

# Multimodal Scholarship

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## SUMMARY KEYWORDS

alphabetic, multimodal, thinking, digital, pieces, students, text, people, composing, journal, encounter, print, umass, called, questions, rhetoric, publication, create, work, field

## SPEAKERS

Ana Cackley, Dr. Elkie Burnside

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Ana Cackley 00:00

Good afternoon, everyone. Thank you for joining us today. My name is Ana Cackley and on behalf of Atla, I'd like to welcome you to today's program, Multimodal Scholarship and Publication: Defining Composing and Curation Possibilities. Just a couple of bits of housekeeping before we get started. By default, you're going to be listening in using your computer's speaker system. But if you would like to join by phone, that's also an option. At the bottom of your screen, you should see a control panel. It contains a chat box where you can type in your questions for the speaker and contact us about any technical difficulties. You may send in your questions at any point during the presentation. And we'll collect these and hold them for the q&a session at the end. We now have live transcripts and closed captions for Atla Webinars, you can find the live Transcript by going to the red button in the top left corner of your screen labeled live on custom live streaming service. And we will also make this transcript available on our on demand learning webpage afterwards. Today's presentation is being recorded. That recording will also be available on the on demand learning webpage. And everyone who registered for today's webinar will be receiving an email notification when that goes up. And now I'd like to introduce you to our presenter today that we have with us Dr. Elkie Burnside, who is the Assistant Director of Writing of the Writing Program at the University of Massachusetts Amherst. And with that, I will turn it over to them. Thank you so much for your patience, folks, as we switch presenters.

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Dr. Elkie Burnside 01:37

Thank you so much for that introduction. I'm really excited to be here and to be sharing with you my experience with demo composing, we're going to take a look at a lot of different examples. Today, we're also going to take a look at some resources that are helpful to anyone who's considering you know, diving into this or has been practicing in it a while and like to refine some of what they're doing. I really tried to take what I know about the organization of Atla, which I'm learning more about and think about, you know, what are the ways that not only can you use this for your own scholarly publication or your own work, your own curation, but also, how can you support others who are wanting to investigate this. So some of the projects we're going to look at are digital journals, some of them are going to be digital books, and some of them are also going to be student based projects and looking at the ways that curation, databases, things that you already encounter as part of your daily life of being an information professional, kind of helps you through and different ways to think about that and shape that you'll notice that in the abstract, the talk I did talk about leaving you with the digital tip sheet, I just put the link to that in the chat, if you'd like to pull that up. And you can make a copy of it and your own notes. It also has all of the links that I'm going to

look at, because I know sometimes as you go in to a webinar like this, it's hard to both look at all of the examples and engage with the discussion and take notes as well. So it is definitely there provided for you. What I'm going to do today is I'll go ahead and share my screen, just kind of take a look at what we're doing. So here's the digital chip tip sheet that I just shared, you should have access to that. Feel free to use it as you want. Share it as you need. So this is my contact information, feel free to send me questions, queries, quandaries that you have afterwards as you go through as well. Um, let's see a little bit about myself because you're probably like, well, who is this person in writes, why are they presenting today? So I am an Assistant Director of the writing program at UMass Amherst. I have been in the education field now this is my 21st year teaching, I primarily focus on first year composition, rhetoric and writing. And so that's kind of was my entry into the field. My first degree is actually in person, ministry and Bible. My second degree was in English literature. And then my doctorate is in rhetoric and writing, I will give a task disclaimer, if you see her on screen, she's very cuddled up next to me as I'm talking here. So how I got into multimodal composing, and how I got really interested in this field is one of the things that I felt really passionate about in my Ph. D program was thinking about how digital composing and the tools that we encounter in our daily life, that they are not just passive, right. So a lot of times we think about using a phone or using technology as something that we just do, because it's part of our life. As I got further and further into my own educational journey and thinking about my own intellectual connection with these different tools I wanted to start really thinking about how, how do these tools act on us as well as we act with them. And so I just started really getting into this really awesome, amazing sub genre of the field of rhetoric and composition that's focused on computers and writing, and how, how those things work together. And so I've actually been with one of the digital journals that we'll see here today, I've been working with them since 2006. So I started as a line copy editor, it's a very basic of that if you if you do a lot of editing, you know, just exactly looking for the errors, correcting the commas, those kinds of things. And now I'm a collaborative section co editor with three other people, we actually collaboratively co edit two sections together in the journal. And basically, there's managing editors and the editor in chief above in that structure. So I've worked through that, that level there. In addition to my own editorial experience, working with people and helping them craft and shape their own publications, I am a multimodal composer myself, not only do you know slide decks, like I'm showing you today, those digital multimodal composing compositions, but I also have a multi modal composer in that I submit, and I quote, I write music and I also write poetry. So one of the things that I think that I also want to help you think about today is to understand that multimodal composing isn't strictly digital, and that there are lots of really cool ways that we can compose an interesting connects in ways that might be really useful if you're supporting a class or you're supporting a section of students, you know, what are the things that they're really thinking about there? How does that? How can you help them think generously about multimodal composing? And not necessarily just think about digital scholarship, but I also do want to talk a little bit about the scholarly aspects of this as well. One of the things that I have dealt with in my own journey, I was in a tenured tenure track profession, and I was tenured you defining multimodal scholarship as a scholarly exercise, and kind of working against that aspect of a lot of times in my early career, you know, the feedback I would get is, you know, working with technology is just playing, it's just fun. It's not actual work. It's not really specific enough to be scholarly. And so how do we articulate the scholarly value and talk about those metrics, that sometimes the system that we participate in, if we're in an academic environment, start to think about there. So that's kind of the scope of what I'm doing, which is a lot to try to accomplish in a short time like this. So I'm going to do a lot of overview and again, you know, these links are in here, you can chat with me, at any point, I want to leave, you know, a good chunk of time for questions, because I do feel like if you're an emerging participant in this field, if you're just coming to the concept, there's a lot but that can be really rich, but it also just takes a little while to get into. So what I'm going to do is I'm going to talk first about a little bit of the definition of multimodal, so scholarly, multimodal publication, the attempt is to think about how to create multi modality using these different modes. And so this is the concept defined by the New London group in 1996. So the concept has been around for quite some time. And as you can see in this definition, again, multiple modality is not purely digital, we often encounter it more in the digital space, because that's the space we tend to work in and especially given COVID in the last year or so, digital multi modality is often the focus, but we can really think about almost anything in our daily life is multimodal. So linguistic mode is the one that we encounter the most. And in publications. That's where we consider essays and literature. We call that alphabetic text, right the printed page, the printed word, which I've also been a librarian, myself and as a lover of words and a lover of texts and a lover of books. Often people sometimes I've been had former colleagues say, Oh, I didn't realize you liked literature. I just thought you were a

digital writing person that happened to be in the English department. I'm like, No, I love words. I love language. And so it's really interesting. But linguistic is also the verbal spoken words, right? And how we look at that visual so the use of images or other elements that people see. So for example, just on this slide deck, visual so far we have a heading that's in one type of format. We have the body text, which is bulleted here. We have the image that I have, you know, this is multimodal labeling that we have the different parts of the pie graphs, and I'm using, you know, the visual element of putting my reference off to the side, you know, knowing that this is something you can refer to later, I want to give space to it, because that's part of my academic genre expectations. But I'm also wanting to say this is something that really have to focus on right now for the content. So you can see how that interaction right, aro which a lot of people get confused with oral with an O, but this is aro with the awesome, so the use of sound. And so this is also really interesting. Thinking about your Lego pajara of horror, the use of sound or absence of sound, thinking about how those pieces can change the feeling of a scene, I think maybe, maybe if you've seen the memes, where they take the Disney trailers and set it with a horror film soundtrack, you can kind of see how just changing one small element in a multimodal composition can also really impact what you're doing. Spatial is the use of physical arrangement, I think, you know, as a teacher, I think about spatial arrangement a lot and my classrooms and my standing and my sitting where the students at how close are we? I think right now again, you know, coming back to face to face classroom, such as the masses right now, how close are we? How are we managing that? How does that work? So spatial arrangement is important, and then gestural. And you'll see I am gesturing a lot, you probably won't see a lot of that, because it's a little bit off camera, but the use of movement to make meaning. So these are the basic elements, but then really multimodal publication and multimodal scholarship, multimodal texts of any kind, right? really tried to meaningfully incorporate these elements together. And so thinking about a movie, right, so a video clip, even just a short tic Tock or Instagram clip, right has all of these elements, quite frankly, especially, you know, those kind of reveal videos that are really popular right now where I follow a lot of drag queens. And so it's really interesting to watch them go from no makeup, no makeup, and then like use their fan or something like that, and the pop up and then maybe the third time, they'll be in full drag, and they'll have completely transformed. So it's really interesting to see how these elements can come together. But you'll notice that all of the examples I've given are usually pop culture or you know, something social. So this is where we start to think about these things. But honestly, we also can look at these elements and think about these things in meaningful, scholarly ways, and what can we learn from them. So there are lots and lots and lots of models for this. And I think one of the most difficult parts of creating this presentation is really thinking about how to give an overview of the possibility here, because if my goal is to show you what is possible, and to kind of give you some tips and some ideas to think about how this works, it's honestly overwhelming in some sense. But I definitely have focused on the journals in my field, which is rhetoric and composition. I did add in the theological librarianship, which I'm excited to be doing a piece with a guest editor position and an upcoming piece. So that'd be great. Lots of fun to see. Hopefully, this workshop will help generate some ideas for you, I want to show you some things that students can create and some projects that have worked. And you'll notice, if you take the time to go back through these journals, and the links here, you'll see that a lot of the work is a collaborative work from an instructor and students, their graduate students or undergraduate students. So again, I really wanted to include some pieces in here that you could think about in your role as information manager, either as in a library or in an instructional design situation, or some kind of support situation, that you would be able to get some ideas here. So the main types of content that we see in digital multimodality, are in these three areas where there's something digital with a largely alphabetic text, because that is our default in academic writing, right? That's in scholarship, that really is our default to do the alphabetic text to show the citations to show the sources to synthesize them together and make meaning with them. And actually, that's what I'm teaching right now in my first unit in my class interacting with texts, how do I take texts and make meaning with them? And there's nothing wrong with that, right? So if that's the goal of what you're needing to do, and you can support it with alphabetic text, and that gets your meaning cross and that helps you reach your ideal or target audience, then great, do the work that way. It's awesome, right? There are also some models here where we're looking at a companion digital with a print version, and especially computers and composition has gone through depending on who the editor is, has gone through a lot of iterations. Sometimes there's a special print version and the content the multimodal content is given online. Sometimes there's a special online version, and there's no accompanying print version, there's a lot of different models there. The one that I want to really focus on is the completely did what's called digitally born. In my field, that's what we call it. There's lots of different ways to talk

about it. But the idea behind these texts is that you have to interact in a digital multimodal space in order to encounter all of the content and wanted and this really came home for me, as I wrote my dissertation, I ended up doing a completely digitally born piece that had audio and I did some flash pieces, which has now been retired. That's all. That's all that experience was. But that's okay. I did an interactive blog throughout the dissertation at the end of every chapter. So you could actually just skip through and just read the blog and get a summary of what I was working through and each of the chapters, or you could go through every each of the pieces. And so really thinking about that, I want to look at some of these examples of how these pieces work. And what are they so I want to start with this one called the JI tp, which is scholarly discourse around creative, critical and creative uses of technology and teaching, learning and research. And I really wanted to feature this one because again, I'm thinking about how can I best support you in your support of others. And this one is great, because there is no content requirement here. It just has to be about teaching, learning and research. And there's lots of different ways that you can do this. And I really like that. One of the nice things about digital publication and multimodal scholarship is that you have lots of options. And as you'll see, as we go through these different journals, you'll see that there's lots of different forms, there's lots of different rolling guidelines, there's lots of different ways that we look at this. And so what's really cool about the GIMP is that it does organize the issues around a theme, but they have rolling acceptance. And so you can see here, there are general issues, there are themed issues, and it just depends on which they're at, you know, what they have the most submissions for how it's organized, which I think is really interesting. What I also like about the jtp is that they accept responses to the texts. So maybe an instructor in your institution is looking for a real world text that students can respond to. And the meaningful pedagogy part of that is they also want to share those responses with someone else. And so here, we have two responses to this paper. And it's almost like a curated blog section. So you can share your content, but they do review it, which is really cool. A lot of places are going away from having a comments section. And so I think this feature is really interesting. You can see here, this is primarily alphabetic text, it is in a digital space, and the modes that are the affordances. Right. So this is a term that we use to say what's possible in this space, what affordance does this mode give us and so the modes, the affordance here is that you're getting the interactivity, you can do the hyperlinking, you get an easier way to do some of the visuals and images. It's just a really interesting opportunity. So I wanted to show you this and it is largely alphabetic, but it is so multimodal, and still interactive prompt, which is another largely alphabetic, but it is digital, it is still open access. Right. So this one is a lot like theological librarianship, which is a part of Atla. And so in that they basically conceptualize themselves as a print a digital version of a print journal. They do not print the journal. But it does look a lot like right, so here we have the different delivery of the journal, thinking about, you know, you can envision this as a physical object that you're holding, but it still incorporates the interactivity and has the spatial arrangement of showing the pages and the images, that kind of stuff. Again, using the heading, having tight spaces, using different sizes. These are kinds of things that that that we're all comfortable and familiar with. Then here's the logical librarianship. Again, very familiar, you know, you have the ability to encounter this text in the online space. You also have it in a PDF form. So thinking about how that works, what is it that you're wanting to look at the version you're wanting to look at? So that again, primarily alphabetic. So here's another one that's primarily alphabetic, but how The multi modal pieces. This is also a piece that is student driven. So this is actually a writing anthology that I created with my students last year. And so we have a form that students from our first year writing class, submit their essays to us. And we have a graduate student committee that reads all the entries, and selects the ones that are appropriate for the anthology to use as examples. So this is a textbook that we use to offer as a print book that the students had to pay for. And so one of the commitments that I made as I started at UMass again, this is only my second year here is that I would like all of our textbooks to be free and open access. The really cool thing that we got to do with our library is they were able to calculate for us the savings that we have for one year for our students, we have roughly about 5000 students a year in this course. And so by changing this textbook to a free open access textbook, we are saving and depending on a student's use a user a new version, where they got it from somewhere around \$60,000 in textbook costs are our students for just one year. And that's really great for us. And so this is used through open books. I don't know if you're familiar with that process, again, largely alphabetic. It's very similar to or press books. Yeah. So what you're what you're used to seeing in a print book, the one thing that was different for us is that we added a unit called circulating the conversation, which was intentionally digitally multimodal, again, this is part of me coming here, which is great. And we were able to incorporate into our Anthology, which used to be a print book, which meant we could never really do this, we were able to incorporate into our anthology audio. So we have this podcast. And we have the

podcast transcript as an element, we have a couple of different videos, this was a video that we created because it was a PowerPoint with no voiceover, we did this video, allowing the content to be shared. And we did some creative, did some creative capturing, right. So this is actually PowerPoint. That format is not supported by fresh books. So we made the decision to capture this video. And we just basically click through and kind of read in my mind what was on screen. And so students are able to encounter that. Hi, this sorry. They're able to encounter that and think about that. But we also are adding what we call a descriptive transcript. And I'll get to that when we talk about accessibility, because that's also something that comes more into play when you start working with multimodal pieces, is how are you going to make your content accessible to everyone. This is a social media campaign sequence. And in this example, we're really showing what alt text is, and how to make sure you're describing them. Effectively for someone with a screen reader. Whether that's because they have a vision, need or what whatever reason they're doing that. This was a video where the student actually had a presentation. But also and you can see zoom, we were using zoom to capture this because the transcript is here, it's great. They actually have both their own content, but also the interviews, especially in high school. And that's not your problem. That's actually one of the production problems, right. So this is a student project. And so her recording was so quiet, it was very, very difficult to hear her, whereas her interviewer in order to get your way down her interviewer but she captured, the audio is better. And so these are some of the production issues that come in as you start to think about multimodality. And sometimes it does prevent people from wanting to be a part of this space. This one is an example of an infographic these are all projects that all meet the same requirements of the assignment. And that's also a really cool part of multimodal composing. And you can really think about how a variety of modes can meet the same pedagogical goals right and allow some student choice in there. Same thing with whatever offer you're working with giving them this choice, giving them some stability. And again, here's a different style of descriptive transcript that I wanted to show you. So you could think about what are the different ways that multi modality can work so again, a student project that was completed within a year we had a small grant for editing over the summer as we transition from the print book to this day. book. And now the digital book is going to be a regular part of that committee work so we can sustain it within the contracts, the labor contract that we have in connection with our graduate students. So there's lots of really cool things to think about there. Okay, so the other thing that I wanted to talk about is some public archives that you might be able to access and encounter is a public archive, something that your institution or organization wants to consider developing or contributing to, this is called the digital archive of literacy narratives. And it's really interesting because this organization at Ohio State University, is really defining literacy in a very broad way. So we often again, because we default to the alphabetic concept of literacy, we think about literacy as how did you learn how to read? Well, as we start to learn more about what literacy is and how the power of storytelling is an important aspect of research and connection, and community, thinking about grassroots social justice, work, thinking about, you know, all the different aspects, the anti racist pedagogy, all of those things, your storytelling, and narrative is a huge part of that. And so I really enjoyed this, this database, this public database, because there are lots of different ways to communicate your story and share. And so as you can see, this is a great example of the multi modal combination. I liked that they do these featured narratives, which are kind of cool. I will say, I have contributed, I participated in 2011, in a digital media composition workshop. And so one of the assignments was for us to go interview a co participant, and then share that. And so this is how the an audio narrative is shared with them, right, completely hosted. And tell me about your literacy narrative. So that's the person you know, interviewing me, we're actually in a public space. There's a lot of really cool, interesting things that can happen again, thinking about multimodal composing, and what is the use of this artifact? And how does it go. And so I actually talked about and this is ironic, given that I'm a rhetoric and composition instructor, I talked about how my very first story that I quote, unquote, wrote, I actually just copied someone else's idea and change the character names, which is plagiarism. So you know, so that's kind of fun to like, think about how that, how that works. Again, here's that companion piece of a print journal, if you can print as open access, you can print a subscription, and then they do have a online piece. And so again, thinking about sometimes the editor is the same. So here, right now, the editors are the same, sometimes they're not. So here's a special issue. Sometimes they're just doing features that are companion issues to the front. So that here's the journal that I work on. It's the fully alphabetic journal. And we do have a lot of different special issues. And so this happens to be a sonic rhetoric and social change feature issue with guest editors, which was really great.

You can see that we have, you know, just like everything else, we have, you know, different sections, we have different interaction. This one was a really cool piece to edit. I thought it was really interesting. And so you can see here that we have the audio clips. I don't know,



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So in this case, the transcript is a part of the web text and other cases, you'll see that that is not the different ways that we interact in this space. There's lots of really rich, interesting things that you can do here journal, I also wanted to show you because there are going to be people who come to you and say I want to do my tenure book, I want to do a book like projects. There are places out here that do that as well. There's lots of different examples that I can show you, but this one is the fully multi modal piece. And so you'll see this example here actually just got published, which was really great. It's about the administrative work and visual data representation. So you can see just like a print book, you have the introduction and the table of contents, you can work through the elements as you go. It's really interesting to me looking at these kinds of documents where, you know, we're still doing a lot of alphabetic texts, but you can see they're also demonstrating the chunking. They're using the spatial arrangement of the heading style. Those kinds of things as a part of their content delivery as well. Whereas in a print book we would be restricted to, let's make it as small as possible and print it in as quick as possible probably not in color, because we're not paying for that. You're all of these different options that come up when you think about how how multimodal composing works. So one reason that I also wanted to connect with this one is that this piece is an archive. It's a curated archive of the DA In. So how do we use the DA In, and this was, as they were doing a revision from what it used to be like to what it is like now, there's a lot of really cool work, where they're explaining the behind the scenes work and belabor the other piece that is also connected here to the dIn is down. Here the stories that speak to us. And so because the dIn, or the dome, as some people call it is people's voices. This is a curated collection of how these researchers interacted with a dIn and applied a specific theory to understanding and reading and what I really liked about this. One is that there's this guidance of what are the different ways you can read this. And I think, you know, as you think about multimodal publishing for yourself, or as your support others, this really great explanation of do it the same way everybody else does it, you'll do it a totally different way. You're thinking about how we interact with consonants. And Cindy self was a huge part of what helps me understand that our tools act against us and with us. So thinking about that. So these are, believe it or not some very quick examples that I wanted to give you access to to think about what is what are the possibilities? What can you do with multimodal publishing, so that we shift to oh my gosh, this is really cool. I want to try it. I've never done it, or I've really only ever worked with word processing before, which is technically digitally multimodal, because we have the even an MLA style, we have a one point margin, we have a header, we have a footer, we have heading styles, right. So anything, we get that basic multi modality, but I want to do something more, right. And so we're thinking about how we're matching purpose and publication venue. We're thinking about how we're going to consider design and delivery. And so one of the things that I'm going to do here is I'm actually going to switch over to the document that I shared. And we're going to take a look at these elements, because I really put some questions in here that I think you're really thinking about how do you discover so I just showed you all of these actions, the journals like digital presses and public databases, you know, how do you decide which one is the one you want to you want to work with? How do you decide this is the one that you're going to submit to? And just like any alphabetic sprint publication, you do it by considering how your project matches the readership right some take a look at the about page and you think about, you know, what, what is that? And so I'm going to go to Cairo simply because I'm most familiar with this banner and how it works. And so we have, you know, who is Kairos? What do we do? What are we standing for? How are we doing this? You know, in our submit section, you know, what section should I submit to we have different section descriptions, thinking about what it is that you're going to work on. One of the things that I would really also encourage you to think about as you

support or consider your own multimodal publication is that level of peer review. And so you'll notice that in some of our sections, we clearly say this is peer reviewed. There are some sections that are editorially reviewed. And the distinction between that is you really need to know your own institutions, tenure guidelines. If you need the peer review, then you got to go for those sections. But editorially review just means somebody like me, or somebody who's in charge of that section, reads it and says yes, this is accurate. It's interesting. People need to have access to it. So thinking about that, what are the sections? How does it work? I'm not going to read all of this to you. I do want to think about you know, thinking about format and mode, right looking at some of these examples, looking at, I think especially on the digital the ccdb thinking about you know, she's writing about this author is writing about video and media. So of course, I want to see some video from her right. I want to see how she chooses to design what's happening. And I really admire the way she's done the alphabetic, or the linguistic transcription, as well as the visual transcription, right? Because we often think about closed captioning, which is just what are the words that are coming out, but there's a lot of interaction in transcribing in that visual transcription that we don't get access to, that we don't think about. Okay, so I'm also going to talk about the rhetorical situation a little bit I have, I have to it's, you know, the thing that drives me here. So maybe you've encountered the rhetorical situation before, maybe you have it, probably, if you have, it's an in your first year writing class, unless you've had your own training, in in rhetoric in whatever ways, which a lot of you maybe have because of your theological connections. So this concept of writer reader topics, the interactions, and the intersections of these pieces are what created texts. And really what multimodal composing does is add this layer of context, right? So delivering this physical is a digital is a boat, right? What are the modes, those five modes we talked about? And then also genre, right? So I did talk a lot about understanding the expectations of scholarly practice, in your field, in your connections in the areas that you want to think about. And then deciding do I want to break that one want to meet that? How do I work with this. And so there's a lot of really cool things that you can do as you start to think about the rhetorical situation and answering these questions. And so again, I created this stuff in it as a post conversation guide. If you're thinking about your own work, or guiding somebody else through it, I will say that probably I put this resource on there probably one of the best projects that I've seen on this is called writer designer. It is written for a basic freshman composition class. And it's divided into two sections, one about the theory and one about the practice. It's really, really great. It also includes a teaching guide, a pedagogy guide, as especially focused on for sure composition. But if anyone is working at an institution wanting to bring in multimodal composing, and there are curriculum questions or those kinds of things, this is a great guide, and a good resource to have as well. I also want to talk briefly about how do you define the scholarship is valued and valuable. Lots and lots of different things go into this understanding Fair Use understanding what's called Creative Commons, I honestly think I don't I didn't plan on going over a lot of this with you because I think copyright and fair use and creative comments are something that you as information curators and information professionals are connected to, I just definitely wanted to give you some resources. The one thing that I do want to talk a little bit about, and then we'll have time for questions is this concept of the impact factor and metrics. And this is something that Kairos has recently come to, especially as a part of our connection with the open access journal organizations that we connect with. You know, when you're working with scientific research, or you're working with quantitative, replicable research, there are different metrics that say this this information is accurate, this information is usable. However, many people in the humanities don't we do qualitative work, we're not doing quantitative replicatable work. And so there is this amazing organization funded by a Mellon grant originally and just refunded, which is great thinking about, you know, how do we say, our research is valid? How do we connect with our research? And so I really like the values framework here thinking about equity, openness, collegiality, soundness, and unity. And so how you can see the revision, right, that goes through here thinking about their resources, if you're wanting to provide, you know, support to someone or help them think about this in their own work. It's great because they have these workshop kits. They have the content, all of this amazing stuff. But that's really, really cool. Trying to think about that. So well. That was a lot of content. There's a lot to cover here. But at this point, I'm going to pause and see what are the questions that y'all have? You have a question about a source I showed you. You have a question about information. I'm sharing a concept or topic. Oh, I'll pause and take a drink.

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Ana Cackley 39:51

Thanks, folks. You can go ahead and put your questions in the chat or the q&a box down on the control panel. If you have any

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Dr. Elkie Burnside 40:00

questions for Dr. Elkie? Yes, thanks, Christina, I'm excited to be a part of that. And to encourage people to step out and try some of this in that area as well. I know it's a lot of a lot. And I was really hard to assess how much people might know how much they've encountered. I honestly, again, in my work, you know, in libraries and working with the libraries I work with, I know that you all do a lot of curation, you already do a lot of digital archiving. I want you to, you know, think about what are the really interesting and cool ways that you can take the work you already do and leverage it. Jesse, this is a great question. I'm thinking about how to gain experience with multimodality. I know that our journal does a lot of ask and editor pieces on Twitter, we do some live zoom meetings, where we're we are one of the big changes that we've taken up over the last about three or four years is to support Emerging Scholars and our field better. And so we're doing that. So I would say, you know, coming to pieces like this, going and find you doing your best to find multimodal pieces, for journals in your content area, if you have one, thinking about that, again, but the writer designer piece, and then just kind of playing around and seeing what you want to do. I know that's hard to think about sometimes in the context of balancing our work. But I just wanted the things I that I didn't show you but you can find on Kairos is that one of my very early pieces, I kind of ashamed of it, because it's so kind of not the best, but just get started and kind of really start trying to engage with these these things here. I see a couple in the q&a as well. So how do you convince other fellow colleagues that scholarship cannot be cannot doesn't have to be just multimodal? Or is it it can be multimodal, I would say you know, again, showing these journals, one of the and I can put this resource in as well. One of the things that really helped me as I made my tenure pace and explained what I did to people was defining what multimodal scholarship is and showing the value of it in my field of ncte has a definition of what multimodal scholarship is and why it's valuable. And so I will put a link on that that page. I know that I just spoke with an author who is getting ready to start a piece talking about her own, like how did she Are you that multimodal scholarship was valuable and scholarly. There are lots of resources out there. And I can make a note of that and add a couple of those to to the list as well. Um, yeah. So also, I'm going to kind of go back and forth between the q&a and the chat. So, um, so Blake asks, how you know, connecting your workout foot with an appropriate website? Again, I think that's one of the you know, how do you know what's out there, right? So you kind of just have to, and this is, you know, again, I've spent almost 15 years in this area, and the journal Kairos my drill has been around for 21. Right. And so I've been there a lot of it, I would say I think really just starting to seek out for yourself. And then starting to make this, I keep a list of journals for myself that I don't always regularly get to read all of them, but kind of putting that out there. And that's just a part of the research process, as well. There's a conference called computers and writing your thinking about that. So you know, finding those resources. There's a Educational Technology Conference, which is really huge and has a lot of output and publication connection as well. Really, for me just like connecting and and going to these places as professional development which I really loved having professional development online in this way because it's allowed more access for me. I would just start creating those relationships and curate just like you do anything else. curating a list of the This is the topic you're on this is really cool. I didn't really talk about institutional repositories and I didn't talk about you know, locally sourced stuff. Um, because again, I'm hoping if you are connected to organizations and and I came from a really small, my previous institution was a really small private school in Ohio. And being at UMass is kind of like playing with a bigger pool of resources and possibilities, and it's really great. Some of it, you're not, no, you're not gonna be able to do it all. But I just keep keep finding the resources and use these tip sheets. I know that being a part of the open access community, I have found a lot of resources and information and just starting to, you know, research, what's available in open access areas, what's available and those kinds of pieces. Okay, so the use of comics, so Chris Christopher, no, my my work does not explore the use of comics, but the Kairos link, there is a whole issue on the use of comics as a part of pedagogy, one of my best friends, she uses the rhetoric of comics. There's some amazing work in there. But yes, there's a lot of that kind of stuff. Scott McLeod's, you know, use of comics and explanation, his visual rhetoric, right, so there's all these disciplinary pieces that you can do in there. So, Scott McCloud is one person if you don't know of him that he has a couple pieces out there. And yeah, and, and, and Kairos has a whole special issue on this



for sure. Okay, the cole is asking, do you have a, you have a progressive OCR program at UMass that facilitates, okay, so I am creating the progressive OCR program at UMass. Like I said, I got hired in the middle of the pandemic. And so this is my second year. And we are at a transition point in our program where the person who's been in charge of our teacher training for the last 30 years is also getting ready to retire. So my role is actually curriculum and assessment. And her role is teacher training. And because COVID precipitated the, the switch to remote teaching, which is distinctly different from online teaching. And so that's that that was a distinction. And we made some changes because of the remote teaching that we're now holding on to we're not going back. And partly because the person who's retired is like, yeah, these changes are great. So again, the writer designer resources, talking about why online or multimodal scholarship, digital multimodal scholarship is important. And I'm making a note to myself to add that to the resource tip sheet that you have access to, and I won't remove access, you'll have access to that. I'll also share the PowerPoint, but you can kind of look through some of those as well. And use the PowerPoint in your own instructional or support pieces. How you create that space is you find the one or two people who will be on board with you, and then just start working with them and kind of expand out. I am lucky enough that here at UMass, the person who was in charge of OCR is now the Dean of the libraries. And so she's very excited that I was able to create the writing anthology that you saw the other part of what we did last year is we actually have a best text contrast where we circulate and acknowledge our first year writing, and actually junior year and remedial writing, we award a small monetary award, and we've never really done anything other than saying here's your money, great job. And so we're creating an institutional repository with that as well. So I think, you know, finding those sources, which I will put a couple of them on that document again, and I'll make sure the document gets uploaded when the recording does as well. You know, there are there's a lot of scholarship out there arguing and articulating why digital multimodal scholarship is an important piece. Kairos is one of the premier places for that. And there you can go way back in the archives back when it started. And there are lots of pieces articulating that and then you can also see the tracing through that. One of the really cool pieces at the ccdp is you know, are we there calling it Are we there yet and they're talking about there are lots of studies I'm sure my screen here. There are lots of studies tracing, you know what is happening with computers and writing and teaching. And one of the interesting parts about my field is rhetoric and writing is very pedagogy focus. And so they're talking about, you know, how did this happen? And how does digital humanity's work and where is this? So there's lots of really cool things out there as well, that I would say are possible. It's work. It's very hard work, I understand that. And I've done it at a lot of institutions, my dissertation, when I told my committee, I wanted to do a digitally worn dissertation, there was a lot of difficulty with that. And I'm happy I finished my program and found a community where I was supported. Because I was kind of told what I was doing was play and not meaningful work. And nobody did it. And here I am, you know, two decades later, you know, doing doing what I'm doing. And so, yeah, the finding space for it. Definitely, that takes time and effort as well. And so I will add those pieces to that document as well. Great questions.

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Ana Cackley 50:57

Okay, folks, do we have any other questions?

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Dr. Elkie Burnside 51:10

Thank you so much for taking time out of your day to listen and engage and encounter my email addresses out there for reason, please feel free to email me. I definitely. I firmly believe in supporting emerging authors of all kinds. So I'm happy to connect and open and like I said, Christine is going to get to share more of the planning, but we are planning on opening, you know, invitations for this as well. So I'm excited to see how all that shakes.