacy Sponsors Gallery Wall (LSGW) assignment into my classroom as a (very) new teacher. The weight of that dreaded imposter syndrome was always pushing my shoulders down. This was my first time teaching my own class, what made me think I could implement an entirely new and original assignment to the curriculum? Wasn't that just plain presumptuous considering the curriculum was already wonderfully cohesive and thoughtfully crafted?

But I went for it. I was terrified, but eventually came to a place where I accepted that it is okay to be unsure of how to teach an assignment that I created for the first time. None of my incredibly supportive mentors/committee members expected it to be perfect or flawlessly executed. I tell my students all of the time that learning is a *process***.** It isn't about the end goal so much as it's about the road it took to get there, and all of the things you learn along the way that make the end product so uniquely yours. The learning is *in the risk*! And I've come to think that maybe that is why multimodality is oftentimes framed as an optional addendum to the writing process. It's safer that way. The "work" has already been committed to the page, so all you have to do is make it "look different."

But isn't that just teaching our students that there is only one correct and respectable way to write and to present that writing? Doesn't that limit their ability to apply rhetorical concepts beyond the world of our classrooms and page-bound essays? Shouldn't we present writing as a creative, playful, exciting, and (maybe even) fun thing? I think that inviting play through multimodal work *during* the drafting process eases students' fear of failure and encourages them

to take risks because there is no inherently right or wrong way to create something like a gallery wall of their literacy sponsors.

So here I am now in my pedagogical journey; teaching ENGL 1106: First-Year Writing: Writing from Research. Research writing is arguably viewed by students as more stale and stoic than writing in the genres of personal narrative they were asked to do in ENGL 1105. Many might think that these affective perceptions of research writing leave little room for the possibility of multimodal drafting. But not in my classroom!

I've come to realize that multimodal composition is a foundational aspect of my pedagogical praxis and teaching philosophy. This might be because I am a more visual learner myself, or because I enjoy actively creating art in my life with textiles. Regardless, I find myself bringing in elements of multimodal play into my 1106 classroom and asking my students to take this risk with me and see what we create/discover about research writing.

I did this explicitly during week six of the Spring semester when I asked my students to design a class grade boost for the grading contract I use. Again, that imposter syndrome began to press down on my shoulders when the idea first occurred to me at the 2023 Conference on College Composition and Communication. The idea was inspired by the many presentations and panels I attended about celebrating student identity and agency in the first-year writing classroom. But I told myself that those presenters and panelists were tenure track professors, so they had the authoritative "chops" to take risks in their classrooms. I was just a graduate student, and maybe that fell beyond the bounds of my authority. But as I began to write down ideas about what this student-generated grade boost could look like, I remembered that all of these impressive academics had once been exactly in my place. This gave me the confidence to try it out in my 1106 classroom and see what happened.

I introduced the idea to my class when I got back from the conference on Monday and told them we would be dedicating a chunk of Friday's class to creating this collaborative grade boost. I asked them to think about what they might want to contribute to this conversation over the next few days. Then on Friday, I dove in headfirst and acted much more confident than I felt in introducing the parameters of this new grade boost: 1.) it had to be comparable in length and labor to the other grade boosts listed on the syllabus, 2.) it had to be relevant to the research process, and 3.) it did not have to be textual or page bound. I asked them to arrange their desks in a circle and do an informal idea share of their initial thoughts. I expected slow, painful silence, but was so relieved and happy to immediately hear a burst of excited chatter. I positioned myself in the back corner of the classroom and quietly began knitting. I wanted them to know that I was available to talk things out with them and answer any questions, but that I was not leading this intellectual charge; they were!

As a group, they decided that the grade boost would be a mood board of their individual research papers. They wrote the following descriptive blurb and added it to the course syllabus:

> **Group Research Mood Board (Class Designed Grade Boost)** → As a class we will individually make mood boards that reflect ideas for our research project, including keywords. Then we will add all of our mood boards to a group Google Slide with a small reflection **(150-300 words)** explaining how it relates to our topic. (Your contribution should be two slides if you are opting for the written reflection option: one slide for the mood board and another slide for the written reflection.) You also have the option to present your research mood board in class in place of writing a reflection (we will do a sign up session closer to the due date).
>
> - Mood board must include 5 pictures and your Research Question.
> - Another option for going about this grade boost would be to make a tactile

collage, take a picture, and then add to the class slides.

- **Due on Friday, April 14th**

I was so impressed and pleased with this result. It was creative, personal, and visually stimulating. But the thing I was most excited about was the fact that they decided to create a multimodal grade boost that functioned as a generative support to the research paper (the end product). *The entire assignment was about multimodal drafting.* This realization is even more exciting for the purposes of this study about the LSGW and the LN because out of the twenty students in my ENGL 1106 class, eleven of them were in my ENGL 1105 class. The concept of multimodal drafting and its benefits for the writing process transferred across courses.

So yes, the idea of taking risks with multimodality in our classrooms might be nerve wracking. But if we don't venture to try, adjust, and implement multimodal writing in our first-year writing classrooms, at all stages of the writing process, then we will continue to have an issue of lack of multimodality in the field as a whole.

So, I invite you, reader, to just try. Be bold and trust your students to create new and exciting things in your classrooms. It might even make you a better teacher, writer, and learner. I know it did for me.

Best,
Bailey Doan

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Appendix A

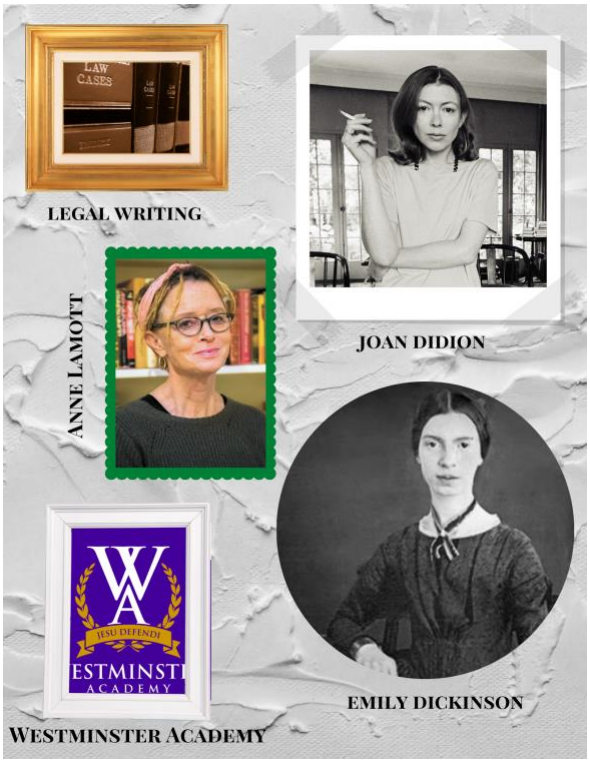
Literacy Sponsors Gallery Wall Assignment Sheet

"Sponsors of literacy . . . are any agents, local or distant, concrete or abstract, who enable, support, teach, model, as well as recruit, regulate, suppress, or withhold literacy." - Brandt, "Sponsors of Literacy" (166)

First Things First: When is this due?

- ★ **9/9 by class time.**

Overview: What is a literacy sponsor gallery wall (LSGW)?



This project was designed to get you thinking about who and/or what has sponsored your literacy development. You will create a gallery wall of your own design which has **4-6** photo frames with correlating identifying text boxes below them. Each frame will contain someone or something that has sponsored your literacy in some way. (We will look at examples in class.)

You will also compose a brief guiding letter **(350-500 words)** that explains your framed choices and how that person/place/thing has influenced your literacy. The gallery wall you create will be included in your Literacy Narrative as a multimodal element.

Note: Not all forms of literacy fall into the category of reading and writing. If you would like to write about another type of literacy in your Literacy Narrative, you are free to do so as long as you describe at least three formative moments that shaped your understanding of that literacy.

- For example, I could write about how I became literate in sewing. My three formative moments would be:
  - Going to a sewing class and learning the basics.
  - Learning how to read patterns and also failing at cutting them out.
  - Successfully sewing my first article of clothing and how that felt.

- In this case, my LSGW would contain 4-6 photo frames of sewing-related artifacts/people/photos.

Questions to Ask Yourself:

- Who or what has shaped my understanding of literacy? (Both positively and negatively.)
- Who or what taught me to read and write?
- What books or other forms of literacy interested me?
- What stood in my way of learning? How did it shape me?
- What influences my literacy today?

Getting Started: How to Create your LSGW

- First, you will need to create a free account on Canva.
- Then, under the "Design spotlights" tab select the flyer template.
- Select "create a blank flyer."
- Begin customizing your flyer with the background and design of your choice.
- Once you are ready to add frames, download the photos that will go into the frames using the "uploads" tab to the left. Add them to your design and play with their arrangement. Once you are happy with the layout you've designed, add your frames.
- Choose the frames you want to use by searching "photo frames" in the elements tab.
- Make sure to add a text box beneath each frame that tells me who/what it is (do this by going to the "Text" button on the navigation panel and adding a text box).
- Get creative!

Formatting:

Be sure to

★ Include **4-6** photo frames of sponsors with text boxes indicating who/what they are.

★ Write your companion guiding letter within **350-500 words**.

  - Optional: You may use Zoom to record this reflection via screencast, if you prefer, explaining your LSGW aloud instead of composing a written reflection. Your screencast should be **3-4 minutes** in length and demonstrate thoughtful preparation. .

★ Use *purposeful* punctuation, grammar, and syntax to enhance your companion letter.

★ Follow MLA guidelines to format your document.

Submission Requirements:

Submit your project as a SINGLE Google doc in your "Literacy Sponsors Gallery Wall" sub-folder. Title the file as "Last Name-LSGW."

- Download your LSGW from Canva as a PDF and add it to the document where you have written your companion letter (we will review how to do this in class).

Assessment - What I'm Looking For:
Submissions will be evaluated as *Complete* or *Incomplete*.
Complete submissions:

- include 4-6 photo frames of sponsors
- include text boxes indicating who/what the sponsors are
- include a companion letter that is written within the word count minimum AND maximum
- follow MLA document formatting guidelines

Incomplete submissions are:

- do not include 4-6 photo frames of sponsors
- and/or do not include text boxes indicating who/what the sponsors are
- and/or do not include a companion letter that is written within the word count minimum AND maximum
- and/or do not follow MLA document formatting guidelines

Please reach out to me and/or meet with me if you have any questions about this assignment. I am here for you! I want you to succeed.

Appendix B

Literacy Narrative Assignment Sheet

First Things First: When is this due?

- ★ **Peer Review Draft (500 words): 9/12 by class time.**
- ★ **Final Draft (800-1000 words): 9/16 by class time.**

Overview: What is a Literacy Narrative?

The purpose of the Literacy Narrative is for you to begin to think self-reflexively about your personal literacy. How did you come to know how to read and write? Who taught you? What obstacles did you encounter? What people, places, and things influenced how you think about language? Your literacy narrative should be a retelling of how your personal literacy was formed. It should describe at least **three formative moments** that shaped your understanding of literacy that you feel comfortable writing about and sharing with others. How did these moments inform your attitude towards language and literacy? Why have they stuck with you as milestones in your memory?

Writing and reading practices are not linear; rather they are multidimensional and have been formed by many small moments of growth (both positive and negative). These moments of growth are what you should focus on when writing your narrative. You have already identified who/what has sponsored your literacy through drafting your LSGW. Now dive deeper into specific encounters with those people/places/things and elaborate for your audience (me) how those moments impacted your personal literacy. **Remember that you will add your LSGW to your Literacy Narrative as a multimodal element.**

Note: Not all forms of literacy fall into the category of reading and writing. If you would like to write about another type of literacy, you are free to do so as long as you describe at least three formative moments that shaped your understanding of that literacy.

- For example, I could write about how I became literate in sewing. My three formative moments would be:
    - Going to a sewing class.
    - Learning how to read patterns and also failing at cutting them out.
    - Successfully sewing my first article of clothing and how that felt.

Generating Question to Consider Before Drafting:

- How do you understand the meaning of literacy? Do you feel like your understanding of literacy has been respected and/or taken seriously by others?
- Who are some of the people, places, and things who have sponsored your literacy development? What is your attitude towards these people, places, and things? How do they make you feel?

- When did you first learn to write? Read? Who was present? Who encouraged you? How did those interactions play out?
- Have you had negative encounters with literacy? Have you overheard or been subjected to discouraging or disparaging remarks about literacy? When? From whom? How did you respond? How did those moments influence how you perceive literacy?

Formatting:

Be sure to

- ★ Write a narrative that is **800-1000 words** in length (typed and double-spaced).
- ★ Include your LSGW as a multimodal element.
- ★ Give your narrative a creative and fitting title (e.g. not "Literacy Narrative")
- ★ Use *purposeful* punctuation, grammar, and syntax to enhance your narrative
- ★ Follow MLA guidelines to format your document.

Submission Requirements:

Submit your project as a SINGLE Google doc in your "Literacy Narrative" sub-folder. Title the file as "Last Name-Literacy Narrative."

Assessment - What I'm Looking For:

Submissions will be evaluated as *Complete* or *Incomplete*.

Complete submissions are:

- written within the word count minimum AND maximum
- include three distinct formative moments which shaped your understanding of literacy
- include the LSGW as a multimodal element
- have a creative title (e.g. not "Literacy Narrative")
- follow MLA document formatting guidelines

Incomplete submissions are:

- not written within the word count minimum AND maximum,
- and/or do not include three distinct formative moments which shaped your understanding of literacy
- and/or do not include the LSGW as a multimodal element
- and/or do not have a creative title (e.g. "Literacy Narrative")
- and/or do not follow MLA document formatting guidelines

Please reach out to me and/or meet with me if you have any questions about this assignment. I am here for you! I want you to succeed.

Appendix C

Student Consent Form

Title of Research Study: Multimodal Pedagogy Praxis: The Literacy Sponsors Gallery Wall, 22-527

Principal Investigator: Dr. Megan Weaver, 540-231-6212, mmweaver@vt.edu

Other study contact(s): Bailey Doan (baileyd21@vt.edu)

Key Information: The following is a short summary of this study to help you decide whether or not to be a part of this study. More detailed information is listed later on in this form.

The purpose of this study is to better understand how multimodal drafting in the first-year writing classroom supports students' understanding of literacy.

Detailed Information: The following is more detailed information about this study in addition to the information listed above.

Who can I talk to?

If you have questions, concerns, or complaints, or think the research has hurt you, talk to the research team at mmweaver@vt.edu and baileyd21@vt.edu.
This research has been reviewed and determined Exempt by the Virginia Tech Human Research Protection Program. You may communicate with them at 540-231-3732 or irb@vt.edu if:

- You have questions about your rights as a research subject
- Your questions, concerns, or complaints are not being answered by the research team
- You cannot reach the research team
- You want to talk to someone besides the research team to provide feedback about this research

How many people will be studied?

We plan to include about 20 people in this research study.

What happens if I say yes, I want to be in this research?

If you agree to be in this study, you will be asked to share your work from the Literacy Narrative unit of this class (e.g., reading responses, freewrites, and major assignments, including any images used) with the researchers (Mrs. Doan and Dr. Weaver) so it can be copied and analyzed for research and publication purposes. All students, regardless of their participation in the study, will complete the assignments and activities in the Literacy Narrative unit as part of the course; therefore, participating in this research will require no additional time from you outside of the normal classroom routine and activities. At the end of the unit, you may be asked to participate in an audiotaped 30-minute interview with the primary investigator, Dr. Weaver, outside of your regularly scheduled class period to discuss your work from the unit. Dr. Weaver will schedule these interviews via email and conduct them at a location on campus of your choosing. You will have the opportunity to

review your interview transcript after the course has ended and redact any information you want to remain private before it is analyzed for research and publication purposes.

During the course, your choice to participate or not to participate in the study will not be known to your instructor, Mrs. Doan. Only after final grades have been submitted at the end of the semester will your participation status become known to Mrs. Doan. **Thus, choosing to participate or not to participate in this study will in no way impact your grade for this course.**

What happens if I say yes, but I change my mind later?

You can leave the research at any time, for any reason, and it will not be held against you. If you decide to leave the research, contact the primary investigator (Dr. Weaver) so that the investigator can remove your name from the list of participants. Mrs. Doan will not be notified that you have decided to leave the study. Your work from the Literacy Narrative unit will not be copied or used in the study.

Is there any way being in this study could be bad for me? (Detailed Risks)

Your identity will be masked during analysis and loss of confidentiality will be protected through the careful storage of data and the use of pseudonyms (fictitious names). However, it is possible that you could risk loss of confidentiality if other students and staff members at the university recognize you from the investigator's depictions irrespective of the investigator's attempts to preserve your confidentiality. There may be some as-yet unknown risks as well.

What happens to the information collected for the research?

We will make every effort to limit the use and disclosure of your personal information only to people who have a need to review this information. We cannot promise complete confidentiality. Organizations that may inspect and copy your information include the IRB, Human Research Protection Program, and other authorized representatives of Virginia Tech. We will remove all identifiers (i.e., your name) from the collected data before storing the data on a secured drive between the research team members (Mrs. Doan and Dr. Weaver). We will create a separate document that will link your name to your data by a pseudonym. This file will be saved separately from the data on a secured device that will only be accessed by research team members. If identifiers are removed from your private information that is collected during this research, that information could be used for future research studies or distributed to another investigator for future research studies without your additional informed consent.

The research gathered from this study may be presented in summary form at conferences, in presentations, and academic papers. It will also serve as the primary qualitative data for Mrs. Doan's thesis.

Can I be removed from the research without my OK?

The person in charge of the research study can remove you from the research study without your approval. Participants could be withdrawn from the research without their consent if they pose a risk to researchers or other participants. In this case we, the research team, would destroy any data we had collected from you. Otherwise, we will not withdraw participants from the study.

What else do I need to know?

Dr. Weaver and Mrs. Doan are mandatory reporters at Virginia Tech. Therefore, if you disclose information regarding sexual discrimination or violence, expresses signs or intentions to harm yourself or others, or disclose information regarding child abuse and neglect or abuse and neglect of vulnerable adults, we will be required to report such information to the Title IX Coordinator at Virginia Tech.

Signature Block for Capable Adult

Your signature documents your permission to take part in this research. You may select one or all of the following conditions regarding your participation. Placing an X in the box means you agree to this condition. If you do not place an X in the box, then the researchers will not collect that form of data. Dr. Weaver will provide you with a signed copy of this form for your records. By not checking one of the boxes below, you are choosing not to participate in this study.

I agree that:

- My work may be collected and copied.
- I may be audiotaped if invited to participate in a 30-minute interview about my work.

Signature of subject (Must be 18 or older)	Date
Printed name of subject	
Megan M. Weaver	8-29-2022
Signature of person obtaining consent	Date
Megan M. Weaver	
Printed name of person obtaining consent	

Appendix D

Interview Invitation Email

Email Subject Line: Invitation to Participate in Interview for the Literacy Sponsors Gallery Wall Study

Hello (student's name),

Based on the submitted draft of your Literacy Sponsors Gallery Wall assignment, we would like to invite you to participate in an interview to discuss your gallery wall and the process of creating it. As a reminder, Mrs. Doan will be unaware of who participates in these interviews. Instead, I (Megan Weaver) will conduct the interview. This interview will be conducted at a location on campus of your choosing. It will take no longer than 30 minutes and will be audio recorded. I am available to meet at these times on these days: (list of dates and times). In your reply, please include your preferred date/time and where you would like to meet, if you choose to participate in the interview.

You are free to decline this interview. Your decision to participate or decline participation in this interview will in no way affect your grade, positively or negatively. Please let me know if you have any questions.

Thank you,
Email signature.

Appendix E

Interview Protocol: Semi-Structured Interview Questions

1. Tell me about your first impression of the LSGW when it was first reviewed in class.
2. Describe the experience of creating your LSGW. How did you feel about having to complete this assignment?
3. What was challenging about creating your LSGW? What elements of it did you struggle with the most?
4. What about your LSGW are you most proud of?
5. How did the process of visually portraying your literacy sponsors impact how you view your personal literacy?
6. How did this experience of drafting multimodally via the LSGW impact how you wrote your Literacy Narrative?
7. Tell me how you feel about multimodal drafting now that you have completed your LSGW and included it in your Literacy Narrative.

Appendix F

Interview Transcript for Review & Redaction Email

Email Subject Line: Interview Transcript Available for Review

Hello (student name),

Thank you for your participation in the Multimodal Pedagogy Praxis: The Literacy Sponsors Gallery Wall study during the Fall semester. Attached is the transcript of your interview with Megan Weaver. Please review it and reply with any information you would like redacted and therefore not used in future publications and/or presentations.

Thank you,

Email signature