

This is supplementary material for Jenn Stewart, Emily Thompson, Anna N. McDonald, and Andrea Schurr's webtext, "Developing Symbiotic Institutional Partnerships: An FYC and Library Collaboration to Increase Multimodal Instruction," published in *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, 28(2), available at <http://kairos.technorhetoric.net/28.2/praxis/stewart-et-al/index.html>

What Should English 1020 Be?

Tiffany Mitchell:

So, I still encourage them to, you know, play with it and see where they go with it, but at the same time, I acknowledge, again, meeting them where they are. I acknowledge that students some students are skittish about technology, they don't really know it, and then, I don't want them to see this is just something else I have to do. I want them to actually get the benefit of that portion of the project. And so, I allow a lot of room for students who are brand new to using multimedia, all the way up to, I design animations on my own.

Sheena Monds:

So I make sure that I draw these kind of parallels in language that helps them understand how the process that they've walked through with me on a written assignment or the process they're more familiar with in terms of writing is something that translates when they're composing multimodal projects, and I find that students actually connect with it in that way. I feel like they find it less overwhelming when they think about making a film as moving through the same compositional process or the same kind of writing process that they are already familiar with.

Joshua Parks:

Kind of my goal with it is thinking about audiences differently. They get hammered so much about writing research papers and being, you know stuffy and academic and using words that are just unnecessary, right? And then turn around say well you're trying to get a bunch of, you know, your peers to go sign this petition or show up at a protest. How do you get them to do that? I just graded a bunch of these and they were still, the first round, they were still writing it like a research paper. You know long sentences full of whatever jargon that they'd read. And then, you know, talking to them about that, getting them to say, well, you're talking to a 20-year-old. You sound like me talking to my kids. And I, oh, and then they think about it and then the next draft they come back with something. It might be hilarious or clever. But really, that the audience engagement is the one of the things I think they take the most from it.