

5.13 **Mike Palmquist:** Writing typically involves text of some sort, but is not limited to text.

19.7 **Cindy Selfe:** Let's put it this way, I don't teach writing. I do teach composition, and when I teach composition, I teach the the with the understanding that one can compose in a range of different media and modalities for a range of different purposes and audiences. Using all available means. So I I. I really find the the writing, which is sort of for me composing in flatland.... I find that boring.

48.08 **Jason Palmeri:** Now I'm still not sure how I define writing, but I will say I guess you know if I figure it out, then I'll just. I'll have to move into a different field 'cause it will be less interesting, but I can say at least for my research, I actually have not really been a fan of the extension of writing to mean all forms of composing. You know the idea that composing a video equals writing. Um, that's part of the reason I tend to use composing when I'm referring to a sort of richly multimodal text and writing as referring to the use of alphabetic text. So composing a video involves writing it all text on screen it could involve lots of writing as part of the process, it should involve all those things. Therefore, those of us who study writing have unique insights on video that film that are different from film scholars, we bring a unique lens. But I sort of, I have trouble going and talking to my colleagues who teach video production and saying that's actually writing—without recognizing that it is writing, but it's also other things, and that writing still has a particular kind of cultural valence and particular kinds of meaning in the broader culture. You know? I guess, so, I tend to go with rhetoric or composing. I do think that there's a long tradition of rhetoric...I mean, it already arises from a spoken tradition, and there's long been interested in thinking through the visual in rhetorical history and so rhetoric is a nice encompassing term for me and I also like composing because composing is a term that is used by scholars and other art forms, so that's a term we could potentially share. It certainly is something that is really important to us in composition. But it's also important in visual art, it's also important in music.

2:45.3 **Jim Porter:** So where does writing fit in? Is writing really our focus? Or is it all media? And then we get into the question of do we have the expertise to teach all media, video media particular is what I'm in particular that I'm thinking of or even web authoring? Um. And so, there's there's there's the really sticky question. I think for field, because if the answer is yes, all of this is writing. All of this is rhetoric. All of this has to do with composing. Then we all better go back to continuing education workshops and upgrade our skills on video production. You know, because we're not doing it yet, so there's there's a sort of a sort of a pragmatic question of the scope of the discipline and what it is we're actually teaching. But that's an open question for me.

3:35.8 **Will Hochman:** This interview couldn't be true without admitting that the computers are the shell game. The writing is is the reality. I'm just trying to balance the idea that computers and writing has never ever been about anything other than writing and the more we use terms like multimodal writing, the more I look forward to the day when your generation or your kids generation just laugh and call it writing.

4:05.7 **Mike Palmquist:** The thing that I've struggled with us, a teacher is: At what point do you become more about communication and less about writing? Because communication studies has been dealing with these things for a long time. Speech, communication and other other professional technical but would just communication studies in general has been dealing with a lot of the issues we're looking at with multimodal multimedia kind of text, and I don't really much care for composition program that has more than half of its content really

being totally a video, and look at the impact you're having on your audience. You can learn that but you can probably learn that in simpler ways that don't get away from the idea of developing an argument, supporting it with evidence, considering your audience, do those things. I think that composition I'm more of a rhetorical kind of a focus on composition, and I think we really have to teach students that. There's a developmental side to what we're doing with working with our students. There's an exposure to kind of academic writing in the University, and, well, it might be exciting to get them totally involved in a totally multimedia course if that becomes in place of their ability to develop a good argument, consider audience. I think that I think we do them a disservice, and I'm probably looking older and more conservative as a result of that, but, but I was the person in 1998, nineteen 99 developing a composition curriculum that said at the end of this course, we're going to take your argumentative source based essay and we're going to remediate it, and you're going to turn it into something else. You're going to turn it into an article, or you're going to turn into a website, or you're going to turn it into a brochure, you're going to do something with it. It's going to be different. And the cool thing for me was students would come and say so they don't really cite sources in Time magazine, which they were trying to emulate, right? Or and they would start getting these ideas that was really useful. Meanwhile, the Teachers I was working with were telling me I'm not here to do this kind of stuff, so they had to learn how to do text boxes and columns and to put pictures in there. It was radical stuff, but the pushback was exactly the same as what we're getting now. I'm not here to do this, I'm here to do that, and so I think it's pretty tricky. We have to be really careful about what we're doing as a field. We're still involved with writing. It gets very exciting for those in computers and writing to start looking at the possibilities in the immediate technologies and things that we can do with it and sometimes forget that we still need to teach them how to understand the rhetorical situation.

6:41 **Jim Porter:** And I think we want to be careful not to lose what is strongest and best and most valuable about what we do as composition teachers, exactly. We know we know some things about how to help people become better writers, and as we move into new kinds of writing spaces, we gotta keep that sort of keep that strength in mind and make sure we don't lose it as we move forward. But then you come back to the question of OK, now what do we do in first year writing? Are we still teaching papers? My most unfavorite word of them all? Or are we, you know, do we have to teach broader, you know communication practices? That's, that's a tough question, because it's it in a sense that it's a, it's an unfair set up. You know we can't do very much in one course period. You know, it's it's an impossible problem. You know the professional writing major, we can say Oh well, we're going to cover this range of things, and some students are going to this concentration and some this other and, but we've got a very broad range and that makes sense to me. But then we come back to this one course at the University gives us. And that's just not a fair assignment. It's like writing a 20 page paper, and it's due tomorrow. It's just not fair. You know it can't be done, not well, so we make choices. Tough choices.