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Composing Infrastructure: Programmatic Values and Their Effect on Digital Composition

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COMPOSING INFRASTRUCTURE:

PROGRAMMATIC VALUES AND THEIR EFFECT

ON DIGITAL COMPOSITION

By

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To my family,

for making sure I got to where I am,

and for making sure I will get to where I am going

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ABSTRACT

This project investigates the factors that influence the decisions instructors in Florida State's English Department make about using or not using digital projects in their classes, and specifically how influential the English Department's composing infrastructure is on those decisions. The English Department's composing infrastructure includes material factors—such as computers and composing software and spaces like the Digital Studio and Computer Writing Classrooms—and immaterial factors—such as communities of practice and outlets for assistance with digital technologies.

To investigate these factors, I performed a case study with eight participants who represent the English Department's three major programs (Literature, Creative Writing, and Rhetoric and Composition) and two major faculty categories (teaching assistant and full time faculty). By collecting the instructors' curricula vitae and some of their course materials (syllabi from 2005 to the current semester, and assignment sheets), I was able to determine what types of digital assignments they gave their students. Afterwards, I conducted two interviews with the instructors to find out more about what factors influenced their decisions about including, or not including, these digital projects in their classes.

This study found that, in Florida State's English Department, the most influential factors on these decisions in are the instructors' communities of practice and their personal experiences with digital composing. The communities of practice that the instructors belonged to, both in and outside of the university, can both encourage or discourage the implementation of digital projects based on the community's perceptions of such projects. The instructors' personal experiences with digital composing—including digital compositions done by instructors academically and personally—also play a role in these decisions. Instructors who have a system of support that encourages the use of digital projects, and provide pedagogical models to base their digital assignments on, are more likely to include digital projects in their own classes.

CHAPTER ONE

INTRODUCTION

The Nature of My Project

In many of the classes in Florida State University's English Department, traditional essays are no longer the only assignments given to students; students are also being asked to create texts like ePortfolios, visual presentations, flyers, websites, movies, and a number of other projects using digital technologies. The First Year Composition courses (ENC1101, 1102, 1122, 1142, and 1145) at Florida State University (FSU), for example, encourage instructors to incorporate at least one instance of a digital project; similarly, many of the courses in the Editing, Writing, and Media (EWM) major suggest the completion of a digital project[1], and Writing and Editing in Print and Online focuses specifically on exploring the differences in composing for texts in print, on the screen, and in a network. Through talking with fellow instructors, listening to presentations at the Conference on College Composition and Communication, and reading articles in journals like *Computers and Composition* and books like *Composing(media) = composing(embodiment)*, it seems clear that there are more digital projects being assigned than there were two decades ago, when scholars started calling for the incorporating of the digital into our pedagogies[2]. Even though we can observe a trend towards assigning more digital projects, it is not clear what types of digital projects the instructors in Florida State's English Department are actually assigning, nor is it clear what factors play into the instructors decisions about whether or not to include them in their courses. This thesis has two major purposes: The first is to investigate what factors influence our English Department's instructors' decisions to use digital assignments in their classes and to see *how* these factors exert their influence on our instructors, and the second is to find out how important our existing composing infrastructure is when instructors make decisions about using digital technologies in their classes.

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[1] This claim is based on anecdotal evidence from my own time in the EWM track (in courses like History of Illustrated Texts, Rhetoric, Rhetorical Theory and Practice, Visual Rhetoric, Writing and Editing in Print and Online) and information from acquaintances who have taken and/or taught EWM classes.

[2] This trend can be seen in the increasing amount of literature on using digital technologies in the classroom (c.f. Cynthia L. Selfe's *Multimodal Composition: Resources for Teachers,* Cheryl E. Ball and James Kalmbach's *RAW: Reading and Writing New Media),* as well as articles in journals like *Pedagogy*.

This introduction to my thesis serves to 1) situate my research within the context of both the field of Rhetoric and Composition and within Florida State's English Department; 2) identify the exigence for my project; and 3) offer an outline for the chapters that follow this one.

Decidedly Digital

In most of the resources I am using for this thesis, the authors use terms like multiliteracies (The New London Group, Kress) to describe the skill-set to read and compose in the modes available to us now, and multimodal(ity) (Takayoshi and Selfe, Yancey) or new media (Wysocki, Fleckenstein) compositions to describe the non-traditional compositions that we ask our students to work on in our classes. Despite the use of these terms by the scholars who inform my project, I am choosing to use the term *digital* compositions instead. In the ways they are defined by the aforementioned scholars, multiliteracies, new media compositions, and multimodal compositions do not quite fit with what I am looking for in my project. In using the term *digital* I can look specifically at assignments that *necessitate* the use of digital technologies in order to compose them. In order to make it more clear why I am choosing to use the term *digital* instead of the other options, I will define them using the aforementioned scholars words, and outline *why* they do not fit with my project.

Multiliteracies

In The New London Group's "A Pedagogy of Multiliteracies," the authors state that a pedagogy of "multiliteracies… focuses on modes of representation much broader than language alone," and teaches students how to understand and use the "six design elements" present in the meaning-making process, these elements are "Linguistic Meaning, Visual Meaning, Audio Meaning, Gestural Meaning, Spatial Meaning, and the Multimodal patterns of meaning that relate the first five modes of meaning to each other" (The New London Group 65). Though these types of meaning-making are certainly found in digital compositions and are necessary to compose in digital spaces, they are not exclusive to them; these modes can be seen in conversations, plays, and analog texts. Additionally, the New London Group's main concern is not the projects that teachers assign or the projects that students compose; their focus is, instead, on developing and furthering a "metalanguage that describes both the 'what' of literacy pedagogy (Design processes and Design elements) and the scaffolds that constitute the "how" of learning (Situated Practice, Overt Instruction, Critical

Framing, Transformed Practice)" (86). For these reasons, the term multiliteracies is important for framing my research, but not an appropriate term for the focus of my research.

Multimodal

In Pamela Takayoshi and Cynthia L. Selfe's article "Thinking about Multimodality," the authors define multimodal texts as those "that exceed the alphabetic and may include still and moving images, animations, color, words, music and sound" (1). The authors mention multiple times in their chapter that "multimodal compositions are *not* dependent on digital media (although digital tools can often help authors who want to engage in multimodal work)" (10, authors' emphasis). Objects like quilts, for example, are certainly multimodal texts, but are created without the use of digital tools, as are events like plays, and interactions like conversations. Additionally, as scholars like Lester Faigley ("Material Literacy…") and Anne Frances Wysocki and Johndon Johnson-Eilola ("Blinded by the Letter") argue, traditional essays are also a multimodal text; in composing these texts, authors must make decisions like choosing a font, a format, a layout, etc., which are choices that take into account the mode of the visual. Because of the wide range of texts that the modifier multimodal encompasses, it is too broad for the purposes of my research, as I am concerned only with assignments that require digital tools.

New Media

Though the modifier *new* would seemingly limit the focus of study to texts that utilize *new* means of composing, there are slightly differing opinions about exactly what types of texts it covers. In her article "AFFORDING NEW MEDIA: Individuation, Imagination, and the Hope of Change," Kristie Fleckenstein defines new media "as any technology or combination of digital technologies that enables easy manipulation, replication, and distribution of representations of reality" (239). Fleckenstein's definition of new media emphasizes the circulatory aspects of the text, which are certainly assisted by digital technologies, but it still leaves room for *any* technology that meets those criteria. In Fleckenstein's article, she focuses specifically on a performance piece by "artist-activist" Coco Fusco, which utilizes both digital technologies and the human body, but she considers *both* to be aspects of a new media composition.

Similarly, Wysocki points out in "Opening New Media to Writing: Openings and Justifications," that "new media texts do not have to be digital" (15). A new media text, in her view, is any text that has "been made by composers who are aware of the range of materialities of texts and

who then highlight the materiality" (15). In Wysocki's definition, a text can be considered a new media composition as long as the composer has taken into account the means of persuasion that are available to him/her, and chosen his/her medium on the basis that it is the most appropriate for his/her message. Because these definitions allow the term new media to cover texts that do not require digital technologies, it is, like multimodal, too broad for the purposes of my study.

Digital Texts

By using the term *digital* as my modifier for texts in this thesis, I can focus my attention specifically on assignments that situate the computer, and its requisite infrastructure, as a necessary component of the compositions. This term also allows me to focus on the multiple modes of composing that are highlighted in multiliteracies, as well as the concern with the texts themselves found in multimodal and new media texts, but I am able to exclude texts like traditional essays, quilts, or performance pieces that do not require digital tools.

Digital Composing in the Field of Rhetoric and Composition

In the past 20 years, there has been a real push in the field of Rhetoric and Composition towards incorporating multimodal composition into the classroom, especially those that utilize digital technologies. Scholars, like the ones who joined together to form the New London Group in 1996, argued that we could no longer limit ourselves to solely teaching students to compose with words on paper; instead, they claimed, we need to utilize pedagogies in which we teach our students to compose in media "where the textual is also related to the visual, the audial, the spatial, the behavioral, and so on" (The New London Group 64). Although there were scholars, like Faigley, around this time who argued that writing has always been multimodal ("Material Literacy…"), this view was not shared by everyone and, in many cases, was not found in our classrooms. Outside of the classroom, as computers were becoming increasingly prevalent, our students were using a number of digital technologies to make compositions with words, images, and sounds, but in the composition classroom, we were still mostly assigning traditional essays.

In 1999, Gunther Kress argued that continuing to ignore the influence of computers and refraining from trying to incorporate the types of composing they allowed into our classrooms, we were doing a disservice to our students' "understandings of and abilities to produce culturally valued

texts" (67). In 2004, looking specifically at writing classrooms, Cynthia Selfe echoed Kress' earlier assertion and stated that if we, as teachers, "fail[ed] to describe accurately and robustly" to our students "how humans communicate, and how they compose and read in contemporary contexts" then our courses will hold "declining relevance for students" (55). As it stood in 2004, the types of composing we were teaching in school, and the types of composing students were exposed to outside of school were becoming increasingly divided[3].

In "Made Not Only In Words," the print version of Kathleen Blake Yancey's 2004 CCCCs "Chair's Address," she acknowledged the gap between the composing happening in and out of classrooms and pointed out that "teachers and students seem to have moved already—to communication modes assuming digital literacy" for our own work, yet the work we are doing in the classroom didn't match up (307). While print literacy was dominant for most of the 20th century, "[t]he literacies that composers engage in today are multiple. They include print literacy practices...; they include visual literacy; they include network literacy" (66). In her address, Yancey called for the creation of "a new curriculum for the 21st century," one that would pay attention to these other literacies and would bring "together the writing outside of school and that inside" (308).

In the years following these calls for action, there has been what David M. Sheridan calls a "shift to multimodality" (2) at institutions across the country. As evidenced by presentations happening at conferences, like the Conference on College Composition and Communication and Computers and Writing, articles in journals like *Kairos* and *Computers and Composition,* edited collections like Wysocki et al.'s *Writing New Media: Theory and Applications for Expanding the Teaching of Composition* and Selfe's *Multimodal Composition: Resources for Teachers[4]* we can see that instructors in English departments across the country are increasingly incorporating these new types of composing into their classrooms, instead of focusing exclusively on traditional alphabetic composing.

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[3] This trend can be seen in articles like Selfe's 2004 article "Students Who Teach Us: A Case Study of a New Media Text Designer," which highlights how, despite one student's expertise in new media, he was failing his technical communication courses; and also in Lenhart et al.'s 2008 article "Writing, Technology and Teens," which reveals that "[m]ost teenagers spend a considerable amount of their life composing texts, but they do not think that a lot of the material they create electronically is real writing," because they don't compose texts like it in school.

[4] Which offer articles about using digital technologies in the classroom as well as sample activities, projects, and response heuristics to encourage their incorporation.

Digital Composing in Florida State's English Department

In Florida State's English Department, we can see a move towards "a new curriculum for the 21st century," with programs like the Editing, Writing, and Media track for English majors; spaces like the Computer Writing Classrooms and Digital Studios; and pedagogical resources like *Teachdock* and the Digital Symposium. These elements all point towards an increasingly capacious view of composing, and an interest in facilitating students and Teaching Assistants in their attempts to compose in new ways.

In "Made Not Only in Words," Yancey called on those of us in the field of Rhetoric and Composition to not only create "a new curriculum for the 21st century," but also to "develop a major in composition and rhetoric" (308). The Editing, Writing, and Media track in Florida State's English department, which was established in the Fall of 2009, is one realization of these calls. This new major "re-conceives the English major for the 21st century," taking the traditional focus on "both writing practice and critical study" and adding to it courses that "confront the new challenges of digital technology, visual culture, and the Internet" ("Editing, Writing, and Media").

Students in the Editing, Writing, and Media (EWM) track are required to take three "gateway" courses" that are designed to provide them with a foundation of knowledge in each of the three areas mentioned in the name. The gateway courses are Rhetoric, Writing and Editing in Print and Online, and History of Text Technologies ("Editing, Writing, and Media"). Once EWM students have completed the core classes, they can choose at least three classes from the advanced courses list, which includes topics like Visual Rhetoric, History of Illustrated Texts, and Advanced Writing and Editing ("Editing, Writing, and Media"). The three gateway courses and the advanced courses are designed to equip students with the knowledge required to become "intellectuals pursuing advanced degrees in book history, rhetoric, and critical theory or as tech-savvy professionals equipped with editorial expertise and writing skill" ("Editing, Writing, and Media").

Though these classes are taught by different instructors in different specializations, many of them encourage and/or require students to compose with digital technologies. The goal of Writing and Editing in Print and Online, for example, is to "help students understand principles of composing, especially as they compare across different composing spaces;" to do so, students are required to "employ… theories and principles to create works appropriate to various media, including print, screen, and network" (Karen "Writing Editing…"). Visual Rhetoric requires students to not only "apply rhetorical principles to… non-linguistic texts," but also to "find, manipulate, and produce a variety of visual texts" (Marcus "Visual Rhetoric"). Other courses, like

Advanced Writing and Editing and History of Illustrated Text, require students to compose in similarly non-traditional ways.

Although Florida State's Digital Studio was opened in the Fall of 2008—prior to the creation of the EWM major—the growth of the studio has coincided with the growth of the major. The Digital Studio, which initially was an extension of Florida State's Reading-Writing Center, was designed to be "a learning facility where both students and faculty can work on and receive tutoring assistance in composing digital and multimedia assignments/projects" ("Digital Studio"). The studio currently has two locations, both of which have computers equipped with composing software like Microsoft Office, the Adobe Creative Suite, iMovie, and access to web-based composing software (e.g. Wix, Prezi, etc.). Both locations are staffed by tutors who are able to assist students in the digital compositions required for their classes. The Digital Studio is also a place where instructors can come to get guidance on the types of software available to students, and what types of projects can be done with them.

In the Fall of 2013, the two Digital Studio locations assumed separate roles in encouraging digital composing on campus. The Johnston Digital Studio remained a space that is primarily there to "help brainstorm project ideas, provide feedback on the content and design of a digital project, facilitate collaboration for group projects and presentations, and/or explain the interface and nuances of a given program" ("About Us"). The Johnston Studio handles activities like providing workshops on digital composing software for teachers and serving as a computer classroom for teachers who are not teaching in one of Florida State's Computer Writing Classrooms (these spaces are explained in greater detail in a later paragraph).

The Williams Studio, on the other hand, has become a space that is primarily "for faculty and students to write individually or collaboratively, host meetings, and conduct research on digital projects" ("About Us"). While the Williams Studio still offers tutoring and assistance to students it mainly functions as a workspace that encourages collaboration and digital composing for FSU's students. One example that highlights this new purpose of the Williams Studio is the fact that it has become the central location for the, primarily digital, *FSU Card Archive*, and is the central meeting and workspace for the EWM students who work as interns at the *Card Archive*. The Williams Studio has also taken control of the Digital Symposium, an event that showcases digital compositions and assignments from Florida State's students and teachers (this event is explained in more detail a bit later).

In addition to spaces like the Digital Studio, Florida State's English Department also has the Computer Writing Classrooms (CWC). The CWC program, which was initiated in 2001, set out to design classrooms equipped to "facilitate critical connections between digital technologies, networked technologies, and the teaching of composition, creative writing, literature, and rhetoric" ("Computer Writing Classrooms"). There are currently four CWCs in the English Department with two different configurations: two of the CWCs have 22 computers (one for every student and the instructor), which are connected to the internet and equipped with composing software like Microsoft Office and the Adobe Create Suite; the other two rooms are "laptop-ready classrooms," which are designed to enable students to easily use their own machines in order to compose and workshop assignments. These rooms serve two different purposes: the CWC positions students individually, and seems to be designed with access in mind; the laptop-ready classroom, on the other hand, positions students in ways that encourages collaboration, and seems to be designed with interactivity in mind. In the CWCs students can use the provided computers and software to work on their own projects, while receiving assistance from the teacher or other students. In the laptop-ready classrooms, students bring in their own machines and their own software, but are given access to tools like Smartboards and projectors that encourage collaboration. The students are also at tables that place them in positions facing each other; this orientation encourages collaboration.

Spaces like the Digital Studio and the CWCs support instructors in the English Department when they decide to assign projects that require students to engage in digital composing. Because these spaces provide both access to, and assistance with, digital composing technologies, instructors do not have to worry as much about whether or not their students will have access to digital composing technologies, or whether or not they have the skill set to compose with them. The CWCs and Digital Studios also work to alleviate these pressures on teachers who may worry about their own issues of access to digital composing software or limited abilities with them.

As the popularity of these spaces has grown, instructors who teach and tutor in them have amassed pedagogical materials to assist their fellow teachers. This effort began in the Fall of 2009 when some of the English Department's Teaching Assistants started compiling a list of resources to use in the CWCs. As a condition of teaching in a CWC, instructors had to share an activity or assignment that they used in their class. These materials were then put on the "Sample Pedagogical Materials" page on the CWC website so that other instructors could use them. Some of the sample materials include activities like using blogs in the classroom, exploring visual rhetoric, and understanding multimodality. The goal of this effort was to enable instructors "to more critically

understand the complexities and possibilities these [Computer Writing] classrooms afford for our pedagogies" ("Sample Pedagogical Materials").

These efforts were extended in the fall of 2013, when two TAs in the English Department collaborated on *Teachdock,* a database for "exercises, projects, general assignments, and teacher resources," most of which utilize digital technologies ("Teachdock"). Like the CWC Pedagogical Materials, *Teachdock's* materials are also provided by TAs from the English Department, but this new iteration allows instructors to search by a number of different criteria in order to narrow down the selection of materials. Some of the search categories include: Assignment type, which is further broken down into categories like analysis, audience, discussion, ice breakers, invention, etc.; Classroom, which is further broken down into CWC, Smartboard CWC, and Traditional; and Software, which is further broken down into blog, email, iMovie, InDesign, Prezi, etc ("Teachdock"). These are just three of the seven different categories and their assorted subcategories. Unlike the CWC Sample Pedagogical Materials page, instructors are able to add their own materials to *Teachdock* at any time. Although the site is still in its infancy, it shows an interest in encouraging and enabling the use of Digital Technologies in the English Department's classrooms.

In addition to resources like *Teachdock,* Florida State also has the Digital Symposium, an event that serves as "a showcase of scholarship, coursework, and pedagogy that takes seriously possibilities researching, teaching, and composing with digital media and digital technologies" ("Digital Symposium"). The Digital Symposium not only collects digital materials from instructors, it also collects digital work from students. The Digital Symposium is both an event —where the participants can show off and explain their contributions—and a collection of materials —where visitors can refer back to the contributions at any time. Like the other resources available at Florida State, the Symposium works to encourage instructors to see the value of digital composing, and also to attempt these types of compositions in their own courses.

Together, elements like the EWM major, the Digital Studio, the CWCs, and the assorted pedagogical resources join together to form aspects of the English Department's "composing infrastructure" (DeVoss et al 21). An institution's "composing infrastructure" consists of the "often invisible structures" that "make possible and limit, shape and constrain, influence and penetrate all acts of composing new media in writing classes" (DeVoss et al. 19). The aforementioned aspects of the English Department's composing infrastructure point to an atmosphere that supports and encourages digital composing, but, as previously mentioned, it is not explicitly clear how much of a

role this composing infrastructure plays when it comes to teachers making decisions about using digital technologies in their classrooms.

Defining Infrastructure

Authors like Danielle Nicole DeVoss, Ellen Cushman, and Jeffrey T. Grabill, and Stuart Selber have discussed how important an institution's composing infrastructure is when it comes to supporting digital composing in their classes. The "institutional resources" that support these types of composing include elements like "internet backbones, email servers, library databases, wireless networks, spam filters, and more" (Selber 12), which are built and maintained by institutions and—even though they are not writing specific technologies—give students access to new types of composing. DeVoss et al. add elements like "courses and curricula," "the existence and availability of computer classrooms," and "availability of faculty, students, and spaces outside of set and scheduled class times" to the list of important infrastructural resources at an institution (21). These "spaces—physical, pedagogical, organizational—within which computer-based activities are deeply situated" (Selber 12), include the elements mentioned in the previous section, like Digital Studios and computer equipped classrooms, which not only give students access to technology, but also offers them a broader understanding of how to compose with these new technologies. These infrastructural factors "make possible and limit, shape and constrain, influence and penetrate" (DeVoss et al. 16) what instructors are able to do in their "multi-media writing class" (23).

Though he does not specifically mention infrastructure in his article, Richard J. Selfe's concept of "communities of practice" (168) fits in the frameworks outlined by both Selber and DeVoss et al. Selfe defines these communities of practice as groups of instructors who are interested in new types of composing and who "can share expertise, support, and strategies" (168). These groups support digital composing by providing teachers with "*ongoing* opportunities to learn, explore, evaluate, and re-try new digitally based pedagogies" (167). The English Department's communities of practice include the tutors in the Digital Studios, instructors in CWCs, and resources like *Teachdock*.

The Exigence for my Project

While there is some research investigating what factors contribute to instructors using digital technologies in their classes (cf. Anderson et al.), and how an institution's infrastructure plays into these decisions (cf. DeVoss et al. and Selber), there is one major issue with the existing literature: the

scope of the research is either too wide or too narrow. In the case of articles like DeVoss et al.'s "Infrastructure and Composing: The When of New-Media Writing," the authors focus on a single instructor and a single course. In the case of studies like the one conducted by Daniel Anderson, Anthony Atkins, Cheryl Ball, Krista Homicz Millar, Cynthia Selfe, and Richard Selfe for their article "Integrating Multimodality into Composition Curricula: Survey Methodology and Results from a CCCC Research Grant," the scope is too wide, focusing on 42 instructors at different institutions across the country. Because DeVoss et al.'s investigation focuses on a single instructor teaching a single class, it is difficult to see how the composing infrastructure might affect the decisions of other types of instructors teaching other types of classes in Michigan State University's English Department. Conversely, because Anderson et al.'s investigation focuses on 42 instructors at different institutions across the country, it is difficult to see what the individual institutions' infrastructures look like, and how their differences might affect the instructors.

In my own research, I am hoping to combine the narrow, single case study approach of DeVoss et al.'s article with the broader, survey approach used in Anderson et al.'s. I will be focusing my investigation on eight instructors from the three different specialties that make up Florida State's English Department: Literature, Creative Writing, and Rhetoric and Composition. The eight instructors also represent the two different meta-categories of instructors in Florida State's English Department: Teaching Assistants and Faculty; and the two faculty members also represent the English Department's two major categories of faculty: Associate Professor and Visiting Lecturer. The eight different instructors teach a number of different of courses: ranging from first year composition courses, to 2000-level literature courses, to core and advance classes in the EWM program, to upper-level classes in the Literature and Creative Writing program. In moving outside of a single classroom, but inside of a single department at a single institution, my goal is to find out how the English Department's composing infrastructure works to support and/or limit our instructors' use of digital technologies in their classrooms. I believe that my method of approaching this investigation will provide a clearer picture of what a large, Research 1 institution's composing infrastructure looks like, and how it influences and supports its English Department's instructors' decisions about using digital technologies in their classes in different situations.

In order to identify the composing infrastructure at FSU, I will be collecting instructors' curricula vitae and course materials and conducting a series of one-on-one interviews with the eight instructors I have identified; through this process I will be able to find out how the English

Department's composing infrastructure influences its instructors' decisions about the digital assignments they use in their classrooms.

My research will help to identify the factors that have the biggest influence on instructors' decisions about whether or not they will include digital technologies in their classrooms. This understanding will, ultimately, not only have an immediate practical value in helping us determine which infrastructural factors may have more impact than others, but it will also show how such an infrastructure functions in a department at a large university with different programs and across different ranks.

Chapter Summaries

The second chapter of this thesis is a review of the current body of literature on digital pedagogies, institutional infrastructure, multiliteracy centers, the factors that encourage teachers to use digital technologies in their classrooms, and information on those factors. The purpose of this literature review is to provide a broader contextual background for my project, to place these resources in dialogue with one another to show where there are gaps in the current body of literature, and to explain how my research will work to fill in those gaps.

The third chapter outlines the methods and methodologies that will be used in this study, as well as my rationale for using them. This chapter will include a discussion about the interviews I am conducting, including why I decided to use a convenience sample of instructors (as opposed to a random one), why I decided on the instructors I did, why I am using a case study and interviews (as opposed to ethnographies, etc.), and the rationale behind the questions I am asking my participants. This chapter will also provide information about my coding scheme (DeVoss et al.'s eight criteria), as well as how and why I am using this coding scheme with my interviews.

The fourth chapter provides the case studies that I have developed from information provided by the eight instructors from Florida State's English Department. In my description of this case study, I use the information I have obtained from the instructors' course materials, my interviews with them, and the information I have obtained from reading across the data I have collected. With these case studies, I discuss what factors are ultimately the most influential when it comes to these instructors' decisions about using digital assignments in their classes.

The concluding chapter discusses the implications of my findings. I will also discuss any lingering, or new, questions that have emerged through the course of my investigation, and identify areas for research in the same vein that can be pursued in the future.

The appendices included at the end of my thesis are made up of the approval letter from the Institutional Review Board, the consent form given to the instructors prior to our interviews, the questions asked in the first interview, the questions asked in the second interview, and the example from the coding check I performed before coding the transcripts of my interviews.

CHAPTER TWO
A REVIEW OF LITERATURE

As mentioned in my previous chapter, there has been a concerted effort in both the field of Rhetoric and Composition and at Florida State University to incorporate multimodal composing into our classrooms. This move was pushed towards prominence in the 1990s by scholars like those in the New London Group, and then bolstered by scholars like Kathleen Blake Yancey, Anne Wysocki, and others. As these scholars were calling for changes in the classroom, there was a similar call for changes towards including multiliteracy centers in Writing Centers. As we move into the middle part of the 21st century's second decade, we can see the effects of these calls in both composition classrooms and Writing Centers across the country; the inclusion of multimodal and digital compositions in our classrooms is more evident than ever, and the interest in multiliteracy centers growing as well. This growing interest can be seen by looking at collections like David M. Sheridan's *Multiliteracy Centers* and Russell G. Carpenter, Dickie Selfe, Shawn Apostel, and Kristi Apostel's forthcoming collection on *Sustainable Learning Spaces*, and the call for papers for the special issue of *Computers and Composition* on Multiliteracy Centers. As we see these changes happening, we can also see a growing interest in finding out how the institutions where we teach affect the ways we ask our students to compose. The shifts in these areas of study have provided me with the background and impetus for my project, which I discuss in this chapter.

Here, I review the literature that has informed my project, and also discuss how they have left gaps that I believe my investigation will help address. There are three major focus points in this chapter: the first is on the turn towards digital and multimodal composing in both the English classroom and in the Writing Center; the second is on the investigations into the factors that contribute to teachers assigning these compositions; and the third is on where my project fits in this context.

Multimodality in the Classroom

In the 1990s, it became clear to many scholars that our society was moving away from solely privileging "formalized, monolingual, monocultural, and rule-governed forms of language" (The New London Group 60), and were encompassing a "burgeoning variety of text forms associated with information and multimedia technologies" (The New London Group 60), which were becoming increasingly prevalent with the proliferation of the personal computer. These scholars argued that, even though we, as a society, were moving towards these new literacy practices, our literacy

pedagogies, which should ultimately be designed to "ensure that all students benefit from learning in ways that allow them to participate fully in public, community, and economic life" (The New London Group 60), were lagging behind. In response to this apparent divide, The New London Group (a group of 10 academics, including James Gee and Gunther Kress) gathered together in 1996 to define and outline what they called "A Pedagogy of Multiliteracies," which they believed would equip students with the ability to "negotiate [the] multiplicity of discourses" (60) that they encounter in their everyday lives.

In this section, I will discuss approaches and urgings towards teaching multimodality in our classroom from scholars including The New London Group, Gunther Kress, Lester Faigley, Kathleen Blake Yancey, and Cynthia L. Selfe. In "A Pedagogy of Multiliteracies" The New London Group argued that "[e]very moment of meaning involves the transformation of the available resources of meaning" (75), and that, with the increasing prevalence and capabilities of desktop publishing, these "available resources" are becoming increasingly visual. These new technologies for composing brought with them "a new premium on visual design and [they spread] the responsibility for the visual much more broadly than was the case when writing and page layout were separate trades" (81). So, instead of just teaching our students how to compose traditional linguistic essays, they argued that we needed to embrace the influence of these new technologies, as well as the new venues, new media, and new opportunities for composing, and teach our students to compose in media "where the textual is also related to the visual" (The New London Group 64). Were we to ignore these new composing technologies and emerging discourses, Kress and The New London Group argued we would not only be risking our students' "understandings of and abilities to produce culturally valued texts" (Kress 67) but also risking the relevancy of our pedagogies.

While the New London Group argued that we were becoming increasingly visual, Lester Faigley was arguing that we have *always* been very visual. In "Material Literacy and Visual Design," Faigley argues that "[e]very known culture, past and present, has a language of images," and that our "concepts of literacy" are now, and always have been, "pluralistic and socially situated." In Faigley's view, multimodal literacies aren't new, nor have they disappeared between then and the 21st century. "Preliterate peoples," he says, like those who painted the walls in the caves of Lascaux, "fashioned many everyday images," and now, modes and media like typesetting, engravings, photography, postcards, etc. all require a visual literacy. According to Faigley, the idea of visual literacies is not new, nor is the technology used to make visual arguments, what is new, though, is that "most people until very recently had little opportunity to produce and distribute images or audio or video." In his

article, Faigley, like The New London Group, states that "[w]ith the advent of the World Wide Web in the mid 1990s, technologies of the visual can no longer be denied."

After The New London Group's arguments for "A Pedagogy of Multiliteracies," and Lester Faigley's arguments in "Material Literacy and Visual Design," a number of scholars in the field of Rhetoric and Composition made similar calls. One of the most well-known of these exhortations is Kathleen Blake Yancey's "Made Not Only in Words: Composition in a New Key," (a revised version of her Chair's Address at the 2004 Conference on College Composition and Communication), in which she told us that "[l]iteracy today is in the midst of a tectonic change" (63). Like The New London Group, Yancey observed that "[t]he literacies that composers engage in today are multiple. They include print literacy practices…; they include visual literacy…" (66). Taking note of the way "we *produce* print" texts and the presentations at CCCCs, Yancey claims that "teachers and students seem to have moved already—to communication modes assuming digital literacy" (71-2), yet most of our composition classrooms were still solely focusing on teaching a print literacy.

Cynthia L. Selfe's 2004 article "Students Who Teach Us: A Case Study of a New Media Text Designer" provides a snapshot of the "tectonic change" (Yancey 63) in literacy practices happening outside of the classroom. The article introduces us to David Damon, a student studying Scientific and Technical Communication at an unnamed university. Outside of the classroom, David taught himself how to design webpages by copying code and seeing how sites changed when he would add and remove different elements (Selfe 48). In his experimenting with web design, David used his newfound knowledge to design a webpage for his fraternity; after seeing the page he designed, David's friends in another fraternity asked him to make a site for them. These initial experiments with designing webpages for fun lead to David getting paid by other fraternities and organizations to design and maintain their webpages. Over time, David taught himself how to use "WebChat to speak to others on the [web]; Poser, Bryce and Photoshop to create various kinds of representations; and HTML, Java, and Shockwave to design Web documents" (49). Selfe mentions that, despite David's proficiencies in—and profits from—these types of new media composing, "the year was not going well for David" in the classroom: "his skills in communicating in Standard English remained seriously underdeveloped," and teachers were "very concerned" with his ability to write traditional essays (49). Ultimately, David ended up failing out of the university, because he "couldn't produce a traditional essay" that satisfied his teachers (49).

Selfe highlights David's experience because she believes it "indicate[s] that we need to integrate new media literacies, as well as alphabetic literacy, into a full range of composition classes if

we want to do a responsible job of preparing students for the world they face outside the classroom" (57). David was obviously very interested in composing and possessed literacies that allowed him to compose, but the types of composing he was interested in, and the literacies he possessed, were not the kind that were valued at his institution. Because of this divide, David and/or his university (depending on your perspective) were left behind, because their interests did not match. Selfe uses David's tale as an example of how the composing practices of our students and the composing we were teaching were moving apart and we were in danger of falling behind.

In response to—and remedy for—this disconnect in the literacies and composing that were valued in and out of the classroom, Yancey urged the field to focus on making three major changes, the most salient of which for the purposes of this project, is "developing *a new curriculum for the 21st century*" [emphasis in the original], which would unite the writing that happens in and outside of school (72). The goal of joining these two areas of composing is to create "thoughtful, informed, technologically adept writing publics" (73). In this new model of composition, these "technologically adept" writers would be "asked to explicitly engage in… considerations," like how the genres they're composing in compare to other genres; what medium works best for their specific audience/purpose/ etc; what "transfers" from one media to another, and what doesn't; and how these practices function outside of the classroom (Yancey 74-5).

In 2005, shortly after Yancey's CCCCs address, the National Council of Teachers of English (NCTE) published their "Position Statement on Multimodal Literacies," which set out to define multimodal literacies and what the inclusion of these literacies means for the teaching of composition, and also to identify some "unique capacities and challenges of digital forms" (19). In their position statement—echoing Yancey's calls for an updated composition curriculum—the NCTE argued for the inclusion of "skills, approaches and attitudes toward media literacy, visual and aural rhetorics, and critical literacy should be taught in English/Language Arts classrooms" (19). At the same time, though, the statement acknowledged the fact that "[w]ith the development of multimodal literacy tools, writers are increasingly expected to be responsible for many aspects of writing, design, and distribution processes that were formerly apportioned to other experts" (20).

Multimodality in the Writing Center

In response to—and perhaps in anticipation of—the challenges identified by the NCTE and the goals outlined by Yancey, a number of scholars have been, and still are, calling for a similar "shift

to multimodality" (Sheridan 2) in writing centers[5]. Like composition instructors, scholars working in writing centers argued that, with more and more students composing in new modes and media—both in and out of the university—writing centers could no longer limit themselves to solely helping students with their traditional alphabetic texts. Ignoring this shift towards new methods of composing would not only alienate students who need help with and/or access to these new composing technologies, but would also "alienate the Writing Center from the important work done within the university community" as other fields continue to integrate technology into their pedagogies (DeVoss 169). In the 21st century, according to scholars like John Trimbur and David M. Sheridan, writing center tutors need to be able to assist students with multimodal compositions like webpages, Powerpoint presentations, and other media in which "oral, written, and visual communication intertwine and interact" (Trimbur 29). Using the terminology that was put forward by The New London Group, Trimbur called these writing centers that were equipped to assist composers with more than just traditional alphabetic essays "multiliteracy centers" (30).

Although many in the field—like DeVoss, Sheridan, and Trimbur—are excited about the possibilities that multiliteracy centers can offer students and instructors, there are some who remain skeptical of their overall value. One oft-cited skeptic is Michael A. Pemberton, who, in 2003, asked us to question "how far we are really willing to go… in our quest to create "better" writing tutors" for the 21st century (21). In order to help students with new forms of composing, multiliteracy center tutors would need to develop and utilize skills that were not required in helping students with their traditional print texts. Tutors need to be aware of the standard rhetorical conventions, but they also need to be aware of how those conventions change in these new environments, and they also need to know how to troubleshoot issues within those environments. Pemberton argues that in the process of trying to help students with these digital methods of composing, writing centers run the risk of spreading themselves too thin and losing sight of the original focus of the Writing Center: helping students write in print. He warns that if we try to accommodate too much and attempt to "be all things to all people," we may find ourselves unable "to address any set of literate practices particularly well" (21).

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[5] See Also DeVoss' "Computer Literacies and the Roles of the Writing Center;" Sheridan's "Words, Images, Sounds: Writing Centers as Multiliteracy Centers;" and the articles in Sheridan and Inmans' *Multiliteracy Centers: Writing Center Work, New Media, and Multimodal Rhetoric;* among others.

Multimodality in Practice

In the years that have followed the calls for implementing these new models of teaching composition, we can see that there has been an effort to respond to these calls. Efforts to address these new models of teaching include collections like Anne Frances Wysocki, Johndan Johnson-Eilola, Cynthia L. Selfe, and Geoffrey Circ's *Writing New Media: Theory and Applications for Expanding the Teaching of Composition,* Selfe's *Multimodal Composition: Resources for Teachers*, and Cheryl E. Ball and James Kalmbach's book *RAW: (Reading and Writing) New Media.* These books not only offer "rationales for opening a writing classroom to new media" (Wysocki et al. vii) and examples of how the authors are using digital, multimodal, and new media assignments in their own classes, but also provide activities, assignments, and projects to encourage readers to try them in their own classes. Texts like these provide a stepping stone for instructors who are interested in trying out these types of composing in their classes, but may be hesitant to branch out on their own. The books also point to a climate in Rhetoric and Composition that is supporting and encouraging non-traditional composing in the classroom. Looking at articles by scholars like Danielle Nicole DeVoss, Ellen Cushman, and Jeffrey T. Grabill, Stuart Selber, George Cooper, and Matthew Davis, Kevin Brock, and Stephen J. McElroy, we can see evidence of this growing move towards multimodality, and how an institution's resources can shape the composing that happens within it.

These articles point to the fact that in English Departments at institutions across the country instructors are no longer solely assigning traditional alphabetic essays; instead they are giving their students projects that require them to work with a number of different modes and/or media. Similarly, we can see from articles like Cooper's and Davis, Brock and McElroy's that there are Writing Centers that are converting to multiliteracy centers (or in some cases turning into new entities). Even though we have literature that points towards a growing trend of using these non-traditional assignments in our classrooms, it is unclear from the literature what factors influence instructors when they decide to make these changes.

Infrastructure and Composing

Although Pemberton's argument about Writing Centers spreading themselves too thin certainly has its logical points, he does not account for the possible benefits that stem from an institution having a multiliteracy center. One such benefit is that multiliteracy centers give both students and teachers access to technology and assistance that they might not otherwise have. Without spaces like multiliteracy centers, students and teachers could be limited in the types of

composing they are able to do. Spaces like multiliteracy centers become a part of an institution's "composing infrastructure" (DeVoss et al 21); this infrastructure in turn enables and constrains the types of composing available to composers at an institution. In the following articles, the authors investigate and discuss how the composing infrastructures at their institutions have affected the types of composing that they and their students have been able experiment with.

Two major articles on infrastructure and its effects on composing are Danielle Nicole DeVoss, Ellen Cushman, and Jeffrey T. Grabill's article "Infrastructure and Composing: The When of New-Media Writing" and Stuart Selber's article "Institutional Dimensions of Academic Computing." In these two articles, the authors highlight the importance of considering how the infrastructure of an instructor's institution shapes the types of composing they can and cannot do. DeVoss et al.'s article uses a single case study which focuses on Cushman's class at Michigan State University, while Selber's article takes a broader look at Penn State University's English Department. By taking these two articles and looking at them in concert with George Cooper's "Writing Ain't What it Used to Be: An Exercise in College Multiliteracy" and Matthew Davis, Kevin Brock, and Stephen J. McElroy's "Expanding the Available Means of Composing: Three Sites of Inquiry," we can see how an institution's infrastructure can work to both expand and constrain the available means of composing on a campus.

In "Infrastructure and Composing: the When of New-Media Writing," DeVoss et al. set out to explain the ways a university's "composing infrastructure" can "support—or disrupt" the compositions that students are being assigned that don't fall into the traditional linguistic essay (21). The central argument in this article is that "institutional infrastructures and cultural contexts" are absolutely "necessary to support teaching students to compose with new media" (16). The authors list eight criteria to determine if an element can be considered a part of a university's composing infrastructure. In order to be considered a part of an infrastructure an element must be:

1. Embedded, in that it "exists inside of other structures."
2. Transparent, in that it does not need to be "reinvented... or assembled for each task, but it invisibly supports those tasks."
3. Reaching, in that it has uses "beyond a single event or one-site practice."
4. Taken for granted by members, in that students have "a naturalized familiarity with" it.
5. "Link[ed] with conventions of practice," in that it "both shapes and is shaped by the conventions of [the] community."

6. Embodies standards, in that it becomes a part of the "other infrastructures and tools" of the university "in a standardized fashion."

7. Dependent on the base upon which it's built, in that it "wrestles with the inertia of the… base and inherits the strengths and limitations from that base."

8. "Becomes visible upon breakdown," in that it is not thought of as a necessary part of the university infrastructure until it ceases to work (20-21).

DeVoss, Cushman, and Grabill focus more on the material aspects of infrastructure, in that they mainly deal with the physical components, and not the institutional climate of the "composing infrastructure" (35) at MSU. The aspects of MSU's composing infrastructure that affect Ellen Cushman's class for this case study relate to physical, and digital, limitations of the infrastructure. The only information about MSU's institutional climate is inferred through Cushman's experience teaching a new media composing class and that the authors are all faculty at MSU. In the process of their case study on Cushman's course they also discuss how factors like "courses and curricula," "the existence and availability of computer classrooms," and "availability of faculty, students, and spaces outside of set and scheduled class times" exist as parts of MSU's composing infrastructure (21). These infrastructural factors "make possible and limit, shape and constrain, influence and penetrate" (DeVoss et al. 16) what instructors are able to do in their "multi-media writing class" (23).

The article shows how the institutional infrastructure and cultural contexts factor into an instructor's pedagogy and curriculum by showing how Cushman's "multi-media writing class" (23) was affected by a composing infrastructure that was not conducive to the type of texts she wanted her students to create. One of the assignments for Cushman's class required her students to compose videos instead of a traditional essay. Although MSU's composing infrastructure gave Cushman and her students access to the computers and software they needed to compose their videos, the type of composing she wanted her students to engage in was "not consistent with existing standards, practices, and values" of MSU's infrastructure (p. 35). More specifically, because of the limits imposed by the IT department, the video composing software would crash as the students were working on their projects, forcing them to start over; similarly, because the IT department refused to allow students to save to the computer's local hard disks and instead forced them to save their projects to the school's server, their compositions were limited to a very small size (DeVoss et al. 25-6). Cushman attempted to talk with the IT department to relax some of these rules for her class, but she was ultimately unable to come to an agreement with them. In the end, even though Cushman wanted to teach a new media composing class with digital technologies and knew that she

wanted her students to utilize these digital technologies by composing visual essays comprised of videos, images, text, and music, her assignments were ultimately limited by the composing infrastructure—and the entities maintaining it.

The goal of this article is, in the authors' own words, "to suggest that writing programs will never adequately come to terms with how to understand and teach new-media composing unless we can come to a productive and activist understanding of infrastructure" (DeVoss et al. 22). If instructors have a better understanding of the infrastructure they're working in and with, they will know what kinds of digital projects they can assign and also what constraints will be imposed on those assignments. Cushman knew that she had access to the technology and software that would allow her to assign a video composition to her students, but she was not aware of the limits that the MSU's IT department imposed on these technologies, and her course was not as successful as she hoped it would be. On the other hand, if she had been more aware of the constraints of MSU's composing infrastructure before she began her class, she could have tailored her assignments to fit within it, or worked more closely with MSU's IT department beforehand to get them to make concessions in the rules for her class.

Though the authors of this article do not specifically mention multiliteracy centers as being a part of an institution's composing infrastructure, the centers do meet the eight criteria laid out in the beginning of the article. The argument of multiliteracy center as composing infrastructure is made clear by the fact that, at its base level, a multiliteracy center provides a space where teachers and students can get help with their composing outside of class. Thus, the multiliteracy center is embedded, transparent, reaching, linked to conventions, embodies standards, etc. This is exemplified by George Cooper's article about his service-learning class from the article titled "Writing Ain't What it Used to Be: An Exercise in College Multiliteracy." This article functions as a kind of secondary case study for DeVoss et al.'s argument, and makes it easy to see the ways that multiliteracy centers can "support—or disrupt" (DeVoss et al. 21) composing practices at an institution. While the types of composing Cushman wanted to assign to her students in her new media writing class was constrained by Michigan State's composing infrastructure, the types of composing Cooper was able to assign to his students were supported by the University of Michigan's.

Cooper, an instructor at the University of Michigan, was struggling to find a way to incorporate some kind of "meaningful civic engagement" into his service-learning composition course (136). Coincidentally, David M. Sheridan had recently started a multiliteracy center at the university's Sweetland Writing Center and was trying to find a way to "lead students to seek the kind

of help his support unit was initiated to provide" (136). Striking up a partnership, the two formulated a plan that would benefit them both. Sheridan suggested to Cooper that, instead of having his students write traditional essays, he should have them compose websites for local nonprofits. Cooper liked the idea of incorporating the community, but he was worried that his lack of knowledge about building websites would get in the way of teaching his students to compose effectively. But knowing that the tutors at Sweetland's multiliteracy center would be there to assist his students and that Sheridan would be there to "consult with [Cooper] through the term," Cooper felt that he had the support structure necessary to embark on this experiment (148).

Reflecting on that semester, Cooper believes that the partnership between his class and the Sweetland multiliteracy center "allowed the course to embrace technology, new media, and multimodal rhetoric in ways that would have otherwise been impractical" (149); because of the infrastructural support provided by the Sweetland Multiliteracy Center, Cooper was able to get his students to compose in ways, and with media, that they might not have otherwise had access to. Thus, while the compositions Cushman wanted her class to design were "disrupt[ed]" by MSU's composing infrastructure, the compositions Cooper's class were designing were "support[ed]" by the University of Michigan's.

Cooper's unit of analysis, like DeVoss et al.'s, is on an individual class. Stuart Selber's discussion of composing infrastructure takes a much wider view. In Selber's "Institutional Dimensions of Academic Computing," he uses spatial analysis to map out and observe the ways that an institution's infrastructure can "mediate [the school's] online literacy practices in meaningful and significant ways." In the conclusions that he draws by looking at Penn State's infrastructure, he shows how "composition teachers are intellectually positioned to influence" the "institutional approaches to academic computing" (10). Like DeVoss et al., Selber points out the fact that while "writers depend" on institutional resources like "Internet backbones," "email servers," "wireless networks," and other *physical/material* aspects of an infrastructure, they also depend on more "formalized structures of academic computing" (like "spaces—physical, pedagogical, organizational—within which computer based practices are deeply situated" (12)) which "have a direct effect on a wide range of literacy activities" (12). Selber points out that, even though "[i]nstitutions are certainly imperfect… their structures are not immune to modification" (29), and that composition instructors can and should try to help modify the infrastructure if they need to.

Using Penn State's infrastructure as his example, Selber argues that "the pedagogical support for multimedia composing tends to reflect larger institutional values" (19), which manifests itself in

the ways that instructors are able to assign projects and the ways that students are able to compose. To illustrate this point, Selber discusses how Penn State's (now defunct) partnership with Napster reveals the university's preference for "original production," and it's devaluation of "remixed production" (18). Penn State provides "a great deal of general institutional instruction on how to access and use the Napster music library," but *use*—in these materials—is identified solely as listening (Selber 19); there is no information about how to "sample [Napster's] library," nor is there any information about fair-use guidelines, or operating within them (Selber 19). Selber uses this example to show that even though students at Penn State have access to a large library of media that they *could* remix and assemble, there is not a lot of specific instruction on *how* to do so. Selber claims that "the pedagogical support for multimodal composing," or lack thereof, "tends to reflect larger institutional values" (19). The Penn State-Napster partnership, specifically, reveals "a relatively conservative stance toward authorship and intellectual property" (Selber 19). The pedagogical resources that Penn State provides to assist its students necessarily directs their attention and efforts away from remixed composing and towards original composing, influencing the types of compositions they're equipped to make.

Another example of the ways institutional infrastructure shapes the way students compose, and also how composition instructors can influence these approaches can be seen in Matthew Davis, Kevin Brock, and Stephen J. McElroy's article "Expanding the Available Means of Composing: Three Sites of Inquiry." While Selber takes a wider, top-down look at the way infrastructure can shape composing, Davis et al. take a more pinpointed look at how three students' "composing visions were impacted by "visiting Florida State University's multiliteracy center, the Digital Studio" ("Avenues for Assisting" section, para. 3). The first example, which the authors say is "representative of the kinds of work seen in the Studio" ("Avenues for Assisting" section, para. 7), is a student who needed help with a visual composition. Though the student knew what she wanted to do, and what she ultimately wanted her composition to look like, she had no idea "how to execute the idea" (qtd. in "Avenues for Assisting" section, para. 6). The tutors in the Digital Studio helped the student navigate the "abundance of programs that were available to her" ("Avenues for Assisting" section, para. 6), and figure out which program would work best for her. The tutor then helped the student learn how to use the program which allowed her to ultimately complete a project which, as the student says, "she 'would not have otherwise been able to produce' without the help of the Studio" ("Avenues for Assisting" section, para. 6).

This example shows how multiliteracy centers act as, what Davis et al. call, "avenues for assistance" in multimodal composing ("Avenues for Assisting" section, para. 3). As avenues for assistance, multiliteracy centers help would-be composers and/or instructors "see the available means of composing more clearly" ("Avenues for Assisting" section, para. 5). The "available means of composing" for the students asked to make digital compositions are already expansive, and the number seemingly keeps growing. For each digital assignment prompt (e.g. a narrative assignment, a research based assignment, a viral campaign assignment, etc.) there are a number of different media that can be used (see fig. 1), and for each medium that the student selects there are a number of different software that can be used.

Table 1: media and possible software

Medium	Software		
Presentation	Prezi	PowerPoint	Wix
Website	Wix	Wordpress	Weebly
Movie	iMovie	MovieMaker	OpenShot
Podcast	Audacity	Garageband	Propaganda
Flyer	Photoshop	InDesign	Publisher

For example, if a student is asked to compose a visual essay, he or she can create a video, using either iMovie, MovieMaker, CamTasia, etc.; a presentation, using either Prezi, Powerpoint, VuVox, etc.; or a blog, using either Wordpress, Wix, Blogger, etc. Tutors in multiliteracy centers help students overcome situations where, after surveying the numerous new methods they could use to compose digital/multimodal projects, where they might otherwise "become confused, apprehensive, frustrated, even a little afraid..." and "los[e] sight of the text whose creation awaits them" ("Avenues for Assisting" section, para. 4). The authors argue that in the process of helping composers overcome these situations and navigate this new landscape, multiliteracy centers become means of composing that are comparable to "the tools, rhetorical tactics, and variety of modes that we so readily think of when we think of composing" (Avenues for Assisting section, para. 4).

In addition to showing how multiliteracy centers can benefit students, Davis et al.'s article shows how composition instructors can work to influence the "institutional approaches to academic computing" on campus (Selber 10). In Selber's Penn State-Napster example, he describes the types of

pedagogical materials offered by Penn State to help students compose. These materials, like the multiliteracy center, can also be considered avenues for assistance, but they direct students in one specific way. Because there are tutors in the multiliteracy center who are there to help visitors navigate a range of pedagogical materials—both from on and off campus resources—there is more of an emphasis on what the student wants to compose.

The tutors who work in multiliteracy centers, and those who work to support and influence academic computing on campus, form what Richard J. Selfe calls "communities of practice,"[6] which he argues are integral for sustaining these new types of composing (168). These "communities of practice" provide spaces for instructors to "share stories of what works and what does not, learn more about effective strategies for instruction, and expand their understandings of technology" (Selfe 168); without these communities, instructors might be too hesitant to try multimodal composing in their classrooms, or they might get discouraged after one project doesn't work, or they might avoid technologies that they themselves are not familiar with. Like Selber, Selfe argues that these communities are also important in developing stakeholders who "have some investment in making multimodal composition work well within an institution," and that these stakeholders are very important for making sure that multimodal composing doesn't fall by the wayside (168-9).

DeVoss et al. and Selber's articles, with Cooper's and Davis et al's as examples, show how an institution's composing infrastructure works to influence the types of assignments instructors are able to give their students. Selfe's article shows how the case studies in these articles exemplify communities of practice that work to sustain and influence these infrastructures over time. Without Sheridan, Cooper would have never had the confidence to try the type of composing that he did; now that he has seen how the partnership is successful, he is willing to try it again, and his success, and his article, could encourage others to do the same. Similarly, because Cushman faced the issues that she did in her new-media composing course—and she, DeVoss, and Grabill wrote their article —they can help guide other instructors at MSU around the pitfalls that she was hindered by initially. But one of the issues with these articles is their unit of analysis tends to focus on the individual. Although articles like these provide a very detailed picture of how infrastructure can shape composing practices in one instance, one could argue that it can make it difficult to extrapolate how it works at other institutions or with other instructors.

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[6] Though Selfe does not cite a specific scholar or definition for "communities of practice" in this article, he is drawing on the works of scholars like Etienne Wenger and John Seeley Brown and Paul Duguid who discussed the concept before him.

Working with a larger unit of analysis in mind, Daniel Anderson, Anthony Atkins, Cheryl Ball, Krista Homicz Millar, Cynthia Selfe, and Richard Selfe conducted a survey to gauge how instructors and institutions across the country were responding to the calls to incorporate multimodal compositions in the classroom by scholars like Yancey, Selfe, The New London Group, and others. Anderson et al. wanted to find out if anyone was heeding these calls to action, and wanted to capture "a clear snapshot of who was teaching multimodal composing and at what institutions" (60). The goal of the survey was "to learn more about what Composition teachers were doing with multimodal composing, what technologies they used in support of composing multimodal texts, and how faculty and administrators perceived efforts to introduce multimodal composition into departmental curricula and professional development" across the country (Anderson et al. 63).

To discover this information, the survey was broken into seven sections, each with a major question. The different sections are:

• How these different programs were "defining and implementing multimodality";

• How they "assessed multimodal students' multimodal compositions";

• What types of textbooks the instructors were using in their programs;

• What types of technologies to which the teachers had access;

• What types of training to use the technology to which the instructors and students had access;

• How multimodal scholarship counted towards promotion and tenure;

• And, finally, the demographics of the survey's respondents, including academic status, how long they have been teaching, what kind of department they were teaching in, etc (Anderson et al. 64).

In the conclusions that the authors drew from their survey data, they point out that "a constellation of factors, among them the accessibility of professional development opportunities, technology support, institutional incentives, instructional materials, and hardware" (Anderson et al. 79) play into how instructors are able to incorporate multimodal composing in their classes. This article is one of the few that provides an investigation into the factors that influence instructors' decisions about using multimodal composing in their classes that isn't solely focused on infrastructure. Unfortunately, because its scope is so wide and it covers very different instructors at very different institutions, it is difficult to apply the results and put them to work at any one school. Thus an investigation into factors at a single institution may provide a more detailed picture of the context that surrounds the use of multimodal composing than the one offered by Anderson et al.'s survey.

Terminology

In the texts discussed so far, the authors use quite a few terms (multiliteracies, multimodal literacies, multimodality, etc.) to describe the non-traditional compositions that we are asking our students to execute in our classes. In their articles and books, the previously discussed authors use the terms multiliteracies, multiliteracy, multimodal, and new media to describe the texts and pedagogies they are supporting. Though these terms ultimately point to slightly differing concepts, they have one major element in common: they highlight the fact that the texts are made up of multiple modes and media. Even though the terms all have this major element in common, there is one thing that makes them inappropriate for my project: they do not require the use of digital technologies. As mentioned in the previous chapter, I am interested in finding out what factors contribute to instructors using digital technologies in their classrooms. While using the other terms would allow me to focus on similarly non-traditional compositions, it would also include those, like face-to-face conversations or quilt-making, that do not require digital technologies in order to compose them.

Claire Lauer discusses the similarities and differences between the popular terms multimodal and multimedia in her article "Contending with Terms: 'Multimodal' and 'Multimedia' in the Academic and Public Spheres." Notably, Lauer asserts that "the use of these terms being driven by any difference in their definitions, their use is more contingent upon the context and the audience to whom a particular discussion is being directed" (23). Though, in her article, Lauer focuses only on the terms "multimodal" and "multimedia," the argument, I believe, extends the term multiliteracy and new media as well. In her article, Lauer concludes that *multimedia* is primarily used outside of the academy, while *mutlimodality* is used primarily inside the academy (30). She posits that this distinction could be because multimodality, in emphasizing modes, "emphasizes the process and design of a text" (30), which fits more with our pedagogical imperative; whereas, multimedia, in emphasizing media, emphasizes the product (36).

Similarly—and more importantly for my purposes—multimodality does not necessitate the use of a computer. As Pamela Takayoshi and Cynthia Selfe define them in "Thinking about Multimodality," multimodal texts are those "that exceed the alphabetic and may include still and moving images, animations, color, words, music and sound" (1). While all of the articles collected in Selfe's *Multimodal Composition* discuss multimodal compositions that are made with digital technologies, and all of the activities provided use digital technologies, the authors point out that "multimodal compositions are not dependent on digital media (although digital tools can often help authors who want to engage in multimodal work)" (10, authors' emphasis). *Any* text that utilizes the

modes Takayoshi and Selfe mention, or other modes that they didn't list, is considered multimodal, regardless of what technology was used to compose it: plays, which rely on visuals and sounds (cf. Kress' *Mutlimodality*); flipbooks, which use visuals to make animations; quilts, which utilize visuals and textures, are all multimodal texts even though they are composed with analog technologies.

This same critique can be applied to the term new media. Scholars like Wysocki and Kristie Fleckenstein have offered definitions for new media, and others, like Ball and Kalmbach, have left it mostly undefined, as they like the term's "instability and uncertainty" (5). For the purposes of my investigation though, new media—like multimodal—is too broad of a term. Wysocki defines new media composition as one that has "been made by composers who are aware of the range of materialities of texts and who then highlight the materiality" (15), so any text, as long as the composer has considered a number of different media and decided that their choice is the best for his/her composition, is a new media text. Fleckenstein defines new media "as any technology or combination of digital technologies that enables easy manipulation, replication, and distribution of representations of reality" (239); so, while digital technologies certainly make manipulation, replication, and distribution much easier, they are not a necessary component of these types of compositions.

Multiliteracies, as defined by The New London Group, highlights something other than text itself. In their most famous article, "A Pedagogy of Multiliteracies," The New London group is more concerned with pedagogy than they are with the texts that students compose. Their idea of "multiliteracies… focuses on modes of representation much broader than language alone," and teaches students how to understand and use the "six design elements" present in the meaning-making process" (65). While they are interested in use, they are more concerned with making sure students understand how "Linguistic Meaning, Visual Meaning, Audio Meaning, Gestural Meaning, Spatial Meaning, and the Multimodal patterns of meaning that relate the first five modes of meaning to each other" (The New London Group 65) can be used and how to read them. I believe that this pedagogical focus is why Trimbur used this term, as opposed to mulitmodal or new media, with his evolution of the writing center. By highlighting the term literacy, the authors focus on the practices of understanding and using, rather than the texts themselves. This difference, along with the fact that multiliteracy also covers things like conversations, plays, and quilts (texts composed with analog technologies) makes it too broad for my study.

All of the terms outlined above are incredibly useful for forming the context that surrounds my investigation, but the vast number of texts that they cover, especially the analog ones, makes

them inappropriate for my purposes. In order to limit my investigation to texts that necessitate the use of the computer, I will use the term digital technologies. This allows me to find out about the types of compositions that utilize a wide array of modes and media, but limits the compositions to those that require the use of a computer.

Conclusions

The articles discussed in this chapter show the moves from calling for the incorporation of non-traditional assignments in our classes and writing centers, to the practice of including them in our classes and writing centers, to the study of how the infrastructures at our institutions support and constrain the digital compositions we're asking our students to create. By looking at the more recent literature we can see that there are many instructors who are making an effort to incorporate multimodal compositions, and digital technologies, into their classrooms. What this literature *does not* show, however, is what factors have the biggest influence on instructors when it comes to deciding whether or not to include these types of projects in their classes. The articles tell us *why* we should and *how* we can incorporate these types of compositions in our classes; or they show us how our institution's infrastructure can enable or limit what we can do. The only article that really deals with the factors that influence digital composing is Anderson et al.'s survey, but the scope is too broad, and the questions too impersonal to find out what is influencing instructors.

My investigation takes the ones embarked on by Anderson et al. and DeVoss et al. and attempts to find the balance between them. By focusing on the digital projects assigned by eight instructors who teach in Florida State's English Department, I believe I will end up with a better understanding of the factors that influence our instructors to use digital technologies in their classes and how our composing infrastructure supports or disrupts their use of these technologies.

CHAPTER THREE
METHODS

My research design for this project has primarily been influenced by the investigations undertaken by Anderson et al. in "Integrating Multimodality into Composition Curricula: Survey Methodology and Results from a CCCC Research Grant," and DeVoss et al. in "Infrastructure and Composing: The When of New-Media Writing." The focus and scope of my investigation are closer to Anderson et al.'s, in that my scope includes more than just one instructor, and my focus is not solely on the material aspects of composing infrastructure addressed by DeVoss et al. (and described in the previous chapter). My methods, however, are similar to the case study method used by DeVoss et al. in their article. The purpose of this chapter is to explain the methods that I am using to investigate the factors that contribute to Florida State's instructors using digital technologies in their classrooms. I will begin by describing the case study method, and explaining why it is the method that is most appropriate for my investigation. I will then explain the processes of my investigation, including the process I used to select participants and why these participants were selected; the materials that I collected from participants, why I collected those materials, and what I did with them; the interviews that I conducted with participants, and why I asked the questions that I did; and, finally, the coding scheme I am using to analyze the collected data.

What is a Case Study and Why is it Appropriate?

On the opening page of Robert K. Yin's *Case Study Research: Design and Methods*, he states that "case studies are the preferred strategy [of investigation] when 'how' and 'why' questions are being posed and when the investigator has little control over events, and when the focus [of the investigation] is on a contemporary phenomenon within some real-life context" (1). He goes on to define a case study as "an empirical inquiry that: investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (Yin 13). The case study, he says, is the ideal method when the investigator believes that the "contextual conditions…" of the subject(s) he/she's researching are "highly pertinent to [his/her] phenomenon of study" (Yin 13).

While Yin does point out that methods like a history of the subject or a survey can attempt to investigate a phenomenon and a context, both fail to do so as adequately as a case study (13). A history, for example, "does deal with the entangled situation between phenomenon and context" but it deals with "*non*contemporary events" that the investigator can look back on in a more

encompassing manner (Yin 13). Similarly, a survey can "try to deal with phenomenon and context," but the survey's "ability to investigate context is extremely limited," because the surveyor is trying "to limit the number of variables to be analyzed" in order to isolate the phenomenon (Yin 13). The case study, on the other hand, works well for my investigation because it has a combined focus on a contemporary phenomenon and its real-life context, while also allowing the participants to illuminate the context for the investigator.

In his definition, Yin also states that the "case study inquiry: copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as one result, relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result, benefits from the prior development of theoretical propositions to guide data collection and analysis" (13-14). By conducting a case study, the researcher is given the opportunity to look at the context surrounding the phenomenon he or she is investigating through the subject/s he or she is interviewing. Ultimately, the case study method "allows investigators to retain the holistic and meaningful characteristics of real-life events" (Yin 2) that may be excluded by a method that attempts to focus too intently on any one facet of data collection, like a survey or a textual analysis.

When conducting a case study, the researcher has two major options in designing his or her investigation, he or she can choose to conduct a study with either a "single-case design," or with a "multiple-case design" (39). As the name implies, a single-case design is a case study that focuses on a single case. Yin lists five situations where a single-case design is most appropriate: when the single case is "(a) a critical test of existing theory, (b) a rare or unique circumstance, or (c) a representative or typical case when the case serves a (d) revelatory or (e) longitudinal purpose" (Yin 45-46). Conversely, a multiple-case design is a case study that focuses on multiple cases. A multiple-case design is most appropriate when the investigator is looking for "evidence…" that is "considered more compelling" (Yin 46), and when the investigator is looking for data from multiple sources that follows "replication logic," such as one would find in a traditional experiment.

Within the aforementioned case designs, the investigator can also choose to conduct a case study that is either embedded or holistic. An embedded case study is used when the investigator has identified "subunits of analysis" (i.e. employees, services, outcomes, etc.) within their case(s), and believes that these subunits will be beneficial to what he or she is seeking to find in their case study (Yin 45). A holistic case study is one where the investigator looks solely at the global nature of some unit of analysis, like an organization or program, when he or she is unable to identify any useful

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subunits of that entity to investigate (Yin 45). Yin states that an embedded case study can yield far more information and more useful results, but risks losing sight of the case that the investigator set out to research; conversely, a holistic case study can be useful when the underlying theory being investigated is holistic in nature, but can end up lacking "any clear measures of data" (45).

Yin lists five of the potential uses of the case study method. The first, and "most important," he says, "is to *explain* the presumed causal links in real-life interventions that are too complex for survey or experimental strategies" (Yin 15); the second, "is to *describe* an intervention and the real-life context in which it occurred" (Yin 15); the third is to "*illustrate* certain topics within an evaluation" (Yin 15); the fourth is to "*explore* those situations in which the intervention being evaluated has no clear set of single outcomes; and the fifth is to act as a "meta-evaluation—a study of an evaluation study" (Yin 15).

In my own case study, I will be explaining, describing, illustrating, and exploring the factors that contribute to the inclusion of digital technologies in our instructors' classes. As mentioned in the previous chapters, there has been a trend towards incorporating digital technologies into our classrooms at Florida State, as well as a climate that supports instructors' attempts to incorporate them. There has not, however, been an investigation into the factors that influence our instructors' decisions to assign, or not assign, digital compositions to their students. The studies that do investigate these factors at other institutions primarily focus on how an institution's composing infrastructure influences these decisions (c.f. DeVoss et al. and Selber).The purpose of my investigation is to find out what factors are most influential when it comes to instructors' decisions about assigning digital projects in their class, and to find out how important the aspects of infrastructure discussed by scholars like DeVoss et al. and Selber are in these decisions. This investigation, then, is an investigation into the "contextual conditions" surrounding a "contemporary phenomenon" (Yin 13), the incorporation of digital technologies into the pedagogies of Florida State's instructors. In order to fully explain why case studies are the most appropriate method for my investigation, I will go through the aspects of case studies outlined in the previous paragraphs and describe how they align with the goals of my research, starting with the case study on a broad level, and then move into more specific aspects like single vs. multiple-case design, and embedded vs. holistic case design.

One of the simplest, yet also one of the most salient, arguments for using a case study for my investigation is addressed by Yin's argument that case studies are especially appropriate when the researcher is posing why and how questions (1). While one of the major facets of my investigation is

to find out what factors influence Florida State's instructors' use of digital technologies in their classes, the other major parts are based around *how* questions: to see *how* these factors exert their influence on our instructors; and to find out *how* important our existing composing infrastructure is when instructors make decisions about using digital technologies in their classes. Using a method like a survey could ultimately be too proscriptive and constrain the picture of factors that arise from my investigation; a survey method would also not allow for the interchange between interviewer and interviewee that can lead to unexpected insights. Additionally, respondents to a survey might not be able to adequately respond to questions about how their use of digital technologies in their classes has been influenced by the factors that are identified.

Another aspect that makes a case study approach appropriate for my research is that my investigation is centered on a contemporary phenomenon happening in a real-life context. In my study, the contemporary phenomenon is the use of digital technologies in our instructors' classes, and the real-life context of this phenomenon is the Florida State's English Department, its infrastructure, and the factors that influence our instructors' decisions. A case study approach is useful in investigating these phenomena in this context, because a case study is naturalistic: the researcher exercises no control over the events being investigated. I am looking at the influences and classroom practices of the instructors in Florida State's English Department; I am not asking them to change anything in their classes so that I can see what happens, nor am I looking to alter variables in certain classes and not in others to see how it changes digital composing. Instead, I am only observing how they use digital technologies in their classes and asking them what factors have contributed to their use of these technologies.

My investigation into the factors that influence the use of digital technologies by the instructors in our English Department falls under four of the five potential uses of a case study outlined by Yin. In my investigation, I am attempting to "explain" the causal links between our composing infrastructure and our instructors' use of digital technologies in their classroom; I am attempting to *describe* what the use of digital technologies in our instructors looks like, and what factors played a role in decisions about their use; I am attempting to *illustrate* what those factors are, and how they affect our instructors; and I am attempting to *explore* the our instructors' decisions and see what result Florida State's composing infrastructure has had on their decisions to use digital technologies.

After choosing to use a case study method for this investigation, it became necessary to choose the design of the case study. Because I am looking into the factors that influence decisions

about digital composing at a single institution, and in a single department—as opposed to instructors at multiple institutions across the country, or multiple departments at Florida State—a single-case design is the one that is most apt. A single-case design is also appropriate for my investigation because it is both a "critical test" of DeVoss et al.'s and Selber's "existing theor[ies]" (Yin 45), and it is also an investigation into a "*representative* or *typical* case" (Yin 41) of the teaching practices of the instructors in Florida State's English Department.

Yin argues that the case study method is one that "benefits from the prior development of theoretical propositions to guide data collection and analysis" (Yin 14). As mentioned in the previous chapters, my readings of Selber's and DeVoss et al.'s articles on infrastructure's effects on digital composing were very influential in creating an exigence for my investigation into the factors that influence Florida State's instructors to assign, or not assign, digital projects in their classes. In addition and more specifically, the questions I am asking my participants have also been partly informed by my readings of the "theoretical propositions" (Yin 14) developed by DeVoss et al. and Anderson et al. through their investigations. The "theoretical propositions" I am using to analyze the data were taken from DeVoss et al.'s criteria for determining whether or not an element is a part of an institution's infrastructure. Using these "theoretical propositions" as the starting point for my research makes my case study a "critical test" of these "existing theor[ies]" (Yin 45), because it allows me to see if their ideas about the impact of the material aspects of composing infrastructure can explain the pedagogical decisions made by teachers of Florida State's English Department and whether such decisions are as important as the earlier investigations have argued. Using DeVoss et al.'s criteria as my coding scheme also provides the opportunity to see what aspects of their investigation at Michigan State University are important in the Florida State setting and what aspects of decision-making, if any, may have been omitted.

I am also choosing to use an embedded case-design for my investigation. My choice is based on the fact that within my single case—Florida State's English Department—there are logical subunits of analysis, namely the programs of which the instructors who teach in this department are members. In the process of my case study, I am primarily attempting to obtain a picture of the factors that influence digital composing in our English Department, but looking at these subunits will also provide a picture of how these factors are similar, and different, among the different programs within the English Department, which will, ultimately, provide a clearer picture. This method of investigation will provide that clearer picture because it gives me access to the factors that

influence eight different instructors, in four different programs, highlighting how they are similar and how they are different.

Yin also points out that a case study is the method most apt for the kind of investigation I am embarking on because it is a method "that relies on multiple sources of evidence" (Yin 14). My investigation utilizes "multiples sources of evidence" in two senses: the first is that I am collecting data from four subunits of analysis, the different programs and faculty meta-categories that the eight instructors belong to; the second, is that I am both collecting materials from these instructors and conducting interviews with them. The materials that I am collecting from the instructors include documentary evidence like the instructors' curricula vitae, their syllabi from 2005-present, two of their assignment sheets, and student work for those assignments, given that they had permission from the students. I am also conducting two one-on-one interviews with the instructors where I will ask them document-based questions about the factors that have influenced the use of digital technologies in their classes. Yin states that these "multiple sources of evidence" should "converge in a triangulating fashion" (14). The data I am collecting from these eight instructors enables a triangulation of evidence focused on the factors that are most influential when it comes to teachers using digital technologies in their classes. By using the experiences of these instructors with different backgrounds as the sources of evidence for my case study, I will begin an inquiry into how the instructors in Florida State's English Department use digital technologies in their classrooms, and, more importantly, what factors have influenced their decisions to use these technologies.

Having eight participants, who are located in four different subunits (explained below) embedded in my case study will not only allow me to have a wider set of experiences to draw from, but will also give me the opportunity to read across the experiences and find trends and patterns that exist among them. These trends and patterns will result in a more focused picture of the factors that encourage instructors to incorporate digital technologies in their classrooms, and also a more detailed picture of how big a factor our institution's composing infrastructure is in these decisions.

My Case Study

Florida State's English Department is comprised of three major academic programs; these three programs are Literature, Creative Writing, and Rhetoric and Composition. Though these programs are all housed within the English Department and share some similarities, they also have differences in their research interests and goals, both academically and pedagogically. These different programs form one of the major communities of practice—the groups who "can share expertise,

support, and strategies" (R. Selfe 168) and can provide "*ongoing* opportunities to learn, explore, evaluate, and re-try" those strategies (R. Selfe 167)—that the English Department's instructors interact and identify with. At the time of this writing, the English Department employs 57 full time faculty. Within the category of full time faculty, there are two major subcategories: visiting lecturers and tenure-track professors; and within the subcategory of tenure-track professors, there are further divisions, such as assistant professor, associate professor, and full professor. Of the 57 full time faculty currently housed in the English Department, 52 of them hold some category of professorship and five of them are visiting lecturers.

In addition to the full time faculty, the English Department employs 157 Teaching Assistants (TAs) who are working towards degrees within the three programs. Of the Teaching Assistants in the English Department, 82 of them teach First Year Composition courses, like ENC1101 Freshman Rhetoric and Writing, ENC1102 Freshman Research and Writing, or ENC1145 Special Topics Writing. The other 75 TAs teach 2000-4000 level courses, ranging from classes like LIT2020 Intro to the Short Story to ENC3416 Writing and Editing in Print and Online to ENC4404 Advanced Writing and Editing, among others. Like the programs themselves, the TAs in the English Department have different goals and research interests, even within the programs.

The English Department also houses and operates a number of different aspects of the Florida State's composing infrastructure. Some of these elements include spaces like our Computer Writing Classrooms, which give instructors the opportunity to utilize digital composing technologies in their classrooms and make sure that students have access to these technologies; spaces like the Williams and Johnston Digital Studios, which provide students with access to, and assistance with, technology, software, and strategies they might not otherwise have; pedagogical materials like the *TeachDock* website, which collects assignments, activities, and projects—many of which are digital—that instructors can bring into their own classrooms; and events like the Digital Symposium, which showcases the work Florida State's students and instructors have composed using digital technologies. Because these aspects of our composing infrastructure are housed and maintained in the English Department, the instructors who teach in the department seemingly have a great deal of access and exposure to them. One of the goals of this investigation is to see if this proximity to the infrastructure really does provide the instructors with access and exposure to it.

As mentioned in the previous section, this investigation is designed as a single-case study, with eight participants, in four different subunits of analysis. The eight participants in this case study are instructors who are currently teaching in Florida State's English Department. Though the sample

of instructors selected for this project is one of convenience, the instructors were selected on the basis of forming a group that represents the major subsets of instructors found in the department (this selection process is explained in more detail in the next section). Selecting eight instructors as the participants in my case study—specifically instructors who represent four major subunits found in the department, the three major programs (Creative Writing, Literature, and Rhetoric and Composition) and two major faculty types (Teaching Assistant and Faculty) of Florida State's English Department—will result in a better understanding of the factors that have influenced our instructors' decisions about using, or not using, digital technologies in their classes. By finding out about the factors that have influenced eight different instructors' use of digital technologies, I will be able to see what factors have been the most influential for these eight instructors, which could provide a basis of information from which to start a larger investigation. And, because these eight instructors are divided into four subunits, I will be able to see how those factors are similar and different among those groups. The resulting information will be more valuable than the information coming from a single source, like a single instructor, or a single subunit, like the instructors from a single program, could be.

To pursue this inquiry, I will be collecting the documentary evidence (explained above) from the instructors, and conducting interviews with them, where I will ask them questions about their use of digital technologies in their classes, and what factors contributed to that use. Some of the questions in these interviews will be based on the documents that the instructors give me access to prior to the interviews. Presumably, the members who make up these different programs all have different research interests, colleagues, and pedagogical philosophies (which will be shown in the results in the next chapter). By asking for the same sets of documents from them, and asking them the same sets of questions, we will be able to see if and how this specialization, the subunit of analysis in my case study, influences the instructors' decisions about including digital technologies in their classes.

The instructors selected for this investigation also represent the two meta-categories of instructors at Florida State: Teaching Assistants and Faculty. Six of the participants in this investigation are teaching assistants, while two of them are faculty. By having these two groups we can see if the factors that influence our instructors' decisions vary based on their standing in the department. The instructors who hold faculty positions also represent the two categories of faculty found in Florida State's English Department: Visiting Lecturer and Tenured Professor. By having

these two groups represented in the study, we can see how the factors differ among instructors who are tenured and those who have more variable status.

In addition to representing the different programs, faculty, and faculty type found in the department, the instructors selected for this investigation also represent a wide range of experiences and backgrounds. The number of years the instructors have been teaching; the institutions they attended before coming to Florida State; the classes they have taken, taught, and are teaching; and their previous experiences with digital technologies, among other aspects, are all different. The diverse backgrounds of the instructors are all linked together by the instructors' current positions in Florida State's English Department.

Although there are certainly a number of other factors, like gender, age, experience, socioeconomic background, etc., that could influence the instructors' decisions about using digital technologies, I believe that the categories that I have used to select instructors for this investigation are most salient for discussing how communities of practice and composing infrastructure have influenced these decisions.

Selecting eight participants in these four subunits of analysis for my investigation, as opposed to a single unit, will provide a more capacious view of the factors that have influenced our instructors to use digital technologies in their classroom, since their eight different experiences will provide a wider view of the factors that have influenced them. These participants and subunits will also provide a broader understanding of the way our composing infrastructure exerts itself on our instructors. In DeVoss et al.'s case study, they could only draw information from Ellen Cushman's experience, my investigation extends their investigation, and their theoretical propositions, into another institution, another department, and another set of classrooms.

IRB Process and Consent

This study was approved by IRB in the Spring of 2014 (See Appendix A). After receiving IRB approval, I worked with my adviser, Dr. Kathleen Blake Yancey to select eight participants who would represent the different programs and faculty types in the English Department. In addition to that primary criterion of selection, I tried to select instructors who had varying levels of teaching experience, varying levels of inclusion of digital projects in their classes, varying levels of familiarity and experience with digital technologies, and varying research interests.

My goal in looking for participants with these criteria was to end up with a sample that would provide the widest range of results. To find instructors who met these criteria, my adviser and

I used our personal experiences with instructors, and anecdotal evidence about them, to settle on instructors who would bring a wide amount of information to the investigation.

In the early months of 2014, after settling on a list of eight instructors who my adviser and I believed met the aforementioned criteria, I sent out an email to the eight participants inviting them to take part in my study. The email provided the instructors with a brief summary of my project, and outlined what I would be asking them to do if they agreed to participate in my study. The email informed the instructors that I would be collecting course materials, and told them what course materials I was looking for; summarized the focus of the first interview I would be conducting with them; and also summarized the focus of the second interview I would be conducting. I also emphasized that they were under no obligation to participate, and that, if they did choose to participate, I would be referring to them with pseudonyms so that their identities and information would be kept private.

After distributing the invitations to eight instructors I believed would work well for the project, I initially received affirmative responses from five of them (two from Rhetoric and Composition, one from Creative Writing, one from Literature, and one from the faculty category). Because there were three invitees who did not respond to my invitation, I worked with Dr. Yancey to identify three new instructors (one from Creative Writing, one from Literature, and one from the faculty category) who fulfilled the same criteria as the ones who did not respond. After identifying the three new instructors, I sent out invitations to them, and received affirmative responses from all three.

The instructors who agreed to participate in my investigation met the established criteria. The participants' teaching experience ranges from 1.5 years to 20 years; their inclusion of digital projects ranges from none to multiple in each class; their familiarity and experience with digital technologies ranges from solely using them to consume, to feeling very comfortable composing with them; and, their research interests range from poetry, to journalism, to 20th century literature, to embodiment, to multimodality, to assessment, and to textual production practices.

Having received positive responses from the eight participants, I distributed consent forms (see Appendix B) to them, and then reviewed the consent forms with the instructors. After reviewing the consent forms, I discussed any questions they had about the form and about the materials (their curriculum vita, syllabi from 2005-present, two assignment sheets, and student work for those assignments, provided they had permission from the students), related to my study. While discussing the consent forms with the instructors, I again emphasized that their identities and the information I

collected would be kept private. After the instructors signed the consent forms, I instructed them to send the materials identified in the invitation and consent form to me through email or, if they used Google Drive or Dropbox, to share a folder with me.

As per my IRB application, the records collected for this study, including the instructors' curriculum vitae and course materials (discussed in more detail in the next section), my recordings of the interviews, and the transcripts of those interviews will be kept private. To maintain the instructors' anonymity, I have developed pseudonyms to use when discussing the results I have gathered from them. In order to keep the digital versions of the previously mentioned records private, they have been stored on a password protected folder on my hard drive, and also on a password protected folder in my cloud-connected Dropbox. In compliance with IRB, the data collected for this study (including the course materials, audio recordings, and transcripts) will be destroyed one year after the conclusion of this study.

Materials

My investigation consists of five major parts: collecting curriculum vitae and course materials from instructors, conducting one-on-one interviews with the instructors, analyzing the data from the first interview, conducting a one-on-one follow up interview with the instructors, and analyzing the data from the second interview. In this section, I will discuss my process and reasoning for these different steps.

Documentation

For the first part of the study, I collected the instructors' curriculum vitae; their course syllabi from 2005 to the current semester at the time of the study, if available; assignment sheets from two formal projects that they have assigned in their classes; and, provided they have the assignments and permission from their students, two examples of student work from those two assignments. My reasoning for collecting the instructors' Curriculum Vitae was so that I could get a better understanding of who the instructor was in terms of their educational backgrounds, their teaching experience, and their research interests. My reasoning for collecting syllabi was to see the types of, if any, digital projects and readings related to those projects instructors have been assigning to their students and how it has changed over time, and between courses; my reasoning for cutting off the collecting to the year 2005 was to limit my focus to courses that were being taught after the national push for multimodality in the field of Rhetoric and Composition that was discussed in the second

chapter. My reasoning for collecting assignment sheets and student work, if they were available, was to see more specifically what the instructors were asking their students to compose, and what products the students actually produced.

The materials I collected prior to my first interview make up what Yin calls "documentation," which is evidence that can be used to "corroborate and augment evidence from other sources" (87), namely my interviews with the instructors. Collecting these materials allowed me to get a better understanding of the instructors' teaching experience and the types of projects they are assigning prior to our initial interview. For instance, I was able to see that the two Literature instructors were not assigning any digital projects, while the Rhetoric and Composition instructors were assigning many digital projects. By collecting these materials prior to my first interview with instructors, I was able to ask more pointed, document-based questions in our interviews; although my list of questions had been written and approved by IRB before my interviews with the instructors, I was able to use the documents provided by the instructors to ask more specific questions in some of the sections, like asking them to describe how they designed and implemented a specific project on their syllabi, or asking them how they incorporated teaching their students about those assignments in their classes. Another important benefit of this documentation is that it works to corroborate the evidence I collected through my interviews with the instructors. For example, if an instructor mentioned a project they had assigned to their students, I could verify that assignment on the syllabus, or I could ask a more specific question about that particular project.

After collecting these materials and identifying information in their contents about the instructor's use of digital technologies in their classes, I created a list of the instructors' assignments (See Appendix C). These lists gave me the opportunity to see the patterns and trends that existed in the instructors' assignments; how, if at all, they had changed over time; and what patterns and trends could be seen reading across the lists of assignments from the different programs. The assignments were arranged chronologically on spreadsheets, and the information was grouped so that the assignments from the instructors in the same program, or instructor meta-category, were placed next to each other (e.g. the assignments from the two instructors in Rhetoric and Composition were placed next to each other on one spreadsheet and the assignments from the two instructors in Literature were placed next to each other on a different spreadsheet). Arranging the lists in this way gave me a chance to see what direction the digital assignments were going in over time, and if the trend was the same for both instructors in that particular program. These lists were used to come up with more specific document-based questions for our interviews; like what accounted for the

presence of an assignment in one semester and not in another, or how they came up with a specific assignment. I was also able to use these documents to corroborate or augment the claims made by the instructors in their interviews; for example, I was able to ask one instructor to describe the changes that he had made to a specific assignment that was present in many of his classes, and explain what accounted for those changes.

The First Interview

After analyzing the data from the documentation the instructors gave to me, I moved onto the next part of my investigation: the first of two one-on-one interviews with the instructors. The first eight interviews took place over the course of two weeks. I met with the instructors and asked them a series of questions relating to their experience with, and use of, digital technologies. This interview consisted of 38 questions broken into three categories (a full list of these questions can be found in Appendix D). The first section, which contained eight questions, was designed to find out information about the instructors' experience with digital technologies; the second, which contained eleven questions, was designed to find out information about their use of digital technologies in the classroom; and the third, which contained 19 questions, was designed to find out information about the factors that influenced the instructors toward using, or not using, digital technologies. The questions in this first round of interviews were designed to discover what factors and experiences the instructors believe have influenced their use of digital technologies in their classrooms. These interviews lasted, on average, around 45 minutes and were conducted in a private study room in the quiet basement of Florida State's main library. The interviews were recorded so that I could refer back to our interviews and type transcripts of them; the interviews were recorded on two devices acknowledging the possibility of equipment failure, using a voice recorder on my cell phone and a voice recorder on my computer in case one device failed in some way.

The eight questions in the first section started by asking the instructors to provide a brief digital literacy narrative in which the instructors described their early experiences with digital technologies, and a positive and/or negative experience they had with these technologies. This question was asked to find out how the instructor felt about using, and composing with, digital technologies, and how that feeling had changed over time.

The instructors were then asked questions about how often they use digital technologies in their daily life, and what types of digital technologies they use regularly. There were two parts in this question, one for consuming and one for composing. This two-pronged question was used to gauge how

familiar with digital composing the instructors were, and how often they did this type of composing in their time outside of school. The instructors were then asked to describe how comfortable they feel composing with digital technologies, using a scale from one to six, with one being extremely uncomfortable and six being extraordinarily comfortable. They were then asked to describe the types of digital composing they have done in classes they have taken, if any, and how, using the same one to six scale, they felt about those compositions. All of the questions in this first section were intended to give me information about how instructors' personal experience with digital technologies, both personally and academically, may have influenced how they use them in the classes they teach.

After finding out about how the instructors' use of digital technologies in their personal and scholarly lives outside of the classroom, the eleven questions in the second section addressed the instructors' use of digital technologies in their own classroom. The questions in this section asked the instructors to explain if, and how, their pedagogies and/or curricula have incorporated digital technologies over time, and asked them to explain a digital project they have used in their classroom. This line of questioning was designed to get the instructors to explain in what ways, if any, they were actually using digital technologies in their classes. After asking about the types of projects they were assigning, the instructors were asked if they believe using digital technologies is important for their growth as teachers, and/or their students' growth as composers. These two questions were designed to get the instructors to explain a little bit about how digital technologies fit into their pedagogical philosophies, and their outcomes for their classes. The instructors were then asked if their projects have become more technologically sophisticated over time; and, using the same one to six scale as before, if the instructors feel comfortable assisting their students when they run into technical problems while working on their digital projects. These questions were intended to find out how the instructors were using digital technologies in their classes, and why they were, or were not, using them in their classes.

The 19 questions that made up the final section of questions took a broader look at the factors that have influenced the instructors when it comes to using, or not using, digital technologies in their classes. The questions in this section asked the instructors to think about if, and how, elements like the program in which they take classes, the curriculum of the courses they teach, the communities of practice they belong to, and/or the infrastructure at Florida State or in the English Department may have influenced their decisions about assigning digital projects in their classes. This section also asked the instructors to discuss the apprehensions they may have about using digital technologies in their classes, and how they deal with them. Asking these questions allowed me to get

a better look at the aspects of infrastructure the instructor relied upon to get help with assigning digital projects in their classes. The final question of this section was an open question asking the instructors if they believe any factors influenced them that I did not include in my questions, and to let me know if there was anything else about them using digital technologies in their classes they thought I should know. The purpose of this section was to let the instructors identify factors they believe have had the biggest influence on their use of digital technologies in their classes. Allowing the instructors to describe the factors from their own point of view—rather than filling out a survey or only asking questions about the infrastructure itself—resulted in a better understanding of the context that surrounds using digital technologies at Florida State. After conducting my initial interviews with the eight instructors, I transcribed the recordings of the interviews so that I could more easily analyze the collected information.

The Coding Scheme and Coding Process

After typing the transcriptions of the interviews, I looked deductively at the data from the interviews using the eight criteria of infrastructure identified by DeVoss et al. in "Infrastructure and Composing: The When of New-Media Writing." The criteria, and examples of what they were applied to on the transcripts, are provided below:

1. *Embedded*, in that the element "exists inside of other structures." This was used when instructors mentioned influential factors that exist inside of the structures of the institution or their field of study. Factors in this category could include elements like the trends in the instructors' field of study, the priorities of the English department, and/or spaces like the CWCs. This code, for example, was used when one instructor said that she "always tell[s] [her students] that we have the DS available if they don't know how to use these technologies." Because the instructor is telling her students to visit the Digital Studio to get help with using digital technologies, instead of spending time teaching her students to use them, we can see how the Studio exists within the structure of the English Department.

2. *Transparent*, in that it does not need to be "reinvented... or assembled for each task, but it invisibly supports those tasks." This was used when instructors mentioned influential factors that are always there for them, like the "safety net" of the Digital Studio, the resources they have access to in Computer Writing Classrooms, or experiences that have shaped their identities as a instructor. This code was used when one instructor mentioned that she thinks

her "biggest apprehension is… will I be able to be teaching them in a way that is actually effective." Because the instructor does not feel like she would be able to effectively teach her students how to compose with digital technologies, she does not feel comfortable bringing them into her classes. These apprehensions invisibly support her decisions to not include digital technologies in her classes.

3. *Reaching*, in that it has uses "beyond a single event or one-site practice." This was used when instructors mentioned influential factors that are reusable and far reaching, like conference presentations that have been to, communities of practice they belong to, past experiences they have had, or skills they are trying to impart to their students. This code was used when one instructor mentioned "I feel more comfortable doing it [assigning digital projects] in a context where my students aren't gonna [sic] show up and be like… 'I have never been asked to do this before!" The prevalence of digital composing reaches across the classes in the departments, so the instructor feels much more comfortable assigning them. The practices reach across the classes, and across instructors.

4. *Taken for granted by members*, in that students have "a naturalized familiarity with" it. This was used when instructors mentioned influential factors like the instructor's perception of what their classroom should be, access to "safety nets" like the Digital Studio, or students' perceived expertise with digital technologies (e.g. the idea of the digital native). This code was used when one instructor mentioned he there was a "way in which it just felt like [digital technologies were] always there in some, in some capacity." Because the instructor had a feeling that digital technologies were always in the background, he developed a naturalized familiarity with them, and does not feel the need to introduce his students to them in his classroom.

5. "*Link[ed] with conventions of practice*," in that it "both shapes and is shaped by the conventions of [the] community." This was used when instructors mentioned influential factors like the program they are in, the skills they want their students to possess, or the instructor's perception of what their classroom should be, or what they believe they need in order to gain employment in their field. This code was used when one instructor mentioned thinking about questions like "can they do something? Is it useful for them to know this and use this information in the particular field and class that I'm teaching?" before including

digital technologies in her classroom. The conventions that have been established in this instructor's community of practice shapes her decisions about using digital technologies in her classes.

6. *Embodies standards*, in that it becomes a part of the "other infrastructures and tools" of the university "in a standardized fashion." This was used when instructors mentioned influential factors like the standardized goals of the classes they teach (e.g. the FYC outcomes statement), standardized workshops like the FYC "bootcamp" classes that all incoming TAs without teaching experience must attend, or our FYC pedagogy class. This code was used when one instructor mentioned that he "wasn't really comfortable with doing a radical revision" even though he was pretty sure "it was a component on the structured syllabus we get for 1101 or 1102." The instructor mentioned a "structured syllabus" that has become a standard document to which everyone teaching ENC1101 or 1102 has access, it has become a standard part of the university.

7. *Dependent on the base upon which it's built*, in that it "wrestles with the 'inertia of the… base and inherits the strengths and limitations from that base." This was used when instructors mentioned influential factors like reacting to past successes or failures, or working within the constraints or affordances of the university, or the ingrained feelings of the instructor. This code was used when one instructor mentioned hearing about a digital project a colleague was assigning and thinking "'Wow! That sounds cool, and that sounds like fun. I would have no idea how to do that. So I'm just going to keep doing what I know how to do. So it moves the needle, but not enough to elicit a change.'" The instructor's decision about whether or not to include digital technologies in his class wrestles with his own personal feelings about digital technologies.

8. "*Becomes visible upon breakdown*," in that it is not thought of as a necessary part of the university infrastructure until it ceases to work. This was used when instructors mentioned influential factors like their fear of the infrastructure failing or students' lack of access to technologies. This was used when an instructor mentioned he would "*not* assign some of the projects [he] assign[s] now if [he] didn't have the studio." Though there was no actual breakdown of the infrastructure, the instructor has imagined what would happen to his use

of digital composing in his classes upon the breakdown or absence of it. (DeVoss et al. 20-21)

The process of coding this information involved assigning each of the eight criteria a unique color and using colored pencils to show where the instructors' responses to my questions implicitly referred to these concepts. Coding in this way allowed me to visualize where the concepts connected, and the relative importance the instructors put onto each of the criteria (see Appendix E). For example, I was able to see where responses were coded to show that they were "linked with conventions of practice," they were almost always "reaching," and "transparent" affecting many of the decisions that the participants made about digital technologies in their classes (DeVoss et al. 20). Using these eight criteria allowed me to code the responses in a way that would highlight the aspects of composing infrastructure that are important factors for the instructors at Florida State, but it also allowed me to see what factors were overlooked by DeVoss et al.'s more pin-pointed focus on the material infrastructure alone.

As is evident by the number of shared examples in explaining them, and by looking at the sample coding, there is quite a bit of overlap among the coding criteria. Each of the criteria, however, highlights slightly different factors that have influenced the instructors. By using all of them we can see where they overlap, and which aspects are most influential. Additionally, where the factors are not found—or found in limited quantities—in the information I have collected, we can see what we miss by focusing solely on infrastructure.

Before coding the full transcripts, I conferred with my thesis director, Dr. Kathleen Blake Yancey, to perform a coding check. To perform the coding check, I took the instructors' responses to the same two questions (from the third section of the interview relating to questions about the factors that contribute to using digital technologies) and compiled them into a single document, and attached the coding scheme, with colors assigned to each of the eight criteria, to the top of document. I coded the data using the coding scheme and gave my color-coded copy to Dr. Yancey, who had coded her own copy of the excerpt. We reconvened and discussed where we had agreed, where had disagreed, and why we disagreed. I then compared Dr. Yancey's coded copy to my own, to find out where I needed to emend my coding process. I then recoded the excerpt, explaining where and why I made the changes I did, and returned it to Dr. Yancey for her approval (see Appendix F). One of our disagreements was about the criteria that looked for responses that "embodies standards" (DeVoss et al. 21). Initially, I was using this criteria to mark responses that embodied the standards the instructors *wanted* to see in their classes. After discussing the criteria with Dr. Yancey, I

realized that this criterion was intended to highlight where these standards had been implemented in a "in a standardized fashion" (DeVoss et al. 21), not just where the instructors wanted them to be implemented, and it made more sense to code it using its intended purpose.

Once we had agreed on the different aspects of the coding scheme, I used the eight criteria to code the full transcripts to the interviews. As previously noted, I assigned a color to each of the eight criteria and used a colored pencil to mark where the criteria could be found in the transcripts. After analyzing the transcripts with the coding scheme, I was able to see which of the criteria were represented most often, which were represented the least often, and which ones were found together in the data. I was also able to see how the prevalence of these criteria corresponded between the data collected from instructors in the same category, and how it was similar or different from the data collected from instructors in the other categories.

The Second Interview

After using the coding scheme to analyze the transcripts from the first interviews, the information and patterns that stood out from my analysis of the first round of interviews was used to augment the questions that I asked in the second round of interviews. The second round of interviews consisted of two parts: in the first part, I asked the instructors questions to expand on some of the responses they gave in our first interview, and respond to some questions based on patterns that developed in my readings of the first set of data; in the second section, I gave the instructors the opportunity to ask me questions that they had about my study and to, again, tell me anything they thought I might find interesting but did not cover in my two interviews with them (see Appendix G).

The first part of this second interview consisted of seven questions that were developed from my analysis of the transcripts of the first round. In the first round of interviews, four of the instructors mentioned how their research interests have played a role in shaping how they do, or do not, use digital technologies in their classes, so, in the second round, I asked all of the instructors to elaborate on how this factor affects their use of digital technologies in their classes. Similarly, three of the instructors mentioned that their eventual position of going into the job market influenced their use of digital technologies in the classroom, so I asked all of the instructors if their future position of getting a job influenced their decisions about using digital technologies in their classroom.

In addition to more explicit responses like those about research interests and being on the job market, there were responses in three of the interviews that hinted to the fact that they were always

advised to do whatever they felt comfortable doing in their classes. I was interested in discovering if any of the participants had felt any type of pressure to use digital projects from anyone in the English Department, or if they too felt an absence of pressure, so I asked the instructors a broad question about whether or not they had ever felt pressured by anyone to include digital projects in their classes.

I also asked the instructors to go into more detail about the steps they take when they incorporate a digital project into their classes, so that I could find out a little more information about the aspects of the English Department's composing infrastructure, if any, they relied on when coming up with digital projects. In posing this question, I told the instructors they could refer to a hypothetical project or one they had actually implemented, so that the instructors who did not have any digital projects could discuss how they might implement them in the future, and so that those who had assigned them would not feel limited by things that may not have worked well.

The last question of this first section of the interview asked the instructors to think about all of the factors that may have influenced their use of digital technologies, and tell me which one they thought was the most influential. I wanted them to think about this in the context of all of the questions I had previously asked them, so, in order to assist them in this process, I listed the two factors that seemed most prevalent in the responses from my first round of interviews: the instructors' communities of practice (the colleagues and associates who the instructors confer with about their classroom practices, as discussed by Richard Selfe and explained in the previous chapter) and their own experiences with digital technologies; and the factor that seemed most prevalent from the previous research: the material aspects of Florida State's composing infrastructure (factors like Digital Studio and CWCs).

The second part of this follow-up interview ended with asking the instructors if they had any information they believed was relevant, but was not addressed in either this interview or the first one. I then asked them if they had any questions about my project. Some of the instructors were interested in finding out how their use of digital technologies in the classroom aligned with the participants in their program's use, and how their use of digital technologies in the classroom aligned with the use of the participants in the other programs, but most did not have any questions or any additional information to include.

These eight interviews, like those in the first round, were recorded using two devices, a voice recording app on my phone and a voice recording program on my computer. They were recorded on two devices to ensure that the data would still be collected in the event that one of the devices failed.

Five of the interviews for this round were conducted in the same private study room in the same quiet basement of Florida State's main library, while three of them were conducted in the instructors' offices. This change in venue was necessary to accommodate the busy schedules of the instructors. As with the first round, I transcribed the data collected from these interviews, and coded the transcripts using the eight factors of infrastructure described by DeVoss et al. in their article (see Appendix E).

Conclusions and Predictions

Based on Yin's definitions and descriptions of the case study, it is clear that it is the method most appropriate for my research design. By focusing on a single case, Florida State's English Department, with eight participants, instructors who represent the English Department, divided into four subunits of analysis, the three programs (Literature, Creative Writing, and Rhetoric and Composition) and the faculty meta-category (teaching assistant and full time faculty), I believe that I will be able to more fully understand the complex context that surrounds the incorporation of digital technologies in our English Department's classes. By interviewing these instructors, I will be able to find out what factors contribute to decisions about assigning digital projects to their students and how important the physical aspects of composing infrastructure are when it comes to these decisions. Additionally, I will be able to see how these factors are similar and different between instructors in the different programs and faculty programs that make up Florida State's English Department.

My coding scheme, which was outlined by DeVoss et al. and used to discuss how infrastructure affected Ellen Cushman's new-media composing course, was primarily used to discuss the material aspects of MSU's composing infrastructure. In my investigation, I am looking into both the material factors and the immaterial factors that influence digital composing, like the communities of practice that Richard Selfe discusses. Even though our foci are slightly different, using the theoretical propositions that have been developed by scholars who have looked at composing infrastructure at other institutions will enable me to explore how their propositions do and do not work at Florida State. The data collected for this particular case study, and from these particular subunits of analysis, should highlight aspects and areas where the material and immaterial elements of our English Department's composing infrastructure enables and limits our TAs' use of digital technologies, and the assigning of digital projects, in their classroom.

In conducting this investigation, my goal is to obtain information that will illuminate how we can better assist our instructors in incorporating digital compositions in their classrooms at

Florida State, and, ultimately, provide theoretical propositions that might be explored in new contexts.

CHAPTER FOUR

RESULTS

Through collecting and coding the data using the methods described in the previous chapter, I can provide a more detailed picture of the factors that have influenced Florida State's English Department's instructors' use of digital technologies in their classroom and of how influential—and in what ways—our English Department's composing infrastructure is when it comes to our instructors making these pedagogical decisions. In this chapter, I describe each of the eight participants in my investigation and the factors that have influenced these instructors' differing decisions about using digital technologies in their classes; my descriptions of these participants will be divided into four sections, which correspond with the four categories upon which I based the selection of these participants.

These four sections are Literature, Creative Writing, Rhetoric and Composition, and the instructors' faculty meta-category. By analyzing the two participants in each category together, I highlight the similarities and differences across factors that influence their decisions regarding the use of digital technologies in their classes. By juxtaposing the different categories with each other, I will be able to highlight how the factors are similar and different between the three programs and the two faculty meta-categories that make up our English Department.

Each description of the participants in this case study will begin by introducing him or her, his or her teaching experiences, and his or her use of digital technologies in his or her classrooms. The description will then move through the instructors' responses to my questions in our two interviews, highlighting which factors are the most influential when it comes to their decisions about using digital technologies in their classrooms. After moving through the instructors' responses in my interviews with them, I will explain how the role of the English Department's infrastructure factored into the instructors' decisions.

After describing the eight participants in the four different sections, I will synthesize the results into a broader conclusion about the factors that are most influential when it comes to instructors' decisions about assigning digital projects in the classrooms of the English Department at a large institution like Florida State. In this conclusion, I will also discuss how important of a factor our English Department's composing infrastructure—both the material aspects, like access to software and technology discussed by DeVoss et al. and Selber, and the immaterial aspects, like the communities of practice discussed by Richard Selfe—is in these decisions.

Literature

Tobias is a PhD candidate in his late 20s who has been at Florida State for three years and is currently working on his dissertation. His research interests are centered on American authors such as Jack Kerouac and Ernest Hemingway, and subjects in popular culture like American rock music and American cinema. Before attending Florida State, Tobias received his MA and BA in English Literature from two different institutions. Although Tobias was a Graduate Assistant at his previous institution, he spent his time there in the Writing Center and as an assistant to a professor. He did not start teaching his own courses until he started at Florida State. Before Tobias started teaching, he attended the English Department's Teaching Assistant pedagogy courses, colloquially referred to as Boot Camp. The "Boot Camp" classes are LAE5370 Teaching English in College and LAE5926 Teaching English as Guided Study. The courses are intended to introduce first time Teaching Assistants to different pedagogical models and theories before they start teaching their own classes. Like all of Florida State's TAs, Tobias started teaching the First Year Composition (FYC) courses ENC1101 and 1102, Freshman Writing and Rhetoric and Freshman Writing and Research (respectively). After two semesters of teaching FYC courses, he began teaching 2000-level Literature courses, starting with Contemporary Literature, and teaching other courses including Introduction to Fiction and Introduction to the Short Story. As of this school year, Tobias has started teaching American Authors since 1875 and Major Figures in American Literature, which are both 3000-level literature courses. Although the instructors of these literature courses must make sure their classes fit within the department's specifications and outcomes they have some freedom in the texts and assignments they include in their syllabi. As a result of this freedom, Tobias has structured all of his classes around his research interests, focusing them on American authors.

Robert, who is also a PhD student in his late 20s, has been at Florida State for two years, and is currently taking his last few courses before taking his preliminary exams. Robert's research interests are centered on avant-garde authors such as Samuel Beckett and William S. Burroughs. Before starting his PhD at Florida State, Robert received his BA and MA in English Literature at two different state schools. It is unclear from his Curriculum Vita what Robert's work experience was like at his previous institutions, but it is clear that Robert's teaching experience began with his arrival at Florida State. Because Robert had not taught before coming to Florida State, he also took the summer Boot Camp courses. Like all of Florida State's TAs, Robert started his teaching with the FYC classes, ENC1101 and 1102. After two semesters teaching these classes, Robert started teaching 2000-level literature class LIT2020: the first class focused on The Short Story and Modernism, and

the second focused on The Short Story and Minor Literature. Like Tobias, Robert has focused the syllabi of his literature courses around the subjects that he is interested in.

In describing his early experiences with digital technologies, Tobias explained that he grew up in the California's Bay Area, and, as a result of the tech boom of the 1990s, "it just always felt like" digital technologies were "there in some form, in some capacity" (9 April). He remembers learning how to use computers in school, particularly using software like *Mario Teaches Typing,* and taking classes, like Media Studies, that had some sort of digital component to them, but there were not many moments that stood out in his memory, because the digital was "just always sort of present in one way or another" (Tobias 9 April).

Tobias still has a feeling of technology always being present in his life; he is constantly using his computer, iPhone, and iPad to watch movies, read books/PDFs, etc., but most of his use of digital technologies is "to consume stuff" (9 April) and not so much to produce it. When he does compose with digital technologies, it is almost solely done with word processors. He has used software like Powerpoint, Prezi, and Garageband on his own time. In his own coursework, Tobias has done a couple of presentations for classes, and created an ePortfolio for the Boot Camp courses he took before he started teaching. In spite of these few nontraditional digital compositions, Tobias says that he has never really done any "substantial" (9 April) composing outside of the word processor.

Robert's early memories about computer use, on the other hand, are a bit more specific. He reminisced fondly about using one of his dad's architecture programs on the family computer to construct unbuildable buildings. Unlike Tobias, Robert did not spend very much time, if any, using digital technologies while he was in primary school, and he and classmates were still turning in hand-written papers. His first real experiences composing on the computer did not take place until he started pursuing his undergraduate degree. Robert recounted that, at this time, his personal computer was too slow to compose on, so he had to spend his time composing in the library using the institution's computers.

Robert also uses digital technologies a lot in his daily life, and, like Tobias, he also uses them mostly to consume. The only digital composition software he regularly uses is a word processor, though he did use Wix to make an ePortfolio for his TA boot camp class. Recently though, Robert has started working on a new William S. Burroughs Archive at Florida State and plans to figure out how to use software like Wordpress to create a mockup of a digital archive for this project.

In their own classrooms, neither Tobias nor Robert has required students to use digital technologies to compose their assignments. In their courses, both the FYC courses and the Literature

courses, the instructors' major assignments require students only to compose with word processors. Tobias once tried to use Blackboard's Discussion Board feature (which creates a message board where students in the class can post comments and respond to each other) to facilitate his students' responses to their readings, but he was unsatisfied with the result and switched back to using hand-written free-writes and quizzes. Robert has also used a Blackboard's Discussion Board feature, but has been neither impressed nor disappointed by the software. His only other foray into digital composing in his classroom happened in his 1101 class when an assignment asked his students to create a presentation. Although the students were not under any obligation to use digital technologies for these presentations, Robert reported that all of them did anyway.

In our interviews, Tobias mentioned that he has thought about how to incorporate digital technologies into his future classes, but he has not felt the urge to actually implement them. Tobias reported that his only interest in using digital technologies in his classes would be to use them as a prompt for traditional print compositions. This is one of the few major differences in the use of digital technologies in these two instructors' classrooms. Robert reported that he has recently started getting his students to use a website called *UbuWeb* in order to contextualize *avant-garde* works of writing, video, and sound poetry. Although he is not asking his students to *produce* anything with this use of digital technologies, he says he is becoming more comfortable using websites like *UbuWeb*, in his classroom. Robert is also considering doing more with digital technologies like *UbuWeb*, but he would still just have his students analyze the digital texts on *UbuWeb*, or other websites, in a traditional four to five page paper. He said that he is still a bit hesitant to ask them to produce anything like the texts found on *UbuWeb*, since he is not sure how it would fit in with the goals of his courses.

After looking over both Tobias' and Robert's syllabi and course materials and asking them about their use of digital technologies in their classes, it became clear that digital technologies occupy very little time in their classes. There were two major reasons for this: the first is a lack of comfort with digital technologies, and the second is rooted in their communities of practice.

Both Tobias and Robert explained that one of the biggest factors contributing to their minimal inclusion of digital technologies in their classes is that they felt uncomfortable asking their students to compose with them for the assignments they usually give. Tobias said he would feel uncomfortable if he were asked to assist his students if they ran into technical problems in their digital compositions. He said his inability to "guide them through it" (9 April) is one of the factors that dissuades him from assigning digital compositions. In his classroom, he can tell his students to

write a paper, and then he can help them compose it by "giv[ing] them more focus," or helping them move through the process (9 April), but when it comes to digital compositions he would be left saying "'Look, I don't know. You don't know. So just do what I would do, look online and figure it out'" (9 April). Because he would be unable to give any real help, he does not feel like he would teaching his students effectively, so he sticks to assigning projects what he can help them with: traditional essays.

Robert feels similarly uncomfortable assisting his students with digital technologies. When asked what apprehensions he has about including digital projects in his class, Robert said his "only apprehension is a lack of familiarity or knowledge… to do that. That's it" (28 March). But he also said that if he "was more comfortable" or more familiar with these types assignments, he "would definitely assign them more. Or it would be a major part of my… assignments and how I teach" (Robert 28 March). Robert said that he's trying to learn how to do more of these types of compositions, like building a website, and get more comfortable with them, but he hasn't reached that level yet. Instead, like Tobias, Robert sticks with what he knows: traditional print-based assignments.

Tobias' and Robert's lack of familiarity with these digital assignments is related to the other major factor that contributes to their lack of using them in their classrooms: their shared communities of practice, like the TAs and faculty in the Literature Program at Florida State and the larger field of Literature scholars. Communities practice are what Richard J. Selfe calls the groups of instructors who "can share expertise, support, and strategies" about the types of composing they are trying in their classes (168). While Selfe focuses on how communities of practice can encourage and sustain digital and multimodal composing at an institution, Robert's and Tobias' experiences show how they can limit it. The communities of practice to which Robert and Tobias belong affect their inclusion of digital projects in three major ways: 1) they do not have a community that encourages the use of digital technologies in the classroom; 2) they are encouraged to assign the types of projects they are most comfortable for them; and 3) they do not have a model upon which to base the use of digital technologies in their classroom.

Both Tobias and Robert mentioned the fact that the faculty in their program and in the department have neither encouraged nor discouraged them from using digital projects in their classes. Both instructors mentioned that they have never felt any pressure to assign, or not assign, digital projects in their classes and said that the department and program allowed them to do "pretty much whatever you're comfortable with" (Robert 9 May). The assignments they were most comfortable

with were the ones they work on themselves: those they had been asked to do in courses they have taken, those they had done for their own research, and those they had seen of their colleagues. In other words: traditional, print-based essays. While they (though mostly Robert) have used, or have considered using, more digital technologies in their classes, those technologies would mostly be used as a topic with which to compose a traditional print based paper.

Interestingly, both Robert and Tobias identify most heavily as members of the community of practice of the Literature program, even though they are also members of the communities of the larger English Department, and the FYC composition program. This identification is interesting because the communities of the English Department and FYC program seem more encouraging of the use of digital technologies in the classroom than that of the community of the Literature program. This more encouraging climate can be seen in the English Department through elements such as the CWCs and Digital Studio, and it can be seen in the FYC program through elements like the structured syllabi that encourage a final digital assignment. It is possible that this identification with one group and not the others is based on decisions about scholarly identities, or based on the comfort level the instructors have with the subjects, or it could be a combination of the two.

It became clear, through my interviews with Tobias and Robert, that they had very little experience with digital compositions in their own coursework. Throughout the courses Tobias and Robert have taken, the only major digital compositions they had been assigned was an ePortfolio for the first year TA Boot Camp, and, in Tobias' case, a presentation. For the remainder of their classes, they were assigned only traditional print essays. Because of this, they did not have much experience with digital assignments, nor did they see how digital assignments might fit into their classrooms. For Tobias especially, his experiences with the professors he has had and courses he has taken have been a large factor in informing his "scholarly identity" and the way he has constructed his pedagogy. His pedagogy is a "sort of weird hodgepodge of all the different professors [he has] had in the past" (Tobias 12 May), and the way he constructs his syllabi is a result of his experiences with these professors. Because his classes have not asked him to compose digitally, he was left feeling unsure if using digital technologies was "appropriate in the class, like if it fit within the model of [his] own pedagogical method or whatever the… mission statement of the class" is (9 April).

Similarly, Robert mentioned a feeling of not having a model on which to base his use of digital technologies, because his friends and colleagues in the literature program were not, as far as he is aware, assigning digital compositions in their classes. Robert's colleagues and friends were, like him, just assigning traditional papers. Additionally, neither Tobias nor Robert had been to any

conference panels or workshops that explained how digital technologies might be used, or be useful, in their classrooms. It is possible that there were presentations that addressed these topics at the conferences they attended, but neither Tobias nor Robert were interested in attending such sessions. Tobias' and Robert's communities of practice, both in the Literature Program at Florida State and in the larger field of Literature scholarship, seem to have deemphasized, or made invisible, the possible value of digital technologies in the classroom by simply not showing them how they might be useful.

In our interviews, however, both Tobias and Robert mentioned one facet of their communities of practice that is starting to feel more influential in their decisions about using digital technologies in their classrooms: the rise of the Digital Humanities. Both of the instructors mentioned that they can see a rise in number of digital humanities projects, and they can see it becoming a larger part of their field. Tobias said he feels a certain pressure to use digital technologies from the growing presence of Digital Humanities in literature, but this pressure has still not been a particularly motivating force for him, however, because he feels that the decisions made by some scholars to incorporate digital technologies into their work "feels very calculated and opportunistic… as opposed to the outgrowth of something real" (Tobias 12 May). He said that if he truly felt that his work or his classes needed to incorporate digital technologies, then he would do so. Since his work does not require them, Tobias is left feeling a little pressured, but, because he does not feel like his work needs digital technologies, he feels comfortable sticking with traditional types of assignments.

Robert, on the other hand, is a little more interested and involved with the Digital Humanities; he has recently begun working on a nascent William S. Burroughs Archive at Florida State, and is a member of the Digital Scholars Reading Group, which discusses topics and texts related to the field of Digital Humanities. Because of these experiences, Robert has started thinking more about how he might include digital technologies in his classroom, specifically how he might incorporate digital archiving and digital collation tools. He has not actually included any of these new projects, because he feels constrained by the traditional literature classroom and would not start working with these types of projects until he started teaching a class such as Florida State's What is a Text? course, which focuses less on the written word as the sole modality of meaning making.

Ultimately, for Tobias and Robert, the material aspects of Florida State's composing infrastructure emphasized by DeVoss et al. plays a very minimal role in their decisions about using digital technologies in the classroom. The only material aspect of the Florida State's composing infrastructure that the instructors mentioned is the Digital Studio. Even though both of the instructors were aware of Florida State's Digital Studio when they were designing projects for their

classes, and believed it was helpful to students and teachers, it did not result in a difference for the types of assignments they included in their classes.

At the end of my interviews with Tobias and Robert, I asked them to describe what the most influential factor was regarding their decisions to utilize digital technologies in their classrooms. For Tobias, the determining factor for using, or not using, digital technologies in his classroom comes down to the instructor's personal choices. He said his decisions were based primarily on his personal experiences with digital technologies and his own pedagogical philosophy. He said it's "it's nice to know" that the resources "are there" for the students to use at the school, but it ultimately comes down to "the vision [he] had for [his] class" (Tobias 12 May). If digital technologies do not "grow organically out the work [he is] doing," or if they do not fit with the "work [he's] doing, or the work [he] want[s] [his] students to do in the class," he will simply not use them (Tobias 12 May), regardless of what the rest of the community is doing.

The most influential factor for Robert, on the other hand, is deeply rooted in his community of practice. He feels that he does not have "anyone to really talk to, because [he] think[s] that all of [his] colleagues do these sort of traditional… assignments" (Robert 2 April), and that there are not many classes in his program that would support or benefit from "digital projects or digital production" (Robert 2 April). Ultimately, he feels like his failure to include digital projects in his classes is influenced by "lacking a model, or a discourse to build on" (Robert 9 May), both in his communities of practice and his personal experiences, so he sticks with what he knows.

It is clear from these responses that Tobias and Robert *do not* assign digital projects in their classes. Though they sometimes think about ways to include them, and projects they might assign, ultimately, they have not done so. Seven out of the eight criteria of my coding scheme were found in the instructors' responses to my interview questions. Even though these seven criteria were present, the instructors' responses about their use of digital technologies primarily fell into four of the eight categories. The most important category was that their decisions are "link[ed] with [the] conventions of practice," of their community, and that their use of digital technologies was "dependent on the base upon which it's built" (DeVoss et al. 20-21). These two influences are "reaching," in that they influence the instructors well "'beyond a single event or one-site practice,'" and the influences are "transparent," and "do not need to be reinvented for each task, but invisibly supports those tasks" (DeVoss et al. 20-21).

Most of Tobias' and Roberts' explanations about why they do not use digital technologies in their classrooms were related to their communities' conventions of practice. The classes they have

taken throughout their academic career never really showed them the uses, or possible values, of using digital technologies in their own classroom. The assignments they had been asked to complete in their own classes were traditional print-based essays. Because all of their previous Literature classes have used this model, they seemed to have formed the idea of the Literature classroom in the instructors' minds and formed the conventions that these instructors believed their classes should conform to. The assignments that they see their colleagues in the Literature Program assigning are similarly 'conventional' and thus they feel secure in their decisions to not use them, and, in some ways, would feel out of place if they *did* assign digital projects. They are not familiar with how digital assignments might be used in their classroom, nor are they familiar with what those assignments might look like or how they might assess them. They are familiar and comfortable with the "traditional literary classroom" (Robert 9 May), and do not want to go outside of it. At the same time though, Tobias also invoked his discretion as an instructor to remain doing what he is most comfortable with, even if his communities start turning more towards the digital.

Although the instructors' decisions are heavily influenced by the conventions of their communities of practice, their decisions are also "dependent on the base upon which [they are] built" and in making their decisions, the instructors must "wrestle with the inertia of the base": their decisions "inherit the strengths and limitations from that base" (DeVoss et al 21). The conventions of practice of Tobias' and Robert's primary communities of practice, their program at Florida State and the larger field of Literature, form the basis supporting their decisions about using digital technologies in their classrooms. In the end, their classrooms, and their students, inherit the strengths that these instructors have with traditional print-based assignments, but the classrooms and students also inherit the limitations that the instructors have with digital technologies. This 'wrestling' can also be seen in the instructors' feelings about the Digital Humanities. We can see Tobias reacting to the pressure but ultimately sticking with what he knows, and we can also see Robert reacting to the pressure, and his new experiences working on the Burroughs Archive, and considering where it might take him.

The fact that the instructors' decisions are mostly influenced by the "conventions of practice" of their communities and are "dependent on the base upon which [they are] built," means that these influences reach "beyond a single event or one-site practice" (DeVoss et al. 20-1). Every decision that Tobias and Robert have made regarding the use of digital technologies in their classrooms has been influenced by a factor that reaches well beyond that decision, or the one site that necessitates that decision. Their early experiences with digital technologies, their past experiences with using them in

their own coursework, their communities' use of digital technologies influence every decision they make about if, and how, to incorporate them into their own classroom. Up to this point, these experiences and understandings seem to have pushed them away from digital projects and towards traditional print-based essays, but Robert's recent involvement and interest in the Digital Humanities could encourage him to incorporate more digital technologies into his future classes.

Similarly, the reaching influences of the conventions of the instructors' communities of practice and their decisions dependency "upon the base which [they are] built" are transparent, and "invisibly support" (DeVoss et al. 20) the instructors' decisions regarding the non-use of digital technologies in their classes. The specter of their communities of practice and the idea of the traditional literary classroom influence all of the decisions that Tobias and Robert make regarding the assignments they use in their classes. Because they are familiar with a certain type of pedagogy, and they see that pedagogy as a convention, they do not feel the need to break out of it, nor do they feel comfortable doing so. Instead, this idea of the traditional classroom invisibly supports the decisions they make, allowing them to continue to uphold these conventions.

My interviews with Tobias and Robert showed that the FSU English Department's composing infrastructure is an important factor when it comes to their decisions about using digital technologies in their classrooms, but not in the ways that DeVoss et al. and Selber highlight in their articles. While Tobias and Robert both mentioned knowing about the material aspects of the composing infrastructure, and realizing their usefulness for students and teachers, it did not affect their decisions regarding assigning digital projects. Instead, those decisions were influenced by their communities of practice. The influences of their communities of practice still met the criteria outlined by DeVoss et al. but their influences were much different than those that affected Ellen Cushman, who, after all, was motivated to utilize the material infrastructure of MSU. The aspects of infrastructure that were much more influential for Tobias and Robert were the more nebulous ones discussed by Richard Selfe, the ones that are not based on physical/material factors, but are, instead, rooted in communities of practice and the idea of the literature classroom.

Creative Writing

Joanne is a PhD candidate in her late 30s who has been at Florida State for four years, and is in the process of working on her dissertation. Her major area of concentration is poetry, with a minor focus on critical theory. Joanne received her MA in Creative Writing, and a certificate in Women and Gender Studies, at a university in the Midwest.,And before starting her path towards a

PhD, she received a Masters and Bachelors in Education from the same Midwestern University. Joanne has a number of publications, in both Poetry and Nonfiction, as well as a large list of interviews, reviews, conference presentations, and readings. In addition to her extensive list of work, she has held a number of positions at both Florida State and her previous institution, including having held positions as Editor or Assistant Editor for multiple literary journals, and serving as the Advisor for Florida State's undergraduate literary journal. In addition to these positions, Joanne has taught 19 different courses at three different universities. These courses range from first year writing courses, to remedial courses on learning strategies, and to upper-level courses on organizational leadership. Most recently, Joanne has been teaching upper-level classes, including Article and Essay Technique and Poetic Technique; these are areas in which she is most academically interested.

Joanne's experience with computers began in the fifth grade, where she and her classmates would go the school's computer lab and use "graphics programs and… see if [they] could build a house on butterscotch screen or the pistachio colored screens" (28 March). She and her friends would also use the computer to pretend to reenact scenes from the movie *War Games,* which had just come out. In her digital literacy narrative, Joanne recounted an experience that she regarded as being indicative of most of her experiences with digital composing. When she was in high school, she was the editor of her thespian troupe's newsletter. To compose the newsletter, she would write the words using a word processor, and then physically cut and paste them (with scissors and glue), onto a sheet of paper, then copy that sheet for her final print version. As she was composing the newsletter this way, one of her troupe-members got fed up with her, yelled at her for not utilizing the computer correctly, and then attempted to show her how to do it the 'right way.' Afterwards though, she still composed the newsletter in her hybrid digital/analog way—though certainly leaning towards analog —until her tenure as editor was up.

Donna, the other interviewee in Creative Writing, is an MFA candidate in fiction. She is in her late 20s and has been at Florida State for two years. She has recently finished coursework and has started working on her MFA thesis, a collection of essays on social struggles around the United States and Latin America. Donna, like Joanne, has an extensive list of publications on her curriculum vita. Before attending Florida State, Donna worked as a freelance writer and has had her works featured in publications including *The New York Times*, *Elle*, *The Southeast Review*, and many others. She has also been involved in making films on topics like women's prisons in Quito, Ecuador, about the *Las Villas,* or slums, in Argentina, human rights abuses in Mexico, and more. She has also worked as writer, researcher, and correspondent for a number of media outlets. Unlike Joanne, Donna's

teaching experience started with her time at Florida State. Like her literature colleagues, before she began teaching at Florida State, Donna attended the Summer Boot Camp program for first time TAs. As of now, she has taught three courses in the First Year Composition program: ENC1101, Writing and Rhetoric; ENC1102, Writing and Research; and ENC1145, a special topics first-year course, Writing About 20th Century American Social Movements. Donna's 1145 class is one of her own design, which focuses on the subjects and types of writing she is particularly interested in.

Though Donna did not provide as thorough of a digital literacy narrative as Joanne did, she recalled having to share her time on the family computer with her three younger siblings. Each person in her family was allotted his/her own time on the computer, and they were only allowed to use it during those times. She recalls her younger siblings using their time for instant messaging and having fun, while her time was spent writing papers and doing things for school. When Donna was recounting her early experiences with digital technologies there was one moment that particularly stood out: she described her time spent writing her high school papers on the computer and remembered "wishing [she] could handwrite papers" instead of having to compose them on the computer (1 April).

Both Joanne and Donna use digital technologies quite a bit in their current life. For Joanne, her use is mostly in consuming; she is a self-professed online game addict, and spends a lot of time using the internet to research topics for her poetry. Almost all of her digital composing is done on a word processor, although she now uses the program to copy and paste instead of using scissors and glue. She has used programs like Powerpoint and Prezi in the past, but she said it was mostly to show her students what not to do when giving a presentation, or to make sure she stays on topic when she needs to cover specific topics in her class. Ultimately though, Joanne does not feel very comfortable composing with digital technologies. She knows she could compose with them if she needed to, but prefers to stick with what she is most comfortable. While Donna also uses digital technologies to consume media, she also does quite a bit more production than Joanne. Donna composes primarily with word processors, but she has also used Wix to create an ePortfolio for her Boot Camp classes, and has also used it to make sites for presentations she has given. When Donna was working on making documentaries she also taught herself to use iMovie and Final Cut Pro so she could assist with the editing of her films. Although Donna said she does not feel incredibly comfortable composing with *any* type of digital technologies, she is quite comfortable with the ones she does know and usually feels comfortable learning new ones.

In their classrooms, both Joanne and Donna have required their students to create digital compositions. Though they primarily assign their students projects that only require a word processor, Joanne and Donna have also assigned projects that utilize software like Wix, Prezi, Powerpoint, or iMovie. Joanne has assigned one more digital project than Donna has, but Joanne has taught 21 classes, while Donna has taught three. When looking at the percentage of digital projects assigned in their classes, Joanne has not incorporated them into as many of her classes as Donna has. In the 21 syllabi that Joanne provided, only four of them included an assignment that required students to use digital composing software, and her most recent courses have not included digital assignments. Although Donna has only taught three different classes so far, all three of them have required her students to compose with digital technologies in at least one assignment; these assignments have been a Powerpoint presentation (required in all of her classes), a multimedia campaign, and a radical revision. Both of the instructors attribute their inclusion of digital projects —or exclusion in the case of some of Joanne's courses—to the curricula of the courses they are teaching. The only digital projects that Joanne assigned were in her FYC classes, and in her Writing and Editing in Print and Online (WEPO) class. As previously mentioned, Donna has taught only FYC courses.

Joanne has not required a digital project in most of her classes, FYC or upper-level. In her FYC courses that did require digital projects, she either asked her students to create a final presentation using software like Prezi or Powerpoint, or she asked them to do a radical revision. The "radical revision" is one of the suggested multimodal assignments in the FYC program's Teacher's Guide. The assignment requires students to take one of the essays they have written during the semester and remediate it into a new text, such as a video, a presentation, a poem, etc. In these instances, the digital component was not a large part of the class, and only took up a couple of weeks at the end of the semester, which is how the suggested syllabi for FYC courses recommends structuring the classes. Joanne's most substantial digital project was created for her Writing and Editing in Print and Online course, which she taught during the 2012 summer semester . For this project, she tasked her students with creating an online literary journal, for which they would break into teams and work on designing the site and producing and editing the content for the journal. Although this class was only six weeks long, the digital project was the major focus of the course, and the students worked in their respective groups for five of those six weeks. This project, however, was somewhat of an anomaly for Joanne; in the majority of her classes, her only use of digital technologies is to act as a catalyst for discussions about poetic techniques, not to result in the

production of any type of digital composition. As will be discussed later, the curricula of the courses is a very influential factor in Joanne's assigning of digital projects in her classes.

In Donna's first class, ENC1102, she asked her students to do what she referred to as a "radical revision" project, in which they took one of the papers they had previously written during the semester, and remediated it into some type of multimodal text; although these texts were not required to be digital, the majority of them turned out to be. In this class, she also required students to lead one class discussion with a 10-minute Powerpoint presentation. In ENC1101, which Donna taught the semester after ENC1102, she focused more on writing traditional papers and did not require her students to complete a radical revision. She did, however, still require her students to lead a presentation on one of the readings for class. In her most recent class, she kept the presentation requirement from the previous two, and also added a much more substantial digital component to the course. For the final project, her students had to work in groups to create a multimedia campaign for a contemporary social movement of their choosing. Unlike the radical revision, which is a standard assignment, Donna's multimedia campaign project was one she designed on her own. The students' campaigns needed to include a video and some form of written text. Some students composed fake documentary trailers and paired it with a press release, while others remixed and recut existing trailers and paired them with a manifesto. Overall, Donna was "shocked by the caliber of the projects" her students turned in and was excited about how the assignment turned out overall (14 May). Because of her success with this assignment, she is planning on making it a larger part of her next iteration of her Writing About 20th Century Social Movements class.

For these two instructors, there were three major factors that influenced their decisions about using digital technologies in their classrooms; these major factors are 1) their personal experiences with digital technologies, 2) the curriculum of the courses they teach, and 3) their communities of practice.

Though both of the instructors' decisions about using digital technologies in their classes have been influenced by their past experiences, these experiences have pushed them in two different directions. Joanne's experience with digital technologies, has mostly been based on consumption. Her early experiences with digital composing—like her digital/analog hybrid composing with her high school newsletter—were not exactly positive experiences, and her later experiences with digital composing have mostly been unrelated to her traditional composing—like using PowerPoint when "there are really specific things [she] wants [her students] to know" in class "… so that [she doesn't] get off track" during her lecture, or using PowerPoint to show her students how not to make a

presentation (Joanne 28 March). Joanne's lack of experience composing with digital technologies, and her feeling that she is "better with words in general," encourages her to stick with traditional print composing (28 March). Joanne mentioned that her greatest apprehension about assigning digital compositions is feeling that she will not be able to teach her students to use these technologies in a "way that is actually effective" (28 March). Because she doesn't do a lot of "creating on [her] own" with digital technologies, she's "not familiar with the… pitfalls" that hinder getting a "good product" (Joanne 28 March). Because Joanne is uncomfortable composing with technologies, she feels she is "more sensitive to students who" might not "feel comfortable" composing with them (Joanne 28 March). The "act of writing can be scary enough for some students" and adding "another layer on top of that" with digital composing "is something that [she doesn't] want to do" (Joanne 28 March). She feels that being required to do some type of digital composing for a class would have "given [her] a heart attack, or some kind of anxiety attack" and she doesn't want to put that pressure on her students (Joanne 28 March).

Although Donna's early experiences with digital technologies were not exactly pleasant memories, she started using digital technologies more often as she got older when she started using them to compose her journalistic work. Because of her experience making documentary films, Donna is not only comfortable composing with this type of digital composition software, she is also better able to see how these technologies can help students construct arguments and compose in ways that will be useful outside of the classroom. She believes that in order for her students to be "writers, and researchers, and critical thinkers… they have to necessarily be composing videos and using all these other software programs" (Donna 1 April), because this type of composing is what they will be seeing and composing outside of the classroom; asking her students to do this digital composing "helps them get to the critical thinking and reading between the lines, which… is the end goal of all of [her] classes" (Donna 14 May).

Joanne's use of digital technologies in her classes is largely influenced by her past experiences with them, but she feels that one of the biggest influences is the curricula of the courses she is teaching. When Joanne taught a WEPO class she included a digital project because it was necessary to accomplish the explicit goals of the class. In her creative writing classes, however, the goal is to teach the fundamentals of creative writing. When her students are getting started with creative writing in classes like Poetic Technique and Article and Essay, she wants them to focus on "developing [their] skills to be able to make images with words," and even though digital and print can "work together" she wants the students in these classes to focus on the "basic level" of words

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(Joanne 28 March) and not worry about the digital part yet. Once her students are familiar with the fundamentals of creative writing from her class, they can work on combining those skills with digital skills on their own time.

The curricula of the courses Donna teaches affords her more freedom to assign digital compositions, because the primary goal of FYC courses is to teach students the fundamentals of composing in general and not the fundamentals of something more specific, like poetic techniques. While students in FYC classes still spend a good deal of time writing traditional print essays, teachers are also encouraged to introduce them to the idea of composing outside of print papers, like composing websites or videos such as for Donna's multimedia campaign project. This freedom, along with her previously discussed beliefs about the importance of composing with digital technologies, provides the motivation to continue assigning digital projects. Donna also mentioned that her experience assigning these digital projects to her students has been encouraging to her because "every semester that [she] teach[es]," she said, "informs the next" (14 May). Donna was initially a little hesitant to assign digital projects in her classes, but seeing her students respond positively to a digital project and being pleased with the projects they turn in to her "makes [her] want to carry it over" into the next semester (14 May). In our interview, however, she did mention that she was not sure if she would continue using digital projects when she moves on to other courses in the English Department. She mentioned thinking that in "a LIT2020 class," which she might start teaching next year, "they use less digital technologies" (Donna 1 April), and with that idea in mind, she does not imagine using digital technologies in her classes with the same frequency she is using them now.

Joanne's and Donna's communities of practice, like the Creative Writing program, the English Department, and their subfields within creative writing (Poetry and Journalism, respectively), have also been an influential factor in their decisions about assigning digital projects in their classes. As with the other factors, though, they have been influenced in two different ways. Joanne, for example, is intrigued and excited by the digital projects that some of her friends and colleagues are assigning, but remains reticent to include them in her classes. Donna, on the other hand, has been more inspired by the other TAs in Florida State's English Department.

In our interviews, Joanne mentioned seeing some of the projects her friends in other programs are assigning (like those assigned by Madeleine, a participant in this study), and thinking "Isn't that cool?!" (28 March). But after her excitement wore off, she was left wondering "can [her students] do something with it? Is it useful for them to know this and use this information in the particular field and kind of class I'm teaching?" and, ultimately, Joanne answers these questions with

"no" (28 March). A large part of the reason she sees herself coming to these conclusions is that in her view there is not, a large demand for digital projects in the field of Creative Writing, the community of practice with which she most clearly identifies. Among her colleagues in the Creative Writing Program, at least among the people with whom she regularly interacts, Joanne does not "know of anybody who intentionally does any kind of digital composing in their classes" (28 March). And, while there are some online Creative Writing Journals that she is familiar with, Joanne mostly sees them as being traditional written works "in digital formats" (28 March). Even Joanne's major digital project in her WEPO class, an online literary journal, followed this format; while there were four "visual" works, and the website itself, the other 43 works included on the website were traditional stories and poems. In our final interview, Joanne mentioned that "if somebody somehow found a way to merge" creative writing and digital compositions and it "became commonplace," she would probably spend more time incorporating digital compositions into her classes, but "since it's not, then… it's not really at the top of [her] list" (19 May).

Donna mentioned that the Creative Writing Program "[she is] in gives [instructors] a lot of freedom with how [they] teach, and lets [them] teach however [they] think the students are learning best" (1 April). But her communities of practice, specifically the community of practice in the FYC program, has "played a huge role" in her choices about using digital technologies "from the very beginning" (1 April). Two of her biggest inspirations when creating digital projects for her classes are from "examples [she] saw through… fellow instructors during pedagogy[7]," and through "talking to [her] friends who are teachers" (Donna 1 April). In the Boot Camp courses over the summer, Donna saw how other instructors (like Lawrence, a participant in this study) used digital technologies in their classes and said "Ok, I'm going to do that when I'm a teacher" (1 April). She also observed other FYC instructors' classes, saw the activities they were doing, and then brought them into her own class. After trying these projects in her classes, she talked about them with the members of her community of practice—other FYC TAs in the Creative Writing program—and they "share ideas about what worked and didn't work" and then they make changes to their assignments and try again (Donna 1 April). Donna uses her community of practice, all of the TAs who teach FYC, as a source of inspiration and also as a sounding board for changes.

For Joanne and Donna, the material aspects of the English Department's composing infrastructure were not a large influence on their decisions about using digital technologies in their classes. Both instructors mentioned being glad that spaces like the Digital Studio are there for their

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[7] A required one credit hour workshop for first year Teaching Assistants in the FYC program.

students to use, but neither of them mentioned it as being one of the more influential factors. For Joanne, "knowing that the Digital Studio" was on campus to help her students "definitely allowed [her] to have [her students] do things that [she] know[s] [she] can't do herself" (28 March), but factors like her experience with digital technologies, the curriculum of her courses, and her community of practice have had a bigger influence on her decisions. Donna feels that having spaces like the Digital Studio allowed her to be more hands off with the students, since they can get help if they need it, but she would still assign digital projects if it were not there, "because so many of [her students] know how to do the stuff anyway" (1 April).

Six out of the eight infrastructure criteria were present in Joanne's and Donna's responses about how they use digital technologies in their classes and what factors influence their decisions about using them. Of these six, though, there were five that were particularly prevalent in both of their responses. For both instructors, their decisions about using digital technologies in their classes were "link[ed] with [the] conventions of practice," of their community, "dependent on the base upon which it's built," and "exist inside of other structures"; these three influences on their decisions are "reaching," in that they influence them well "'beyond a single event or one-site practice,'" and the influences are "transparent," and "do not need to be reinvented for each task, but invisibly support those tasks" (DeVoss et al. 20-1).

Both of the instructors were greatly influenced by the conventions of practice of their community. Joanne is intrigued by the digital projects she has seen other TAs assign, but is unsure how they would fit in her own classes and how they would be useful for her students. If Creative Writing and digital composing became more academically entwined, Joanne would spend more time on them in her class, but, as it stands, they are not a priority for her; instead, she teaches her students the fundamentals and lets them choose their own direction from there. Donna, on the other hand, takes a lot of inspiration from the digital projects she has seen other TAs assign to their classes and actively brings them into her own class. Donna also has more experience in a field where digital compositions are more prevalent, so she understands how they are useful for her students. Though both Joanne and Donna belong to the community of practice of Creative Writers, Joanne identifies primarily with this community, while Donna identifies primarily with the community of practice of the other FYC TAs.

Joanne's and Donna's feelings about the conventions of practice in their community, and the effect these feelings have had on their decisions about using digital technologies, are "dependent on the base upon which [they are] built" (DeVoss et al. 21), because their decisions are refracted

through their past experiences with, and feelings about, digital technologies. The instructors' bases are primarily their past experiences with using digital technologies. Joanne's base, as evidenced by her digital literacy narrative discussed at the beginning of this section, is much more analog; Donna's base, as evidenced by her digital literacy narrative, is much more digital. The dependency of their decisions on this base is seen in the way that the instructors' past experiences have pushed them in two different directions in terms of using digital technologies in their classes: for Joanne, the base she is working from—her past experiences with digital technologies and feelings about them—is not conducive to the use of digital technologies, so her classes move in that direction when they can; for Donna, her base is conducive to using digital technologies, so her classes move in that direction when they can.

The decisions made by the instructors are also affected by their existence inside of other structures. For Joanne and Donna, these structures are the curricula of the courses they are currently teaching. Because Joanne is teaching her students the fundamentals of writing articles, stories, and poetry, she wants them to understand the basics before trying to incorporate elements like digital technologies that, she believes, could provide crutches or distractions. Because Donna's curriculum is designed to expose her students to new types of composing and critical thinking, she is encouraged to assign these digital compositions to her students. The effect of their classes being embedded in other structures on their decisions about assigning digital projects is particularly noticeable when looking at the fact that Joanne's largest digital project was assigned when she was teaching WEPO—since it is particularly focused on exploring digital technologies' effects on meaning; and how Donna is not sure if she will continue assigning digital projects when she starts teaching LIT2020, since it is focused on the text itself and not its medium.

Ultimately, the effect of these three factors on Joanne's and Donna's decisions about using digital technologies in their classes is "reaching," in that it extends beyond a "single event or one-site practice" and "transparent" in that it "invisibly supports" their decisions (DeVoss et al 20). The decisions Joanne and Donna made about assigning digital projects in their classes are affected by the conventions of practice of their communities, the bases upon which their decisions are made, and the embedded nature of the courses they teach.

It is clear that the English Department's composing infrastructure exerts itself on Joanne and Donna's decisions about using digital technologies in their classrooms, but as with the two TAs in literature, in different ways than it exerted itself on Ellen Cushman. For Joanne and Donna, the influences of their own personal experiences with digital technologies, the curricula and course goals

of the courses they are teaching, and their communities of practice have a far more influential affect than the material aspects of the composing infrastructure with which Joanne and Donna are familiar.

Rhetoric and Composition

Lawrence is a PhD candidate in his mid 20s who has been in Florida State's Rhetoric and Composition program for four years, two years as a Masters student and two years as a doctoral student. He has recently finished his preliminary exams and is in the process of writing the prospectus for his dissertation. His research interests are focused on multiliteracies and multimodal theory, as well as writing program administration. Lawrence received both his MA and his BA from Florida State, in Rhetoric and Composition and English Literature, respectively. Lawrence has been a teaching assistant at Florida State since 2010, and has also been a Graduate Student mentor for the English Department's new TAs. He has recently been named the Graduate Writing Program Administrator, where he will assist our WPA with tasks like training new TAs, leading the summer Boot Camp program, and making sure the FYC classes are running smoothly. As a TA, Lawrence has spent all of his teaching time so far in FYC courses, including four sections of ENC1101 Freshman Writing and Rhetoric, one section of ENC1102 Freshman Writing and Research, and six sections of an ENC1145 class on Harry Potter and Popular Culture, of his own design. Next semester, Lawrence will start teaching the upper level Writing and Editing in Print and Online course.

In his digital literacy narrative, Lawrence said he remembered starting to use a computer around the age of eight and mentioned that digital technologies had a large presence in his childhood. At the time, his mom was teaching night classes, and Lawrence had a lot of free time at the house. To pass the time, he would spend a lot of time on AOL Instant Messenger because it gave him a "connection to other people" while he was stuck at home alone (Lawrence 1). Lawrence was a big fan of the Harry Potter series at the time (and still is) and would spend a lot of time on the computer reading blogs and fansites that discussed what might happen in the books that had not yet been published. He and his friends would read the predictions on these sites, and then discuss whether or not they thought they held any weight.

Karen is a PhD candidate in her early 30s who has been in Florida State's Rhetoric and Composition program for six years, two years as a Masters student and four years as a doctoral student. Karen is currently in the final stages of writing and defending her dissertation which focuses on embodiment and transnationalism. In her time at Florida State, Karen has taught six different courses, including the three First Year Composition courses, ENC1101, 1102, and 1145; and three

upper-level courses, LIT2020 Introduction to the Short Story, ENC3416 Writing and Editing in Print and Online, and ENC3021 History of Rhetoric. She has also assisted in the two graduate level courses that are referred to as Boot Camp. In addition to teaching these courses, Karen has tutored in the Reading-Writing Center and Digital Studio and has held a number of administrative positions, including acting as the Graduate Student Writing Program Administrator (which Lawrence is in the process of taking over), FYC Staff Assistant, Coordinator of the CWCs, and two Research Assistantships. She has co-founded the *FSU Card Archive*, a digital archive for postcards, and served as a supervisor for a number of undergraduate interns; served on the FYC Writing Committee, where she helped develop syllabi and select textbooks for FYC courses; among other activities.

The computer also had a large presence in Karen's childhood. One of her earliest memories with digital technologies occurred when her mom bought *Mavis Beacon Teaches Typing;* Karen had to use it at home because her mom was not sure Karen was getting enough typing experience at school. Like Lawrence, a lot of Karen's computer usage was centered on communicating. She fondly recalled a constant chain of correspondence that she and a friend had while in high school. The two of them would write emails to each other in the morning before school; they would ask each other "questions of the day" and "bigger questions about life" (Karen 31 March). These emails, and the conversations in them, were almost completely separate from the conversations they would have in person, but they formed inside jokes and writing practices that endured for quite some time.

Currently, both Lawrence and Karen still spend quite a bit of time using digital technologies. Lawrence primarily uses digital technologies like his iPhone and computer to watch movies on Netflix, read posts on Twitter and Tumblr, and update Facebook. In terms of using digital technologies for production, he spends most of his time composing traditional documents, or as he put it "using the technology to type… like a typewriter" (Lawrence 4 April). In his description of the types of digital composing he does, Lawrence said "for someone who studies multimodality, I don't really write a lot of multimodal things, and I don't really know how to do a lot of stuff" (4 April). Recently though, he has been dabbling a little more with digital composing with projects like making ePortfolios for his coursework, running a Tumblr site, and using Twitter to communicate with his students. Even though Lawrence does not spend too much time making digital compositions on his own time, he could not remember a single class that he had taken in graduate school that did not have some type of digital project. In his classes, he has been asked to make presentations, using programs like PowerPoint and Prezi; to make blog posts, on platforms like Blogger and WordPress; and to create ePortfolios, using platforms like Wix and Weebly. Even though

he was a little hesitant about these compositions at first, Lawrence said that "once [he has] figured out how to use the technology, [he] like[s] being able to make something with it" and always enjoys the final products he ends up with (4 April).

Karen also uses her iPhone, iPad, and computer to consume media, and she joked that she is "definitely part of the problem for thinking about appliances and becoming tethered," as discussed by scholars like Sherry Turkle (31 March). Although Karen's "primary composing tool" is Microsoft Word (31 March), she also uses quite a few other programs to compose with, including Wix to make different ePortfolios (for both scholarly and professional work), iMovie to make videos (although she has not used it as much since she finished her coursework), and a number of text-editing programs that she uses for different purposes. For example, she uses textedit, a barebones text editor, to jot notes down as she is analyzing data, so that she can more easily copy and paste the good parts into her final Word document. She also uses a text editor called Omm when she needs to buckle down to work, because it removes some of the distractions that are often unavoidable when using Word. As mentioned earlier, Karen also spends time working on the *FSU Card Archive,* which is based on the Omeka plugin for WordPress. Even though Karen has accounts on Twitter and Facebook, she does not spend very much time composing and posting on venues like Twitter or Facebook. Like Lawrence, Karen mentioned that almost all, if not every one, of her courses in graduate school have required some type of digital composition. In her classes, Karen has been asked to make ePortfolios, which she created in Wix; create videos, which she made in iMovie; and a photo-mashup, which she made in Photoshop. The *FSU Card Archive* also started as a collaborative final project for a digital humanities course, and later developed into a larger project.

In every course that Lawrence has taught he has assigned his students at least one digital project. In his first two classes, the one required digital project was a blog, but his students were also given the option to use digital technologies when they worked on their radical revision at the end of the semester. The blog component has remained present in all of Lawrence's classes, but as he teaches more, he has been asking his students to compose with more digital technologies, and to ultimately do more with those technologies. With the exception of the first two classes he taught and the two courses he taught during the summer, Lawrence has required his students to construct an ePortfolio throughout the semester using Wix, Weebly, or WordPress. He has also consistently assigned a project that tasks his students with creating a viral marketing campaign that utilizes three different media, two of which have to be digital. In their work on this project, Lawrence's students have created videos, Facebook groups, Twitter accounts, blogs, and a number of other compositions.

Recently, Lawrence has also started requiring his students to use Twitter to have discussions with each other, and him, outside the walls of the classroom.

Karen has also assigned at least one digital project in each of her classes. In her first two classes, and in her sole LIT2020 class, Karen only tasked her students with keeping and posting on a blog. In the classes she has taught since then, she has assigned more and more digital projects. Many of her classes require her students to construct an ePortfolio that they use to house, and reflect on, the work they have created throughout the semester. Over time she has moved through different media for this project, starting with Nvu and settling on Wix and Weebly, and has had achieved varying levels of success with them. In her FYC courses, Karen also assigned digital projects at the end of the semester, like an anti-ad, which required her students to take an existing ad and manipulate it for a purpose in opposition to the original. She has also assigned remix projects, which asks students to take an existing product, break it apart, and rearrange it into some new text, without adding any of their own. In Karen's most recent courses, she has been assigning a viral marketing project, where her students pick a cause or organization, and create a Twitter campaign, a viral video, and a physical poster or flyer. During each step of the project, and at the end, her students reflect on the decisions they are making about their text and how the medium they are using impacts their decisions.

Of all the participants in this study, Lawrence and Karen assign the most digital projects to their students. For Lawrence and Karen, the biggest factors that contribute to their use of digital technologies are their own personal experiences with digital technologies—in both their personal and academic lives, and their communities of practice–including their friends and colleagues, the program they are in, the wider field of Rhetoric and Composition, and the world of technology around us.

It is evident through Lawrence's and Karen's digital literacy narratives that they both had quite positive experiences with digital technologies when they were younger. Both of them saw how these technologies could be used to communicate meaningfully with the world around them, and how these technologies could provide access to information that would otherwise be unavailable. These experiences shaped the ways that the instructors use digital technologies in their classes. Lawrence stated that his experiences with the ways that digital technologies provide a means of "constant communication and… working together" are traits that he "value[s]" in his own life" and are "absolutely something [he] value[s] in [his] classroom" (4 April). The value he places on the affordances offered by digital technologies inspired him to start a Twitter account that his students

can use to hold discussions about class at all points of the day. Using Twitter also gets students to think about composing within the constraints of different media and composing for different audiences.

Lawrence's early experiences with reading, writing, and interacting with different communities on the internet also helped him devise strategies for getting his students to think about rhetorical concepts in ways that make more sense to them. In our interviews, Lawrence shared an anecdote about some of his students making a viral campaign about Florida State's mascot. When the students put their project out in the world through digital platforms that are "aggressively social," they started to get feedback from people outside of the classroom, and the students came back and told Lawrence that they "didn't realize [they] could actually like, do something, and get people to change the way they think about things" (4 April). When his students realized they were interacting with, and appealing to, people other than their instructor and classmates, they developed a "more passionate interest in what they [were] doing" (Lawrence 4 April).

Lawrence's and Karen's experiences with digital composing in their own coursework has also had an effect on the ways they ask their students to compose. Because both instructors have been asked to compose using digital technologies, and have been exposed to the ways digital technologies can assist in learning about composing, they have a model upon which to base the use of these technologies in their own classes. Lawrence said that "for someone who studies multimodality, [he] [doesn't] really write a lot of multimodal things" in his personal life (4 April), but he has taken some of the digital projects he has been assigned in the courses he has taken and then adapted them to work in his own classes. The ePortfolio that he assigns every semester, for example, was brought into his classes after he was asked to make them in the classes he had taken. At the end of our second interview, Karen discussed how taking a course in the Rhetoric and Composition program, Convergence Culture, changed the way she thinks about using technology. Convergence, as it's referred to in the program, explores topics related to how technology affects the ways we read, write, and make knowledge, and how those changes affect the teaching of reading and writing. Before the class, Karen "didn't really think of [herself] as a computer user": she had a computer, and she used it to write and she liked it, but it was not a big part of her life (15 May). After taking Convergence though, she started to really think about "how many different ways there [are] to use technology" that she had missed before, and how she could bring those different ways into her classroom to help her students think about the ways they use computers and the ways they can use them to compose (15 May).

The influences they have drawn from the courses they have taken in the Rhetoric and Composition program are related to the factor that has had the biggest influence on their use of digital technologies in their classes: their communities of practice. For both Lawrence and Karen, their colleagues and instructors in the Rhetoric and Composition program have been a constant source of inspiration and encouragement for experimenting with digital composing in their classrooms. As previously mentioned, Lawrence and Karen have been inspired to assign digital projects after being asked to do them in their own coursework. At the same time, though, both instructors placed a big emphasis on the ways their fellow TAs have encouraged them to try digital assignments. When Lawrence was asked about how he came up with the digital projects in his classes, he said he "stole all of them" from the syllabi of other Rhetoric and Composition TAs who have taught the classes before him. His first ENC1101 syllabus was taken directly from a TA; his viral marketing campaign was 'stolen,' and then adapted from another TA's assignment; and his use of Twitter was inspired by another TA's use of it in her class. Karen attributed the use of digital technologies in her classroom partly to the fact that "everyone else [in the program] is doing" it (15 May). Karen said that knowing everyone else in the program is assigning digital projects makes her feel more comfortable assigning them, because she knows her students "aren't gonna show up and be like 'I have never been asked to do this before! I'm sure I can find another teacher who won't make me do this uncomfortable project…'" (31 March).

Lawrence and Karen both mentioned that the emphasis on digital technologies in the wider field of Rhetoric and Composition has also been a big influence on their own decisions about assigning digital projects. Each of the instructors mentioned going to Rhetoric and Composition conferences, such as the Conference on College Composition and Communication and Computers and Writing, and seeing presentations relating to the use of digital technologies. Although these presentations did not result in any *direct* change in the way the instructors were teaching, both of them mentioned feeling encouraged to continue incorporating digital technologies in their own classes, and to figure out new ways to incorporate them. Lawrence said that seeing these presentations makes him "realize that [he is] on the right track and that he should keep pushing forward" (4 April). Karen mentioned a similar feeling, and said that seeing these presentations helps her see that there is "a community of scholars that are working through similar pedagogical problems," which helps her figure out how to work around problems and encourages her to keep assigning these digital projects (31 March). Both instructors also referred to the ways that they bring in the works of scholars in the field—like Gunther Kress, Danah Boyd, Henry Jenkins, and others—

to help their students think about the ways they are already composing in multiple modes and media, and the options they have to make better compositions by understanding the modes and media in which they are composing.

During our interviews, both instructors said the fact that they wanted their students to be more competent composers outside of the classroom encouraged them to assign digital projects in their classes. Lawrence mentioned that one of the reasons he includes digital projects in his classes is that he wants to make sure his students have a "full array of tools at their disposal," and in order for them to be "rhetorically effective and to be the strongest composers," they need to understand how to compose with digital technologies (4 April). Lawrence also said that, in order to be an "active and engaged citizen in the current moment," composers need to understand how to use these digital platforms that reach wider audiences, and he wants to make sure his students understand that (16 May). Karen also mentioned that she uses digital technologies to think about "composing beyond the research paper," and to see how "the skills we're teaching them through research papers… connect outside of the classroom" and apply to other media and contexts (31 March). Lawrence and Karen feel that teaching students how to compose with digital technologies is an important aspect of their jobs as instructors; if they were to exclude digital projects from their classrooms they would be limiting their students' abilities to be active and engaged composers in the 21st century, so they fit digital projects into their curricula where they can.

Both Lawrence and Karen mentioned that they were very glad that they had access to spaces like the Digital Studio and Computer Writing Classrooms at Florida State, and that these aspects of composing infrastructure influenced their decisions about assigning digital projects in their classes. In our first interview, Lawrence said that "if [Florida State] didn't have something like the Digital Studio, [he] would have absolutely never included digital projects" in his classes" (4 April). Because Lawrence does not feel he has the skills to help his students troubleshoot technical issues, he felt he needed the Digital Studio as a safety net. At the end of our second interview, though, he mentioned that "it would definitely be more difficult to [assign digital projects] if we didn't have the DS…" but he believes he would still find a way to teach digital technologies without them, because he feels they are such an important part of composing in the 21st century (Lawrence 16 May). This could be related to the fact that when he started teaching, Lawrence was still quite unfamiliar with digital composing, whereas now he has much more experience with these technologies. In our first interview, Karen also described the Digital Studio as a place that encourages her to assign digital projects, since it can act as a safety net for when her students need help with something that she does

not have the expertise to assist them with. She also stated that she thought the Digital Studio was more useful as a place that allows students to feel more comfortable with digital composing outside of the classroom and more comfortable composing collaboratively.

All eight of the infrastructure criteria were found in the transcripts of my interviews with Lawrence and Karen, but, of those eight, there were three that were much more prevalent than the others. Their decisions about using digital technologies in their classes are heavily "link[ed] with [the] conventions of practice," of their community, and this major influential factor is "reaching," in that it influences the instructors well "'beyond a single event or one-site practice,'" and the influence is "transparent," and "do[es] not need to be reinvented for each task, but invisibly supports those tasks" (DeVoss et al. 20-1).

For Lawrence and Karen, most decisions about using digital technologies in their classes are based on their communities' conventions of practice; these communities include their instructors and colleagues in the Rhetoric and Composition program at Florida State, the larger field of Rhetoric and Composition, and the composing practices of the world outside the classroom. Both instructors referred to the fact that their program is very supportive of using digital technologies in the classroom. This is exemplified by the fact that the professors in the Rhetoric and Composition program assign digital projects to their own classes, providing a model for the Rhetoric and Composition TAs to base their own use on. The positive climate is also exemplified by the fact that the instructors constantly encourage and assist one another in developing, assigning, and adapting digital projects for their classes; both Lawrence and Karen mentioned borrowing assignments from other TAs in Rhetoric and Composition and discussing the successes and failures of those assignments with both the TAs they borrowed the assignments from, and with other TAs interested in trying the assignments. Lawrence and Karen also referred to the fact that they are often encouraged to continue using digital technologies after attending Rhetoric and Composition conferences. After attending these conferences, the instructors see that they are not alone in their experiments with assigning digital projects, and are able to see that they exist within a "community of scholars" (Karen 31 March) who are trying the same thing. This engagement in the community inspires them to continue using digital projects in their classes and find new ways to use them. While the instructors placed a bigger emphasis on the previously discussed communities, they also referred to the ways that the community outside the classroom, our culture at large, has encouraged their use of digital technologies in the classroom. Both Lawrence and Karen believe that they need to give their students the tools be active and engaged citizens, and in order to do so they need to expose

their students to the full range of composing tools available to them, which necessarily includes digital technologies.

The influence of these conventions of practice are both "reaching," in that they affect many of the decisions about the projects Lawrence and Karen assign to their students, and "transparent," in that it supports those decisions without having to be reinvented for every new situation. The instructors' previous experiences with digital composing have reached beyond a single event and have influenced the instructors' decisions about the projects they include in their classes, and the types of composing with which their students need some familiarity. Because they have experience composing with digital technologies, they can see the usefulness for their students. At the same time, their communities and their experiences are constantly encouraging them to include digital projects in their classes.

It is clear from my interviews with Lawrence and Karen that the English Department's composing infrastructure has influenced their decisions about using digital technologies in their classes. Although both instructors attribute some influence to aspects of the material infrastructure, like the Digital Studio, the biggest influences have been their past experiences and, even more importantly, their communities of practice. Neither instructor mentioned being limited in any way by the composing infrastructure in the ways that DeVoss et al. described, and instead only mentioned the ways they were assisted by the infrastructure.

Faculty Meta-Category

Marcus is an Associate Professor of English in Florida State's Rhetoric and Composition program. Marcus is in his early 40s and received his PhD in Rhetoric and Composition in 2001 from a university with a longstanding program. Including his time as a Graduate Teaching Assistant, Marcus has over 20 years of teaching experience. In those 20 years, he has taught over 19 different courses, including courses on American Literature, First Year Composition, Business Writing, Technical Editing, Composition Theory, and Research Methodologies. At Florida State, where he has been teaching since 2006, Marcus teaches both graduate courses—including Research Methodologies in Rhetoric and Composition, Visual Rhetoric, and Convergence Culture—and undergraduate courses—including Visual Rhetoric, Rhetorical Theory and Practice, and Advanced Article and Essay Workshop. His research interests are in assessment practices, especially on the assessment of multimodal and digital assignments and on the use of ePortfolios of which he has a number of publications and presentations on those subjects; recently he has been researching subjects

related to Intellectual Property, Copyright, and Fair Use in the classroom. In addition to his expansive teaching experience, Marcus has held a number of other positions, including directing the FYC program and acting as the ePortfolio Faculty Fellow at his former institution; serving as the Assistant Editor of the journal *Assessing Writing*; and serving on a number of committees. In the past two years, Marcus has also been very involved in the *FSU Card Archive* (which he directs with Karen and another PhD candidate), and leading the undergraduate interns that work at the archive.

Marcus began his digital literacy narrative by saying that even though "computers were coming out" to the public when he was a kid, "they weren't readily accessible to most people" (28 March). So his experiences with composing in elementary school involved using the set of *World Book Encyclopedias* that his parents had purchased. When he was in middle school, Marcus' parents bought an Apple IIe for the family because they were told "it was the future of education" (28 March). When he was nearing the end of high school and starting college, he remembers starting to compose on early text-editors which required memorizing different combinations of the function keys to do things like indent a paragraph or underline a word. Even though he had used these early text-editors, he said he did not start "word processing in a really serious way" until he was in "middle of his undergraduate experience" (Marcus 28 March); it was around this time that Marcus said he started composing in ways that "are recognizable now as the writing process on a word processor" (28 March). Marcus reminisced fondly about learning to type "faster than [he could] write," and being able to "almost keep up with [his] thoughts," which he described as "a great freedom"—even though his good handwriting "was one of [his] few strengths as a writer" at the time (28 March).

Madeleine is a Visiting Lecturer in Florida State's English Department. She is in her early 30s, and completed her PhD in Literature, with a concentration in the History of Text Technologies, last year. Before starting her PhD at Florida State, Madeleine received an MS in Information Sciences and a BA in History from two other universities. Although Madeleine was a TA while she was getting her Masters, she did not start teaching her own courses until starting at Florida State. Before she started teaching here, Madeleine, like many of the other TAs in the English department, took part in the Summer Boot Camp for new TAs. As a TA at Florida State, Madeleine taught courses including the FYC courses, ENC1101 and 1102; LIT2020, focusing on "The Metamorphosis of Stories, Myths, and Fairytales"; and upper-level courses including ENL3383 Women in Literature, ENL3335 Introduction to Shakespeare, and ENG3804 History of Illustrated Texts. Since becoming a Visiting Lecturer in the Fall of 2013, Madeleine has taught three upper-level courses: ENL3334 Introduction to Shakespeare, ENG3804 History of Illustrated Texts, and

ENL4311 Introduction to Chaucer. In addition to her teaching appointments, Madeleine also has experience as a tutor in the Reading-Writing Center and Digital Studio at Florida State, Managing Editor for *Papers of the Bibliographical Society of America*, Research Assistant for a number of professors, and a few positions in the libraries at her previous institutions.

Although Madeleine's digital literacy narrative was brief, she did provide an evolution of her use of digital technologies. As "a child of the late 80s/early 90s," she was exposed to computing and programming at a young age, but, aside from that, she did not have much else to say about her earliest experiences with digital technologies as an adolescent (Madeline 25 March). Even when she started college, she still was not really using a lot of "digital stuff"—although she was often asked to fix the copier when she was working behind the desk at a library (Madeleine 25 March). Once she started graduate school, however, she was told that every student in the program needed to have an ePortfolio. She said that when they asked how they were supposed to make an ePortfolio, they were told to "figure it out" (Madeleine 25 March). Some of the faculty recommended being a "code kiddie, which is where you look at some else's code and steal it" (Madeleine 25 March); this practice "worked a little bit," but Madeleine found that the IT department or "Purple Shirts" were much more helpful (25 March). After the ePortfolio, Madeleine started using digital technologies more for her own research, and she became more familiar and comfortable with them.

Currently, Marcus uses digital technologies quite regularly. Almost all of his communication is done through his iPhone, including texting and sending and receiving emails out of the office. He and his family have "maybe seven wireless devices going on at one time at [their] house," which they use to watch Netflix, read, and play games. Although he is quite comfortable reading on a computer screen or iPad, he still prefers to have physical copies of articles when he can. In addition to consuming with digital technologies, Marcus also spends some time composing with them. He still primarily composes with a word processor, but also makes websites using Wix and WordPress, and spends a lot of time with the *FSU Card Archive* site which is based on the Omeka plugin for WordPress; composes movies with iMovie, MovieMaker, and CamTasia; and makes presentations in Powerpoint for conferences and some of his classes. A lot of the digital composing Marcus does is related to the composing he asks his students to engage in; he wants to see the media, software, and processes that his students will be interacting with when they are completing the assignments he gives them.

Madeleine also uses digital technologies a lot now. She has a Kindle, which she uses to read for pleasure and work, and a computer she uses to access social media, like Facebook and Twitter,

which she uses to keep in touch with friends and professional contacts. Although most of her composing is done with a word processor, Madeleine also uses Oxygen, a text editor, to do descriptive coding in XML for her research, and to do a little bit of HTML and CSS editing for websites. Madeleine also composed her own personal/professional website using the platform one.com. Occasionally Madeleine uses Powerpoint for presentations she is giving at conferences, or when she wants to show specific things to her students during a lecture.

In his classroom, Marcus assigns a lot of digital projects. In all of his classes, he assigns projects where his students are asked to create digital texts like websites, videos, wikis, presentations, and others. Even early on in Marcus' teaching career, he would ask his students to make portfolios, zines, or some other project that utilized digital technologies. In one of his technical writing classes, he tasked his students to create a service manual which included images that explained to beginners how to use a computer for tasks such as applying for jobs. Marcus' previous institution had a laptop initiative, meaning every student had a laptop, so there was a big emphasis on digital composing with software provided in the Adobe Creative Suite. Marcus currently assigns some type of traditional essay in his classes, but these essays are interspersed with digital compositions. When he assigns these digital projects, he does not often direct students to a specific medium or software, instead he lets them choose what they think will be most effective for the particular assignment. One such project is a Monument Redesign he assigns to his Visual Rhetoric class. This project asks students to think about an existing monument, then analyze and critique the monument, and then recreate the monument for a different purpose. For this project students have created websites, videos, pictures, and physical artifacts to represent their new monuments.

When Madeleine was teaching composition courses and courses that were primarily based on literature, she did not assign any digital projects. When she started to teach courses like History of Illustrated Texts, which has a large focus on the effect of media on production, she started to include digital projects. Even in her History of Illustrated Text classes, though, there is only one digital project which asks her students to use HTML and CSS to remediate a traditional printed text into a web-text; the goal of this assignment is to help students think about how different media provide different constraints and affordances for the production of a text, and change what the text looks like. In this class, Madeleine does include other multimodal projects, including hand-lining and writing a manuscript page and relief printing, but these are not *digital* projects. In the literature classes she has taught since becoming a Visiting Lecturer, Madeleine has included a "creative final project," which gives students an "option for a digital project" (25 March) but does not require it;

some of her students have used digital technologies, like Twitter accounts for two different *Canterbury Tales* characters who tweet the lines to each other, but other students have made analog multimodal texts, like a quilt.

Even though both Marcus and Madeline assign digital projects, it became clear through my interviews that the number of digital projects they assign, as well as their motivation for assigning them, are very different. While both instructors assign digital projects and traditional essays to their students, Marcus puts a bigger emphasis on digital projects and assigns more of them, while Madeleine puts a bigger emphasis on traditional essays and assigns more of them. Additionally, while both instructors' motivations for assigning digital projects are related to the curricula of the courses they teach, that motivation manifests itself in two different ways: for Marcus the motivation is in helping his students understand how to become better composers, and for Madeleine the motivation is in helping her students understand how a text's medium affects its production.

As explained earlier, Marcus often asks his students to complete multiple digital projects over the course of the semester. In his Visual Rhetoric courses, all of the projects have some type of multimodal component, and most of them suggest or require they be composed digitally. While there are components of these projects that resemble traditional essays, they are mostly reflections and analyses on the production of the digital composition, with the digital composition being the key component. In his Advanced Writing and Editing courses, there are more traditional written essays (like writing 1000 words to be edited by another student, or editing and commenting on another student's essay), but Marcus also assigns digital compositions in these classes, like making a video on a grammar rule or editing technique and designing the front matter of a publication in Adobe's InDesign.

In Marcus' classes, the number of digital compositions are either greater than, or equal to, the number of traditional, written compositions. This choice is, in part, motivated by the curricula of the courses Marcus teaches. Since his Visual Rhetoric course "is designed to give students an introduction to rhetorical thinking and analysis," it is important that he asks them to "apply rhetorical principles to a variety of linguistic and non-linguistic texts," use "visuals to find and communicate with a variety of audiences," and especially "find, manipulate and produce a variety of visual texts" (Marcus "Visual Rhetoric Syllabus"). Marcus' Advanced Writing Editing Course "emphasizes the need for students to produce thoughtful, well-constructed texts for a variety of audiences with different expectations and assumptions" and in doing so, requires them to actually produce those texts (Marcus "Advanced Writing and Editing Syllabus"). Although the curricula of

these courses are certainly motivating factors for Marcus' use of digital technologies in his classes, in our interviews he stated that this is not his primary motivation. Instead, the biggest motivation for him lies in "how [he has] seen culture moving" (Marcus 13 May), because opportunities for digital composing, and the means to compose digitally, are becoming more and more prevalent, Marcus wants to make sure that his students are exposed to as many different ways of composing as possible. And in the process, he wants to "make certain things apparent" about the media that students compose with "that have become invisible to [them]" (28 March). By asking his students to compose with digital technologies, and then reflect on the choices they have made in the process, he wants to highlight the rhetorical choices that students have—without thinking—been making outside of the classroom.

In Madeleine's classes, the digital projects she assigns are much less prevalent and receive much less emphasis than the traditional essays. Madeleine's digital projects are assigned as final projects and are completed after the students have already done traditional projects like annotated bibliographies and research papers. The goal of Madeleine's History of Illustrated Text course is to show students "how the illustrations and decorations involved [in the course] affect the cultural impact of a text" but more importantly to "discuss the materials, techniques, and physical processes involved in their creation" (Madeleine "History of Illustrated Texts Syllabus"). So even though Madeleine's motivation, like Marcus', for assigning digital projects is in some ways tied to the way culture is moving—since digital technologies have changed the way texts are composed and illustrated—the curricula of her courses provide a much bigger influence. The digital component of her courses is just a final progression in a chronology of textual practices. Because of this, her digital assignments have less to do with helping students understand *how* to compose with digital technologies, and more to do with getting students to understand how modes of production change texts.

Although their course curricula and the culture of composing are the most influential factors in Marcus' and Madeleine's decisions about including digital projects in their classes, both instructors did mention that the material aspects of the Department's composing infrastructure have played a role in their decisions as well. In our interviews, Marcus mentioned that he often thinks about his students' access to technologies when he is assigning digital projects; he does not want to put students who cannot afford, or are not familiar with, certain programs at a disadvantage when he assigns digital projects. Having spaces like the Digital Studio and CWCs allows Marcus to worry a little less about these issues, since he knows that his students at least have access and support at

school. Marcus said that "he would not be able to assign… most of the assignments [he does] if [Florida State] didn't have the Studio because of accessibility issues" (13 May). He is aware that "not all, or even the majority of [his] students" visit the Digital Studio, but he said that he would be "much more concerned about his assignments, ethically" if that space was not there (13 May).

For Madeleine, the English Department's composing infrastructure both limits and allows the types of projects she assigns her students. In our interviews, Madeleine mentioned that one of the factors that influences her to include her digital project is that she "has the lab space to do Digital Humanities" work with her students, so it encourages her to do it. Because her students are able to bring in their laptops to the CWC she teaches in, she is able to work with them, and talk to them about producing digital texts. But, she also has the space to do some analog text production with her students, so she gets them to make relief prints and create manuscript pages. She said that if she had the infrastructure "to do intaglio printing it would do wonderful things for [her] History of Illustrated Text class," but the English Department does not have the infrastructure to support it. So, instead, she works with what she does have.

Seven of the eight of infrastructure criteria were present in the transcripts of my interviews with Marcus and Madeleine, but, of those seven, there were four that were much more prevalent than the others. The instructors' decisions about using digital technologies in their classes are heavily "link[ed] with [the] conventions of practice," of their community and "exist inside of other structures"; these major influential factors are "reaching," in that they influence the instructors well "'beyond a single event or one-site practice,'" and the influences are "transparent," and "do not need to be reinvented for each task, but invisibly supports those tasks" (DeVoss et al. 20-21).

Marcus and Madeleine's decisions about using digital technologies in their classes are very much "link[ed] with conventions of practice" (DeVoss et al. 20), but in ways that are different from the other instructors in this case study, and in ways that are different from each other. The communities of practice that most influence Marcus' and Madeleine's decisions are not the communities of practice that are found in their programs or departments, but are, instead, communities of practice outside of the institution. The conventions of practice that Marcus' decisions are linked to are the practices that he witnesses outside of the classroom, and the conventions of practice that he is trying to expose his students to in his courses; the conventions of practice that Madeleine's decisions are linked to are those of the community of publishers and producers of text. For Marcus, this results in him assigning digital projects to his students to show them the different means of composing they have access to, and the ways they can more effectively

compose with them. For Madeleine, this results in her assigning digital projects as a way of showing her students how production techniques affect texts.

These instructors' decisions about using digital technologies in their classes also "exist inside other structures" (DeVoss et al. 20) in the sense that they are heavily influenced by the curricula of the courses they teach. Because Marcus primarily teaches courses that are geared towards introducing his students to understanding images as rhetorical objects in Visual Rhetoric, or effectively editing and producing texts in Advanced Writing and Editing, he has more opportunities to assign digital projects to his students. The embedded nature of these decisions, and the effect they have on the instructors' decisions, can be seen in the fact that Madeleine uses digital technologies in her History of Illustrated Text classes, but she does not use them in her Shakespeare classes. Because History of Illustrated Texts deals specifically with the evolution of texts and their production, Madeleine feels like it makes sense to have a digital project; because the other deals with a corpus of texts, and not the production of that corpus, she does not feels like it makes sense to have one.

Because the factors that affect both Marcus' and Madeleine's decisions are linked with conventions of practice and exist within other structures, these factors are reaching, in the sense that they affect more than just a single course or single decision, and transparent, in the sense that these influences invisibly support their decisions and do not need to be reinvented every time a new decision has to be made. The influence that our culture has on Marcus' decisions about using digital technologies does not affect just one of his classes, instead, it affects all of the classes he teaches, from Visual Rhetoric to Rhetorical Theory and Practice to Advanced Writing and Editing. These factors are always present, so it does not need to be reinvented every time he makes a new decision about the projects he includes. Madeleine's decisions are affected in similar ways; the curricula and goals of the courses she teaches invisibly exert themselves on the types of projects she includes.

My interviews with Marcus and Madeleine have shown how their decisions about including digital technologies in their classes are affected, and not affected, by the English Department's composing infrastructure. For these instructors, some of the greatest factors that have influenced their decisions are not really located within the English Department: the culture of composing that exists outside of Florida State plays a big part in Marcus' decisions, while the history and field of textual production plays a big part in Madeleine's. At the same time though, their decisions are necessarily linked with the curricula of the courses they have been assigned to teach, which is located within the infrastructure of English Department. Additionally, both instructors mentioned that their decisions are affected by the material aspects of the English Department's composing infrastructure.

Spaces like the Digital Studio and CWCs allow Marcus to assign digital projects to his students without feeling like he is putting those without access or familiarity at a disadvantage. Madeleine mentioned being both limited by the infrastructure, in the sense that she is unable to ask her students to work with certain methods of production, and enabled by it, in the sense that she can supplement that work with other methods.

Overarching Themes

It is clear from this case study that, for these eight instructors at this particular institution, the material aspects of the English Department's composing infrastructure are not the most influential factors when it comes to instructors' decisions about including digital projects in their classes. The factors that are most influential, however, seem to be slightly different among the instructors who are TAs and the instructors who are faculty. For the TAs, the communities of practice the instructors belong to and their own personal experiences with digital technologies are the biggest factors when it comes to their decisions about assigning digital projects in their classes. For the faculty, it seems that the wider influences of culture and the curricula and kinds of courses they teach are the most influential factor.

Tobias and Robert, the TAs from the Literature program, do not assign digital projects in their classes. Their decisions to not include them are mainly based on the fact that their instructors, and the larger field around them, do not seem to place any value on these types of assignments. The only digital compositions that Tobias and Robert have been assigned have taken place in courses outside of their program of study. At the same time, neither Tobias nor Robert spends much time composing with digital technologies outside of school. Because of the lack of support within their communities of practice, in terms of both instruction and having a model on which to base their teaching, neither instructor includes digital projects in their courses. But, as Robert embarks on a new project that is located closer to the field of the Digital Humanities, he mentioned that he is considering the possibility of including them in his future courses. Tobias, on the other hand, will still be refraining from assigning digital projects in his classes.

Joanne and Donna, the TAs from the Creative Writing program, have a little more variation than that of Tobias and Robert. Joanne does not have much experience with digital composing, does not feel very comfortable with digital composing, and does not see much of it happening in her field, so she does not feel the need to use it in most of her classes. Donna, on the other hand, has experience with digital composing and feels comfortable composing with digital technologies, so she

sees how it can be useful in her courses; she has also been influenced by other instructors to find ways to include them in her courses. At the same time though, both instructors mentioned that their decisions are very much influenced by the curricula of the courses they teach. When Joanne taught a course that focused on the difference that a medium makes in composing, she *did* include a digital project. Similarly, Donna mentioned that she might not include digital projects when she moves on to teaching classes focused on Literature.

Lawrence and Karen, the TAs from the Rhetoric and Composition program, have the largest preponderance of digital projects. For these two instructors, their decisions are very heavily influenced by their communities of practice—in their program, in their field, and in the world outside of the institution—and their personal experiences with technology. In every course they have taken in the Rhetoric and Composition program, Lawrence and Karen have been assigned some type of digital project. These assignments in their own coursework have resulted in the instructors seeing a value in assigning digital projects in their classes, and it also resulted in the instructors having models upon which they can base their assignments. At the same time, the instructors belong to communities of practice very interested in teaching, and teaching with digital and multimodal technologies. As a result, Lawrence's and Karen's instructors and colleagues form a community of practice that is very supportive of assigning digital projects. They both spend time sharing assignments, sharing information on what works and what does not work, and sharing the information about the pedagogical value of these assignments with this community. Interestingly, the other TAs in the English Department all share access to this community of practice, however, the Rhetoric and Composition TAs are the ones who take the most advantage of it. In addition to their local community of practice, the larger field of Rhetoric and Composition has had an influence on their decisions, because the instructors can see that they belong to a wider community of scholars who are experimenting with similar digital assignments. This feeling of being part of a larger community motivates them to continue polishing the digital projects they assign in their classes, and also to come up with new ones.

Another interesting observation from these results is, in all three of the programs, the TAs use the classes they have taken as a basis for modeling what their own classes should look like. Because Tobias and Robert have not been assigned digital projects in their classes, they do not see how they could be useful in their own classes, so they do not assign any in their classes; Lawrence and Karen, on the other hand, have a model upon which to base their assignment of digital projects, and include them wherever they can.

As previously mentioned, the faculty participants in this study presented results that are slightly different from those generated by the TAs. Marcus and Madeleine were the only who instructors who placed any real emphasis on the effects that the material aspects of the English Department's composing infrastructure has on their decisions. These material aspects, like the Digital Studio and CWCs, allow Marcus to feel comfortable assigning digital projects without feeling like he is putting some students at a disadvantage. For Madeleine, these material aspects have both limited and enabled the types of projects she can ask of her students. Even though the instructors mentioned that they have been affected by these components of the Department's infrastructure, they placed greater emphasis on the ways that factors like that the curricula of the courses they teach, and the composing that is happening outside of English Department, influence their decisions about assigning digital projects.

It seems clear from the results of this case study that the factors that have the biggest influence on our instructors' decisions about digital projects are the instructors' personal experiences with, and exposure to, digital composing, the communities of practice they belong to, and the curricula of the courses they teach. In the next chapter, I will discuss the implications that my findings have and possible areas of research that these implications could lead to.

CHAPTER FIVE
CONCLUSIONS
Goals

It is clear that there has been a considerable emphasis on bringing multimodality into the composition classroom in the last ten years. Scholars like Kathleen Blake Yancey, Cynthia L. Selfe, and many others have written about the importance of incorporating this subject into our pedagogies so that we can teach our students about the texts they are composing, and interacting with, outside of the classroom. Because of the widespread prevalence of computers, and the increasing capabilities of readily available digital composition software, there has also been an emphasis on bringing computers and digital composing software into our composition classrooms. Collections like Selfe's *Multimodal Composition: Resources for Teachers,* Wysocki et al.'s *Writing New Media: Theory and Applications for Expanding the Teaching of Composition,* and Arola and Wysocki's *Composing(Media)=Composing(Embodiment): Bodies, Technologies, Writing, The Teaching of Writing,* which set out to provide encouragement, advice, resources, and activities for instructors interested in infusing multimodality and digital technologies into their classes, exemplify the increasing interest in this subject.

While authors like Selfe and Wysocki have published texts that are designed to encourage instructors to infuse multimodality and digital technologies into their pedagogies, scholars like Danielle Nicole DeVoss, Ellen Cushman, and Jeffrey T. Grabill and Stuart Selber, have published on the aspects of infrastructure that actually enable, or limit, digital composing at an institution. These "institutional resources," like "internet backbones, email servers, library databases, wireless networks, spam filters, and more" (Selber 12), give instructors access to new possibilities for assignments and give students access to new possibilities for composing. While an institution's composing infrastructure supports these new opportunities for composing, they can also constrain them, especially when the instructors butt up against the limits of the infrastructure, as DeVoss et al. show in their article.

Although DeVoss et al. and Selber discuss more material aspects of infrastructure, such as computers, software, internet access, etc., there are also more nebulous aspects of infrastructure, such as communities of practice. Communities of practice, which were first discussed by scholars like Etienne Wenger and John Seeley Brown and Paul Duguid, were brought into the realm of multimodal pedagogies by Richard J. Selfe. Communities of practice are groups of instructors who, Selfe argues, "can share expertise, support, and strategies" about the types of composing they are

trying in their classes (168). These communities of practice can inspire instructors to experiment with digital composing, and they can also work to sustain and support the continued use of digital technologies in the classroom. Or, as I found in my investigation, these communities of practice can support each other's decisions to *not* incorporate digital or multimodal assignments into the classroom.

Multiliteracy centers, as discussed by scholars like John Trimbur and David M. Sheridan, combine the material aspects of infrastructure discussed by DeVoss et al. and Selber with the more nebulous aspects discussed by Selfe. These spaces provide access to the digital technologies instructors are asking their students to compose with, while also providing support when it comes to actually composing with those technologies. In Sheridan's collection *Multiliteracy Centers: Writing Center Work, New Media, and Multimodal Rhetoric,* he provides numerous examples of how multiliteracy centers can encourage and support multimodal composing at an institution. Similarly, Matthew Davis, Kevin Brock, and Stephen J. McElroy have shown how a multiliteracy center can expand the available means of composing for students by providing them with access, support, and instruction; which provides them with a new range of opportunities and avenues for composing.

In Florida State's English Department, we can see an environment that encourages and emphasizes the inclusion of multimodal and digital assignments by looking at documents like the First Year Composition Teacher's Guide, which provides structured syllabi that often include at least one of these assignments, or *TeachDock*, a website which collects instructor-submitted assignments and activities that utilize digital technologies; courses like Writing and Editing in Print and Online, which focuses specifically on the ways that texts are changed by technologies, and Visual Rhetoric, which focuses on the rhetorical analysis and production of images; and spaces like the Digital Studio, which provides access and assistance to students composing with digital technologies, and the Computer Writing Classrooms, which enable teachers to utilize digital technologies in their classroom activities.

These examples all point to an atmosphere and an infrastructure that are conducive to, and encouraging of, the inclusion of digital technologies in our classrooms and digital assignments in our syllabi, and the use of digital technologies to compose them. What these examples do not show, however, is how these resources are actually being utilized by the instructors in the Florida State English Department, and how these resources factor into the decisions that instructors make when it comes to including digital technologies in their classes. The goal of this investigation was to find out more about what the use of digital technologies looks like in our English Department, and also to

find out what factors are most influential when our instructors make decisions whether to include, or not include, digital projects in their classes.

Results

To accomplish the aforementioned goals, I performed a case study involving eight instructors who teach in Florida State's English Department. The instructors who were invited to participate in this case study were selected on the basis of representing the three large programmatic subgroups that make up the English Department—Literature, Creative Writing, and Rhetoric and Composition— and the two major faculty types—teaching assistants and full time faculty, were represented in this case study. Each of the programs, with the full-time faculty being considered as one program, was represented by two participants in the case study; the full time faculty category had one participant who is an Associate Professor and one who is a Visiting Lecturer. These four categories were selected in order to highlight how the instructors' decisions about assigning digital projects are influenced by the programs they are in, and to highlight the ways the different programs affect those decisions.

In the process of this investigation, I was able to find out what digital projects, if any, these eight instructors were assigning to their classes, the factors that influenced their decisions about these projects, and, ultimately, how influential a factor our English Department's material composing infrastructure was in these decisions. Additionally, because the eight participants were divided into the categories described above, I was able to see how the programs the instructors belong to, and the faculty meta-category, affect their decisions about using digital technologies.

The data from this case study indicate that the use of digital technologies in Florida State's English Department is not as widespread as I had initially believed. Although all eight of the instructors had at some point in their teaching career given their students *some type* of digital assignment, there was a wide range of such assignments, both in type and in frequency. The instructors in the Literature Program had, by far, the lowest preponderance of digital projects on their syllabi; neither of them assigned an actual digital *project,* although they did utilize Blackboard's Discussion Board feature to get their students to do a quick response to the texts they assigned. The instructors in the Creative Writing Program had a little more variation in terms of the number of digital projects they assigned; one instructor included a single digital project in the majority of the classes she had taught, while the other only included them in courses that she believes necessitate their assignment. The instructors from the Rhetoric and Composition Program had, by far, the largest amount of digital projects in their classes; these instructors assigned multiple digital projects

in nearly every one of their classes. The full time faculty were also somewhat varied in the number of digital projects they assigned to their students, but still assigned more digital projects than the participants from the Literature and Creative Writing subgroups; one included multiple digital projects in all of the courses he taught, while the other only assigned them in two of the classes she teaches.

The data collected in this case study demonstrate that the factors that influence the decisions our instructors make about using digital technologies in their classes differ between the teaching assistants and full time faculty. For the teaching assistants, the factors that had the biggest influence on their decisions about using digital technologies in their classes were twofold: (1) their personal experiences with composing with digital technologies and (2) their communities of practice. In contrast, the full time faculty spoke to the curricula of the courses they teach and their communities of practice as the most influential factors, although their communities were of a different kind than those that influenced the TAs.

The instructors from the Literature Program had both very little experience composing with digital technologies in applications outside of school, and very little experience composing with digital technologies for the classes they took as students. As a result, they did not see the value that digital technologies could have in their classrooms, nor did they have a model upon which to base the use of digital technologies in the class—if they did decide to use them. At the same time, the communities of practice they belong to—the Literature Program at Florida State and the larger community of practice located in literary scholarship—do not seem to encourage or value the use of digital technologies in the classroom, nor do these groups seem to make the possible value of these digital assignments visible to these instructors. Instead, the Literature Program at Florida State values and encourages the continued use of traditional print assignments, and the participants from the Literature Program continue to assign those types of projects. Though as Robert showed, when an instructor joins a new community of practice that is more encouraging of digital projects, like the Digital Humanities, it can cause that instructor to reconsider their stance on those assignments.

The instructors from the Creative Writing Program, like the instructors from the Literature Program, had very little experience with digital composing in their own coursework. Although both instructors had similar scholarly experiences with digital composing—in that they did not have much experience, their personal experiences with digital composing were quite different; Joanne had very little experience with digital composing software, whereas Donna spent time making documentary films before coming to graduate school and had spent time composing with other

digital composing software as well. As a result, Joanne is less able to see the value and possibilities of asking her students to compose with digital technologies, while Donna is. While Joanne and Donna's decisions about digital technologies are very much influenced by their communities of practice, these communities are slightly different: Joanne primarily associates and identifies with communities who do not, like most of the TAs in the Creative Writing Program at Florida State, the larger field of Creative Writing; while Donna described interacting and identifying with communities that encourage the use of digital technologies, like TAs in the Boot Camp training classes.

The experiences of the instructors in the Rhetoric and Composition Program have with digital technologies, both personal and scholarly, is very different from the instructors in the other programs. While the other instructors, except for Donna, have had very little experience composing with digital technologies outside of the classroom, the instructors in Rhetoric and Composition have generally had more. Additionally, in their coursework, the instructors from Rhetoric and Composition have been assigned digital projects in every one of their classes in the Rhetoric and Composition Program. As a result, they are able to see how assigning digital projects can be useful in teaching their students about composition, and they also have a model upon which to base the assignments they include in their own classes. Some of the assignments that they have brought into their own classes, like the ePortfolio, were ones they have been assigned and then have adapted to fit the needs of their classroom. Additionally, these instructors' communities of practice—their colleagues and faculty in the Rhetoric and Composition Program, and the larger field of Rhetoric and Composition with whom they interact—are much more encouraging and supportive of the use of digital technologies. Both instructors reported borrowing assignments from their colleagues as well as discussing the successes and failures of the projects with them. Both instructors also mentioned feeling encouraged to use digital technologies in their classrooms because they felt as if they were a part of a larger community of scholars in the field of Rhetoric and Composition who were also assigning them.

The community of practice that the participants from the Rhetoric and Composition Program associate and identify with seems to be particularly interested in teaching, and puts a great deal of emphasis on teaching with digital technologies. Interestingly, all six of the other TAs have access to this community of practice, through formal classroom like the FYC Boot Camp and the FYC Pedagogy Course; but only one of them, Donna from Creative Writing, seemed to identify with that community of practice. The other TAs identified more with the communities of practice in their own program and thus did not utilize digital technologies in their classes.

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As previously mentioned, the most influential factors on the decisions of the full time faculty were different from those that influenced the TAs. The curricula of their courses was also a big influence on these instructors. Since Marcus is teaching courses like Visual Rhetoric, and Advanced Writing and Editing, the curricula of his courses are particularly conducive to including digital projects. Madeleine only assigns digital projects in her History of Illustrated Text class, which focuses on technology's influence on textual production; in her class on Shakespeare, she does not assign a digital project—though students have the option to complete one—because in her view it is not necessitated by the curriculum of the course. Although these instructors' decisions were, like those of the TAs, influenced by communities of practice, the communities were different from those that influenced the TAs. The full time faculty participants reported that the communities of practice *outside* of the English Department had a bigger influence on their choices about digital composing. While the TAs from the Literature Program were also influenced by communities of practice outside of the university, those communities were still located in a field of scholarship (Digital Humanities or the field of Literature). For Marcus, the community of practice that encourages him to use digital technologies is that of his students; he sees that they are already composing with digital technologies, and he wants to make sure they understand how to use them effectively. For Madeleine, the community of practice that most encourages her to use digital technologies is that of the publishing institution; she reported that she is only using digital technologies in her History of Illustrated Text course because that is one of the ways publishers are producing texts, and that is what she is teaching students.

For the six TAs who participated in this investigation, the material aspects of the English Department's composing infrastructure were not reported to be a large influence on their decisions for using digital technologies in their classes. Although they certainly utilized these material aspects if and when they assign their projects, and they mentioned being very glad that spaces like the Digital Studio exist, those that assigned digital projects said they believe they would still assign them if the material infrastructure were not there.

The two instructors who are full time faculty placed greater emphasis on the influence of the material infrastructure. Marcus said that the English Department's infrastructure allows him to feel comfortable assigning digital projects without feeling like he is giving some students an advantage because they know how to use them or have access to them, and putting others, who do not know the technologies or do not have access to them, at a disadvantage. Madeleine said that she assigns the digital project in her History of Illustrated Text class primarily because it is one form of textual

production that the English Department's composing infrastructure is most conducive to; she mentioned that she wants to tell her students about other production practices, like intaglio printing, but the infrastructure limits her ability to do so. Even with the full time instructors' larger emphasis on the English Department's material composing infrastructure, it was much less influential than the other factors.

Implications

The overlap of communities of practice, primarily exhibited by Donna in Creative Writing, and the effect these groups can have on instructors is one of the most interesting implications that has emerged from this investigation. In my interviews with the TAs, with the exception of Donna, the instructors primarily identified with one community of practice: their program in the department. What Donna's double identification points out is that there *is* overlap in these communities of practice, and finding out more about this overlap could be useful in influencing our instructors' decisions about assigning digital projects in their classes. Although Donna is a Creative Writer, she has used the FYC community of practice as a model upon which to base some of her classroom practices. The other TAs from the Literature, Creative Writing, and Rhetoric and Composition Programs seem to use their own community of practice as a model for the projects they assign in their classes.

What Donna's experience shows us is that it could be beneficial to find ways to foster connections between the different communities of practice that exist in the English Department. If we can find a way to form sustainable connections between an instructor's primary community of practice and the ones that they interact with on a regular basis, it is possible that the communities could find ways to support each other's efforts. Instructors who are members of communities of practice that are supportive of digital composing can work with other communities of practice to try and find ways to bring digital technologies into their classrooms that match with their goals. At the same time, the communities of practice could both benefit from seeing the new venues and opportunities for digital composing and learn something new in the process.

Limitations

Although this investigation yielded some very interesting results, there were some limitations that restricted its effectiveness. Some limitations of this project are the relatively small sample size,

the limited amount of time spent on the investigation, and the emphasis on the material aspects of composing infrastructure.

Florida State's English Department currently houses 57 full time faculty and 157 Teaching Assistants. Even though the eight participants in this case study provided considerable information for this investigation, and the information they provided resulted in interesting and, I believe, enlightening findings, because of the small number of participants, the findings are not conducive to generalization as they could be with a larger sample size. In working with such a small sample size, it is possible that the results that were produced through this investigation are anomalous and that other instructors in the categories use digital technologies more, or less, than those I interviewed for the study. This is a distinct possibility in the Literature and Creative Writing categories, since those programs host so many of the English Department's TAs (55 and 45, respectively). It is also possible that other factors—like the instructors' ages, their gender, their race, their socio-economic background, etc.—have more of an influence on the instructors' use of digital technologies in their classrooms than the influence of their academic programs. Additionally, it is possible that the difference in influencing factors between the TAs and the full time faculty would be altered by having an equal number of participants for both categories instead of the 6:2 division that there was in this study.

Another limitation of this case study was the limited amount of time that I had with the instructors. Because of the short time frame, I limited the focus of my investigation to the digital projects the instructors assigned to their students. It is possible that the instructors who did not assign many digital projects still use digital technologies in their classes a lot, just not in the ways that I sought to investigate. Given more time, it would be possible to spend more time directly observing the instructors and seeing how they use digital projects in the course of a normal class session, or over the course of the semester. This limited time frame also limited the number of instructors I was able to involve in the case study; given more time, it is possible I could have addressed some of the limitations discussed in the previous paragraph.

One of the biggest limitations of the project is that it was primarily focused on the the material aspects the English Department's infrastructure and how it influences its instructors' decisions. The questions developed for the interviews, and the coding scheme developed to analyze the responses to those questions, were primarily designed to focus on those material aspects. What emerged from the interviews, however, is that the material aspects of infrastructure seem to play less of a role than factors like the instructors' communities of practice or their own personal experience

with digital composing. As a result, it is possible that other factors that influence our instructors' decisions could have been overlooked because of the terministic screen that was being used in this investigation.

Additionally, because Florida State *does* have this material infrastructure, and most of the instructors who were interviewed have only taught with this infrastructure in place, it is possible that they are taking it for granted and are unable to see how important it actually is. Only one of the instructors in the investigation (Madeleine) mentioned butting up against the infrastructure.

Opportunities for Further Research

Given the results that emerged from this investigation, and the now apparent limitations of the investigation, there are new possibilities to expand and improve on this study. Some of these steps could include an investigation with a wider focus; an investigation into factors that *could* motivate, instead of those that *have motivated*; and an investigation with a more specific focus on how communities of practice influence instructors.

An investigation with a wider focus could be conducted with either more participants at Florida State or more participants at other institutions. By including more instructors at Florida State, it would be possible to see if the patterns that exist between the four groups, and the two instructors in each group, are still found when those numbers of participants are increased. It might also result in findings that provide a better understanding of the influence of the instructors' versus the influence of other factors (e.g. the instructors' ages, their gender, their race, their socio-economic background, etc.). By including participants from other institutions, it might be possible to see how factors are the same or different with either more or less material infrastructure.

This investigation was designed to look at the factors that *have* influenced the instructors' decisions about assigning digital projects in their classes. Now that some of the larger factors have been identified, it would be useful to look into what factors might be most effective in motivating instructors who do not use digital technologies—like Tobias and Robert from the Literature Program—to start to incorporate them. An investigation into the motivating factors could begin with the results found here, and look into how to better expose instructors who have yet to embrace digital technologies, to communities of practice that encourage their use.

One of the next steps that might be most beneficial, however, is to embark on an investigation that takes a more specific look at how communities of practice influence the use of digital technologies. Among the TAs in this investigation, this was by far the most influential factor,

but it was not what the initial focus was in the designing of the investigation. By coming up with new interview questions and a new coding scheme that focuses more specifically on this factor in particular, the results could be more enlightening and provocative than those discovered when seeking cause and effect with the initial limited focus for this study. Similarly, a new investigation with a focus on communities of practice could look into how instructors navigate the different communities of practice they have access to, and what factors influence their identification with one community over another.

APPENDIX A

IRB APPROVAL

Florida State
U N I V E R S I T Y

Office of the Vice President for Research
Human Subjects Committee
Tallahassee, Florida 32306-2742
 (850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 01/08/2014

To: Jeffrey Naftzinger -

Address:

Dept.:   ENGLISH DEPARTMENT

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
     The Evolution of Digital Pedagogies: An Investigation into Influences

The application that you submitted to this office in regard to the use of human subjects in the proposal
referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects
Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7)   and has been approved
by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to
the human participants and the aspects of the proposal related to potential risk and benefit. This approval does
not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached
to this approval notice. Only the stamped version of the consent form may be used in recruiting research
subjects.

If the project has not been completed by 12/15/2014   you must request a renewal of approval for continuation of
the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your
responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee
prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required
to be submitted for approval by the Committee. In addition, federal regulations require that the Principal
Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to
research subjects or others.

By copy of this memorandum, the chairman of your department and/or your major professor is reminded that
he/she is responsible for being informed concerning research projects involving human subjects in the
department, and should review protocols as often as needed to insure that the project is being conducted in
compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance
Number is IRB00000446.

Cc: Kathleen Yancey   , Advisor
HSC No. 2013.11521

APPENDIX B
CONSENT FORM

You are invited to take part in a research study about how your use of digital technologies in the classroom has changed over time, and what factors have contributed to those changes. You were selected as a possible participant because of your educational background and your experience as an instructor in the English department. We ask that you read this form and ask any questions you may have before agreeing to be in the study.

Jeff Naftzinger, Graduate Student in the English Department, is conducting this study.

Background Information:

The Purpose of this study is: to understand the factors that have contributed to instructors in the English Department using digital technologies in their classrooms.

Procedures:

If you agree to be in this study, we would ask you to do the following things:
- Submit course materials (syllabi, assignment sheets, and student work, if you have permission to use them) and your Curriculum Vitae
- Participate in two one-on-one interviews with me.
  - In the first interview, we will discuss your history with digital technologies and assignments, and ask questions related to the changes in your course materials over time; I will also ask questions that will address what factors might account for these changes.
  - In the second interview, I will ask some questions to clarify your responses from our first interview, and I will also ask follow-up questions based on patterns/similarities between your responses and other instructors' responses. You will also have the opportunity to clarify any of your responses, and to ask me questions that you have about the study.

Risks and Benefits of Being in the Study:

There are no risks involved in this study; the benefits to participation are contributing to the field of knowledge on what factors encourage and discourage digital pedagogies, and it may be that as a consequence of the interviews, you understand your own teaching better..

Compensation

There is no compensation for this study.

Confidentiality

The records of this study will be kept private and confidential to the extent permitted by law. In any sort of report we might publish, we will not include any information that will make it possible to identify a subject. Research records will be stored securely and only researchers will have access to the records. Tape recordings will only be accessed by me, and they will be erased upon completion of this study.

Voluntary Nature of the Study:

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with the University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

Contacts and Questions:

The researchers conducting this study are Jeff Naftzinger and Kathleen Blake Yancey. You may ask any questions you have now. If you have questions later, you are encouraged to contact them at [REDACTED]. The supervising advisor is Kathleen Blake Yancey, who may be reached at [REDACTED].

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher(s), you are encouraged to contact the FSU IRB at 2010 Levy Street, Research

Building B, Suite 276, Tallahassee, FL 32306-2742, or 850-644-8633, or by email at humansubjects@magnet.fsu.edu.

You will be given a copy of this information to keep for your records.

Statement of Consent:

I have read the above information. I have asked questions and have received answers. I consent to participate in the study.

_____   _____

Signature   Date

APPENDIX C

SAMPLE ASSIGNMENT LIST

Madeleine					Marcus				
Year	**Course**	**Digital Project**	**Type**	**Extra**	**Year**	**Course**	**Digital Project**	**Type**	**Extra**
2010	LIT 3383- Women in Lit	No			**Fall 2010**	ENC4404- Advanced Writing and Editing	yes	ePortfolio	
2010	LIT3383- Fairytale	no			**Spring 2010**	ENG4218- Visual Rhetoric	Yes	Visual Analysis, Production, Wiki Pages	Technology Requirements (specifically web based authoring)
Spring 2011	ENL4311- History of Illustrated Text	yes	Digital Illustrated Project	level of comfort /w Digital Tools	**Summer 2010**	ENG4218- Visual Rhetoric	yes	Visual Analysis, Production, Wiki Pages	Technology Requirements (specifically web based authoring)
Summer 2011	ENL4311- History of Illustrated Text	no			**Fall 2011**	ENC4404- Advanced Writing and Editing	no		
2012	ENL3334- Shakespeare	no			**Fall 2011**	ENG4218- Visual Rhetoric	yes	Visual Analysis, Production, Wiki Pages	Technology Requirements (specifically web based authoring)
Summer 2013	ENL4311- History of Illustrated Text	no (optional)		level of comfort /w Digital Tools	**Fall 2011**	ENG4218- Visual Rhetoric	yes	Visual Analysis, Production, Ethics	Technology Requirements (specifically web based authoring)
Fall 2013	ENL4311- History of Illustrated Text	no (optional)		level of comfort /w Digital Tools	**Fall 2012**	ENG4218- Visual Rhetoric	yes	Ethics, Visual Analysis (Archive), Memorial	Technology Requirements (specifically web based authoring)
Spring 2013	ENL4311- History of Illustrated Text	yes	In class building webpage	level of comfort /w Digital Tools	**Summer 2012**	ENG4218- Visual Rhetoric	yes	Visual Analysis (Archive), Production, Ethics	Technology Requirements (Digital Studio for software)
Spring 2014	ENL4311- History of Illustrated Text	yes	Digital Chapbook	level of comfort /w Digital Tools	**Fall 2013**	ENG4218- Visual Rhetoric	yes	Visual Analysis (Archive), Production, Ethics	Technology Requirements (Digital Studio for software)
Spring 2014	ENL4311- Chaucer	Yes	Remediating Chaucer		**Summer 2013**	ENG4218- Visual Rhetoric	yes	Visual Analysis (Archive), Production, Ethics	Technology Requirements (Digital Studio for software)
					Spring 2014	ENC4404- Advanced Writing and Editing	yes	Editing Tutorial Video	

APPENDIX D

FIRST ROUND INTERVIEW QUESTIONS

In the course of this study, I want to find out to what to what extent digital technologies are being incorporated into instructors' pedagogies, and in what ways. I also want to investigate what factors have played a role in these changes. Specifically, I want to look into what types of digital projects, if any, instructors are assigning to their students, and how those assignments have changed since the instructors started teaching. I also want to find out what factors—for example, the instructor's specialization within the English Department (e.g. Literature, Creative Writing, or Rhetoric and Composition), the instructor's experience with digital technologies, their exposure to/familiarity with FSU's Digital Studio has played—have played a role in causing these changes. Your participation will allow me to understand these changes and the factors that have contributed to them.

Experience with the Digital

• Can you please talk me through a digital literacy narrative? By that, I mean, Can you tell me about your first experience with digital technologies? A positive experience? And a negative experience?

• On a scale of 1-6, with 1 being very little and six being a lot, how much do you use digital technologies in your daily life?

  • What kind of digital technologies do you use regularly?

  • Do you use any of these digital technologies to compose with?

    • Wix

    • inDesign

    • Word Processors

    • Photoshop

    • HTML/CSS

    • iMovie/Movie Maker

    • GarageBand/Audacity

    • Is there any other software you use that I didn't mention?

• On a scale of 1-6, with one being not comfortable and six being extraordinarily comforable, how comfortable do you feel using and composing with digital technologies?

• Have any classes you have taken incorporated digital projects?

- If yes, please tell me about these projects that you have been asked to do.
  - On a scale from 1-6, one meaning you didn't like them at all and six meaning you really liked them how did you feel about those projects?

Digital + Teaching

- Over the course of your teaching, has your curriculum/pedagogy changed to incorporate digital technologies?
  - If yes, how has it changed?
- Do you think it is important to use digital technologies in your classes for your growth as a teacher?
- Do you think it's important to use digital technologies in your classes for your students' growth as composers?
  - Why or why not?
- By focusing on a single project as an example, please explain how you have incorporated digital projects into your curriculum? By that I mean what kind of assignments and readings have you worked into your syllabi that use digital technologies/focus on teaching students how to use digital technologies.
- By focusing on a single example, please explain how you have incorporated digital projects into your pedagogy? By that I mean, in what ways has your teaching changed to incorporate and facilitate digital technologies
- Please walk me through how you came up with this/these digital assignments on your syllabus?
- Have your digital projects, in general, become more technologically sophisticated as time goes one?
  - Why do you think that is/is not the case?
- Do you feel comfortable assisting your students when they run into technical problems while working on their digital projects? How does this activity, if at all, affect your inclusion of digital projects in that class?

Factors

- What factors account for your incorporation of digital technologies in your classes?
  - Program?
  - Friends/Colleagues?
  - Workshops?
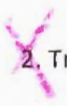 - Conferences?
  - Digital Studio?

- Other?
- What about [things mentioned in their digital literacy walkthrough]? Did these affect if and how you incorporate digital technologies into your classes?
- What kind of apprehensions, if any, did you first have about incorporating digital technologies into your classes?
    - How do you deal with those apprehensions?
    - And now?
- Do your friends and/ or colleagues use digital technologies in their classes?
    - Do you discuss these projects?
    - Has learning about the digital projects your friends/colleagues assign in their classes encouraged/discouraged you to assign them in your own classes?
- Has the curriculum of the courses you teach (e.g. FYC strands, EWM classes, etc.) been a factor in your decision to include digital projects in your classes?
- When you were first creating such projects, did you know about FSU's Digital Studio? What difference, if any, did the Studio make in your inclusion of such projects?
- On a scale from 1-6, with one being not helpful at all and six being very helpful, how helpful do you feel the Digital Studio is in terms of helping students/teachers?
    - Do you send your students there to get help?
        - Why or why not?
    - What role does the Digital Studio currently play in your decision to assign digital projects?
- Have you attended any conferences that have encouraged and/or provided any hands-on experience in incorporating digital technologies into your curriculum/pedagogy?
    - If yes, what were these conferences, and what changes, if any, did this result in for you?
- Have you attended any workshops that have encouraged incorporating digital technologies into your curriculum/pedagogy?
    - If yes, what were these workshops, and what changes, if any, did this result in for you?
- What else might you want to share about the inclusion of digital technologies in your teaching?

Thank you so much for participating in this interview with me. It's been incredibly helpful! As a reminder, I'll be contacting you soon for a second interview so that we can discuss some patterns in your responses and the responses of your colleagues, and also to clarify and review things from this interview.
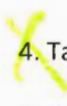
CODING SAMPLE

1. Embedded, in that the element "exists inside of other structures." This was used when instructors mentioned influential factors that exist inside of the structures of the institution or their field of study. Factors in this category could include elements like the trends in the instructors' field of study, the priorities of the English department, and/or spaces like the CWCs.!

2. Transparent, in that it does not need to be "reinvented… or assembled for each task, but it invisibly supports those tasks." This was used when instructors mentioned influential factors that are always there for them, like the "safety net" of the Digital Studio, the resources they have access to in Computer Writing Classrooms, or experiences that have shaped their identities as a instructor. !

3. Reaching, in that it has uses "beyond a single event or one-site practice." This was used when instructors mentioned influential factors that are reusable and far reaching, like conference presentations that have been to, communities of practice they belong to, or past experiences they have had, or skills they are trying to impart to their students.!

4. Taken for granted by members, in that students have "a naturalized familiarity with" it. This was used when instructors mentioned influential factors like the instructor's perception of what their classroom should be, access to "safety nets" like the Digital Studio, or students' perceived expertise with digital technologies (e.g. the idea of the digital native).!

5. "Link[ed] with conventions of practice," in that it "both shapes and is shaped by the conventions of [the] community." This was used when instructors mentioned influential factors like the program they are in, the skills they want their students ! ! Naftzinger 18" to possess, or the instructor's perception of what their classroom should be, or the what they believe they need to get a job in their field.!

6. Embodies standards, in that it becomes a part of the "other infrastructures and tools" of the university "in a standardized fashion." This was used when instructors mentioned influential factors like the standardized goals of the classes they teach (e.g. the FYC outcomes statement), standardized workshops like the FYC "bootcamp" classes that all incoming TAs without teaching experience must attend, or our FYC pedagogy class.!

7. Dependent on the base upon which it's built, in that it "wrestles with the 'inertia of the… base and inherits the strengths and limitations from that base." This was used when instructors mentioned influential factors like reacting to past successes or failures, or working within the constraints or affordances of the university.!

8. "Becomes visible upon breakdown," in that it is not thought of as a necessary part of the university infrastructure until it ceases to work. This was used when instructors mentioned influential factors like their fear of the infrastructure failing or students' lack of access to technologies. !

: I mean… potentially, because it's something that felt very… because it was always there, in this way maybe that I don't think it's something to focus on in the classroom. In a way, because it's something that was always in the background, maybe even thinking about it at home, so it's something that I'm just… I can how maybe that role that it played might make it something that just doesn't filter into the classroom in a weird way.

JN: Ok, so what kind of apprehensions, if any, did you first have about incorporating digital technologies into your classes?

: The sort of… not knowing how to guide students through technical issues; not knowing how to evaluate it also; um… I'm trying to think of what else… I mean, those are sort of the two… and, being sure that the use of it was—I don't know if appropriate is the right word, but I'll sort of say it anyway—if the use was appropriate in the class, like if it fit within the model of my own pedagogical method or whatever the umm… mission statement of the class. If it kind of fit in that. So, those are the sort of three things. Not knowing what to do to help them, not knowing how to really evaluate it, and then sort of not thinking it would fit with the sort of educational universe I've created for myself.

JN: So how did you deal with those apprehensions?

: Um… sort of faked it [laughs]. I mean, I just sort of… I mean… the technical ones, it didn't come up too much because most of what we did was through Bb—And while plenty of things came up with Bb, you know there's… you just have to use Bb. And then the evaluation, I just… you know, in that same way I still feel strange about grading papers, I just… well, I'm gonna take my best guess and do what I can. Um, the way of incorporating it… I don't think I dealt with it, and I think that's maybe why it continues to be an apprehension. Because I didn't really think more about integrating it, and I didn't sort of confront that.

JN: So would you say those are still the same apprehensions that you have now?

: Yeah

JN: Do you friends and/or colleagues incorporate digital projects into their classes?

: Yeah

JN: So do you discuss the types of projects that they do?

: Yeah, they'll talk about it. I've some friends who've said they've had students, like, instead of written essays will do, like a, audio recordings of them reading, so like a podcast sort of things. So that. And they'll bring it up and we'll talk… in not a terrible amount of detail, because I'm in the sort of other end of the spectrum, with my like "write your papers and turn them in, and this is, like, the 1960s. But, uh, it comes up in our discussions of pedagogy, and teaching, and stuff like that.

JN: And would you say learning about them has encouraged you or discouraged you to assign them in your own classes?

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√ or change

JN: So, this moves us to the section, which is more about the kind of factors that contribute to you using digital stuff in your classroom. So, do things like the program you're in, um, whether or not your friends or colleagues are teaching them, workshops you've been to, conferences you've been to, spaces like the DS; do you think those things have contributed to yur using digital projects in your classroom?

: Yeah, I think so for sure. I would say all of them too. I think the one you brought up about my colleagues doing it: I feel more comfortable doing it in a context where my students aren't gonna show up and be like "You want what?!?", you know, "I have never been asked to do this before! I'm sure I can find another teacher who won't make me do this uncomfortable project..." Um, and then, you know, they're also prepared in some way... whatever it might be. And then, I think that, um, that's one of the things that I like about the digital poster sessions and stuff at CCCCs. So not only does it give you a way of looking at what other people are doing, but it also gives a better perception of just the degree to which these technologies are being used. Because here, the norm, I think is not in line necessarily with the norm across the board. Um, especially as far as what we're doing with FYC students... maybe in the writing major it might be a little bit more, but that pool is a little bit smaller... and I don't really know anything about that so... um, so yeah.

Add Yellow
Add orange

I think, too, one of the funny things that influenced it, is I went to this great panel at Computers and Writing on ability studies and disability, and it made me see in a different way, how... using technologies can my class for accessible... and it never even crossed my dense mind before. So I really have found myself thinking about that more often, especially with students who... you know, they don't communicate these things, I don't have a way of knowing.

Add Yellow
Orange
Blue

JN: So, with things like your kind of early experiences with computers, so you mentioned earlier you and your friend writing and how it's influenced how you write now, did that your affect your decisions to incorporate digital technologies in your classes?

: You know... I don't think so, other than... um, one thing I do is... almost regardless of the class I'm teaching... ok, except the history of rhetoric, but the other ones, when they're like writing courses. They spend the first 10 minutes, ideally, writing. And I try to get them to understand that the more you can think and write at the same time, and like push yourself to produces pages on the word, um, words on the page as a physical/mental activity, that can really help their writing develop, and help them feel more confident about things. And I think, maybe, if there was something that connected it would be something like that; like when I was fairly young, I was producing a lot of text, and I got really used to writing and thinking about things... I don't remember ever planning those emails, I don't remember ever editing the emails. Like, one of the jokes we still have is, I was like "Ok, well I'll step off of my... soapbox," and I misspelled it for soapbox [laughs], and so I didn't edit any of that stuff. Um, but it was clearly important, because you can tell, I think, that I was pretty comfortable with, even though I was a terrible writer, I was comfortable writing.

Add Green + Blue
remove Pink

JN: So you think your, just kind of, your... um, experience with this like expressive form of writing, influenced the way you try to make students feel the same level of comfort?

: Yeah, like... when you write out ideas, you start to think about them differently, and that definitely started then and it's been... like my writing process now is: things get worse before they get better [laughs]. And you have to write about it to think about it. And I... know that not all

Add Green
Yellow
Orange

APPENDIX G

SECOND ROUND INTERVIEW QUESTIONS

- Do you think that your research interests have been an influential factor in your decisions including digital projects in your classes?

- Have you ever felt pressured by anyone to include digital projects in your classes?

- Can you walk me through the steps that you take to come up with a digital project for your classes, in terms of designing it and implementing it into your classroom? You can respond to this question using a real project or a hypothetical one.

- Did your eventual position of being on the job market factor into your decisions about using digital projects in your class?

- Out of all the factors that have influenced the use of digital projects in your classroom, which one do you think has been the most influential? Would it be things like the community you're in: like the fact that you're in [program] or the colleagues you interact with? Or the infrastructure of FSU, like the Computer Writing Classrooms or the Digital Studio? Or just your personal experience with digital technologies?

- Do you have anything else that I might be interested in knowing that I didn't cover in these two interviews, or any questions for me about my project?

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BIOGRAPHICAL SKETCH

Jeff Naftzinger was born and raised in Tallahassee, FL. He received his BA in Editing, Writing, & Media with a minor in German in 2012. He received his MA in Rhetoric and Composition, under the direction of Kathleen Blake Yancey, from Florida State University in 2014. Jeff is currently pursuing his PhD in Rhetoric and Composition at Florida State. He has many academic interests, including digital rhetoric, visual rhetoric, and the history of text technologies. In his free time, Jeff enjoys watching TV, fine-tuning his recipe for the perfect cup of coffee, and spending time with his friends.