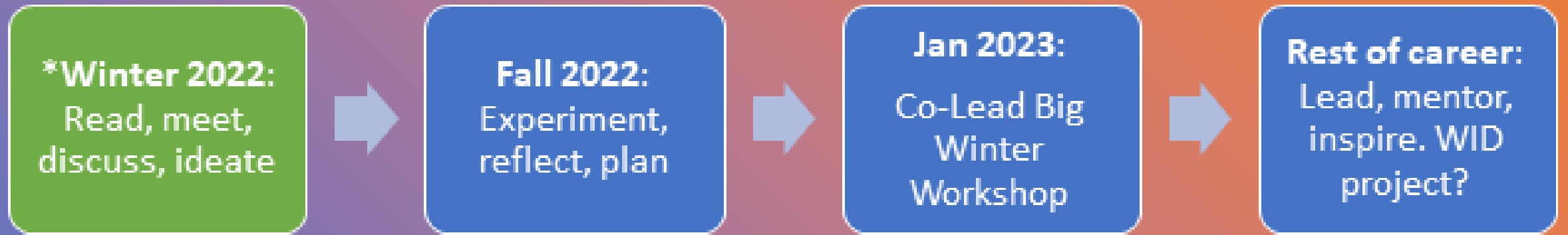


# Rethinking Community In and Out of the Classroom

Writing in the Disciplines Winter 2022 Fellows



Fellowship process at a glance



# Fellowship topics

Thinking and  
Writing

Problem-Based  
Writing  
Assignments

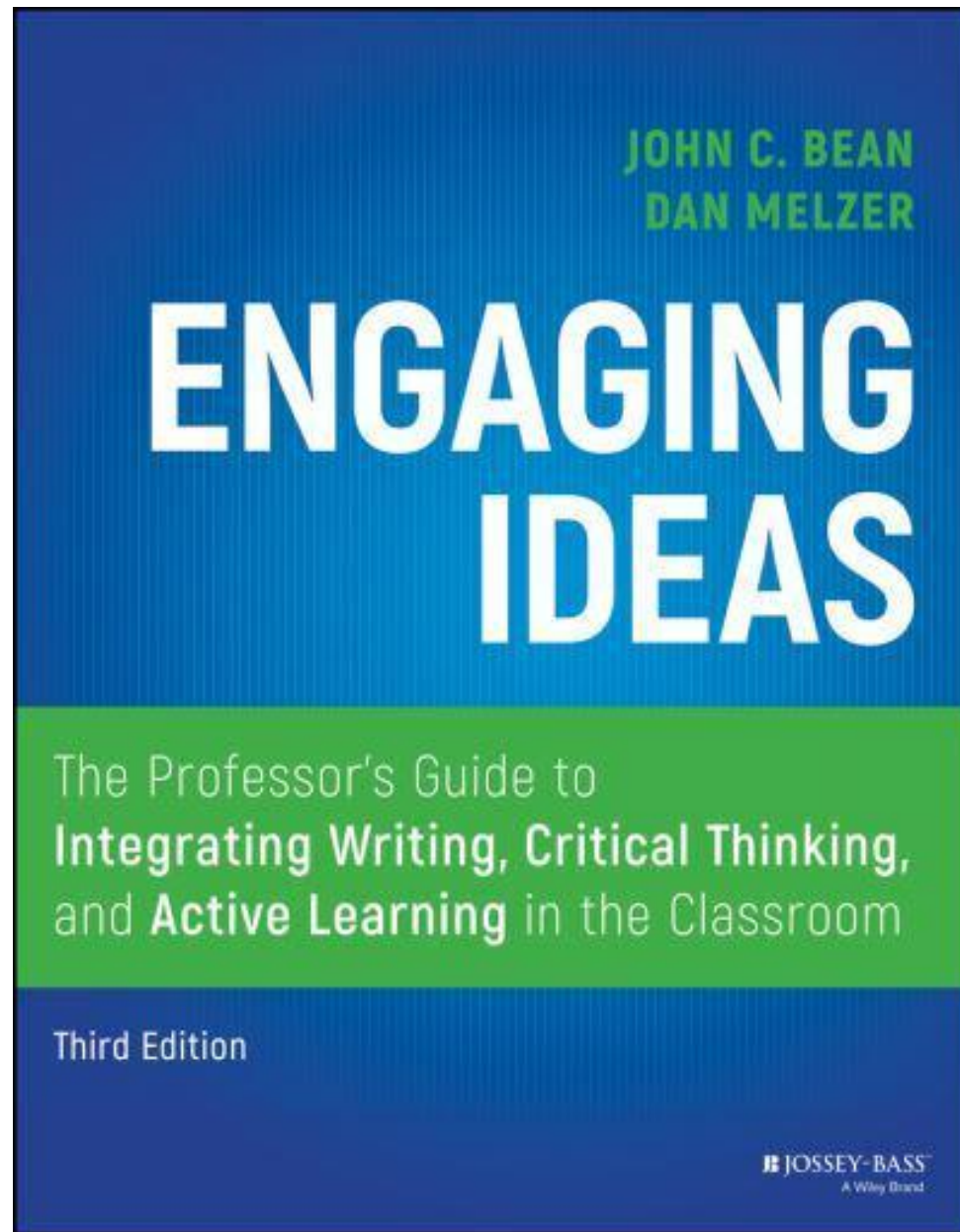
Coaching Students  
as Learners,  
Thinkers, & Writers

The Politics of  
Literacy

Self-Reflection,  
Grading, &  
Feedback

Collaborative  
Writing & Group  
Work

Our  
Textbook





# Today's workshop



Each Fellow has focused on one WID-related concept to discuss for today



Fellows have researched, thought about, discussed, and road tested these concepts



All concepts fall under the umbrella of “community”



Guiding question: *How can we foster meaningful relationship-building to support student learning?*

# Procrastination

WID Fellows Presentation

January 16, 2023

Ahmad Banki (Economics)

Dawson College

# Student Empowerment

Two qualities:

- Impulsivity vs. self-control.
- Procrastination vs. time management.
- Time management can explain 30% of academic success, more significant than all other factors combined (Nilson, 2013).



LINDA B. NILSON  
Foreword by Barry J. Zimmerman

creating  
self-regulated  
learners

Strategies to Strengthen  
Students' Self-Awareness and  
Learning Skills

# Strategies

## 1. Journal.

- ❖ Costs & benefits.
- ❖ Fears.
- ❖ Assign precise blocks of time to each course.

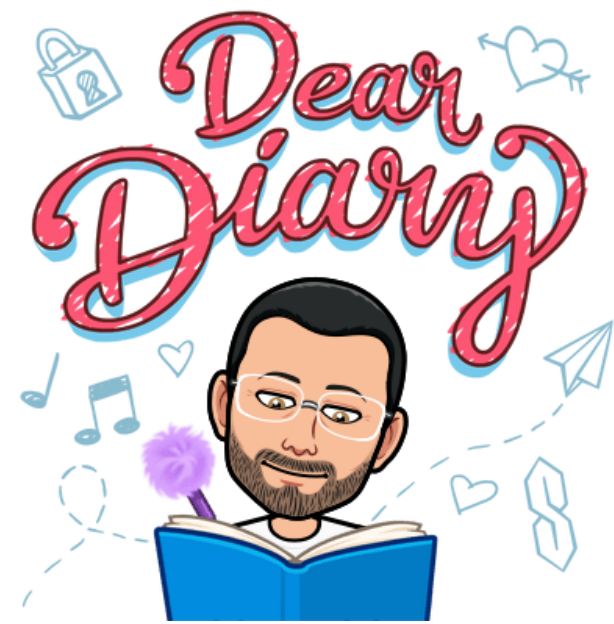


## 2. Token system.

- ❖ Reward for early submission.
- ❖ Compete on deferring gratification.
- ❖ Use tokens to submit late, drop lowest grade, or do fewer Qs.

## 3. Our example.

- ❖ Prompt grading.
- ❖ Organized & consistent course design.



**CAN'T TALK,  
WORKING...**





# Empirical Evidence

- **Hypothesis.** Students who consistently *precrastinate* will have a higher academic achievement.
- **Method.** Six assignments. Over six assignments: 75 submissions at least two days before due date. 54 submissions 1-3 days late.
- **Precrastinators:** those who did at least half of the assignments early.
- **Procrastinators:** those who did at least half of the assignments late.
- **Explanatory variable range:** -6 to 6.



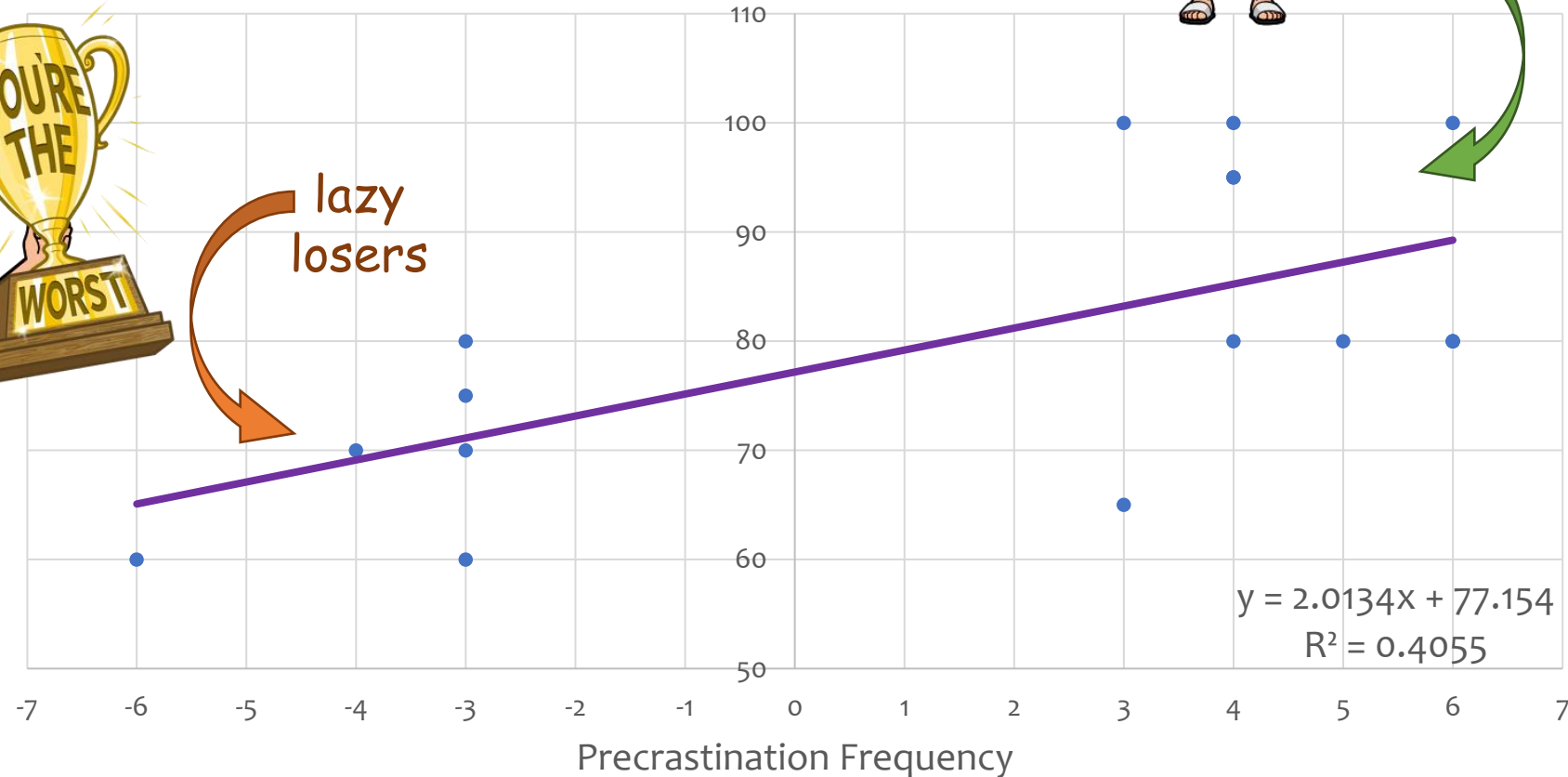
# Empirical Evidence

- Procrastinators' grade range: 60-80.
- Precrastinators' grade range: 65-100.
- Correlation coefficient,  $r = 0.637$ .
- $p < 0.01$
- The final grades of students who have a habit of precrastination is significantly higher than that of students who have a habit of procrastination.



lazy  
losers

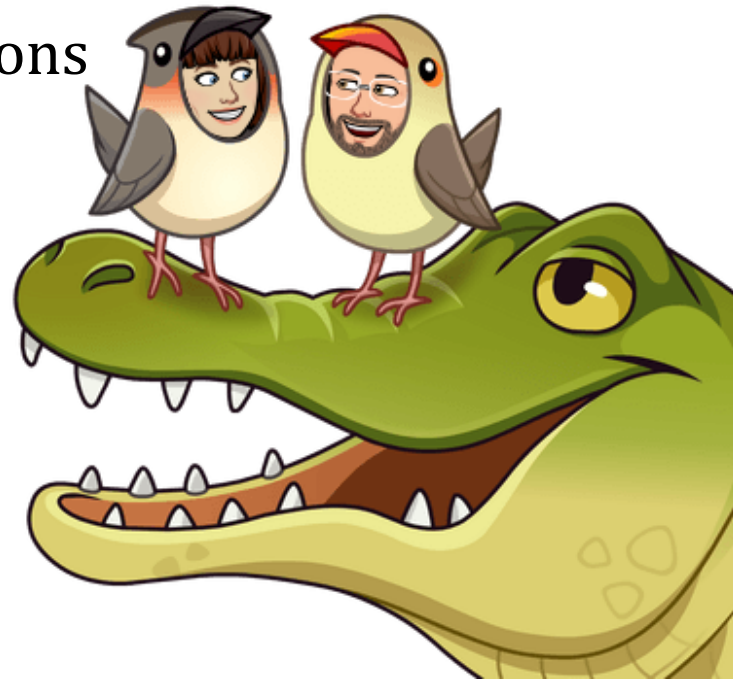
Final Grade vs. Self-Regulation



Ahmad's  
champions

# Vygotsky

- Zone of proximal development (ZPD): “the distance between the most difficult task a child can do alone and the most difficult task a child can do with help” (Mooney, 2013).
  - ❖ The edge of learning.
  - ❖ Impact of interaction with teacher & peers.
  - ❖ Encourage conversations without interruption.



## Theories of Childhood

SECOND EDITION

REDLEAF PROFESSIONAL LIBRARY

An Introduction to

Dewey

Montessori

Erikson

Piaget

&

Vygotsky

Carol Garhart Mooney

# Vygotsky

**NOAH:** I'll be the nurse.

**SARA:** No, you can't! My mama's a nurse. You have to be a girl.

**KASIA:** Yeah, the boys is supposed to be the doctors.

**IVAN:** The doctor that got my mom's baby out was a girl.

**JEFF:** C'mon, Noah, just be a doctor so we can play this game!


- Sharing experiences & opinions.
- Content learning.
- Process learning.
  - ❖ Help become better learners.





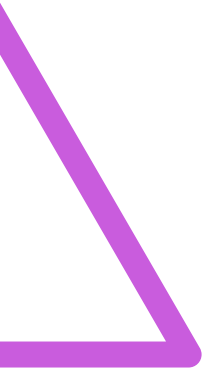
# WID Workshop: Group Work

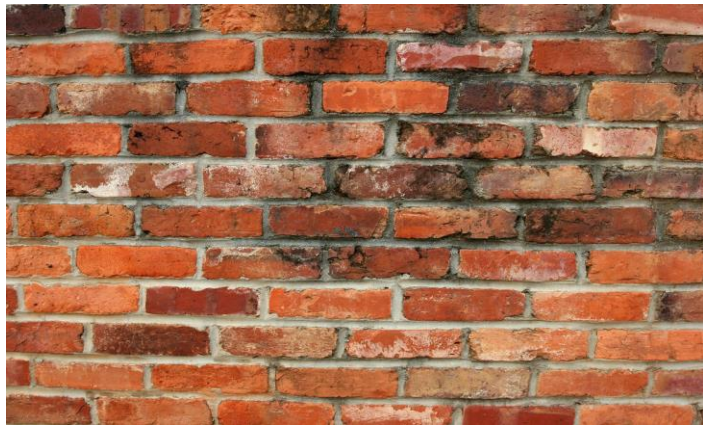
Ivan Freud (Religion)



Six blind people enter a jungle and  
come upon something...

Being blind, they touch it and  
call out what they think it is...

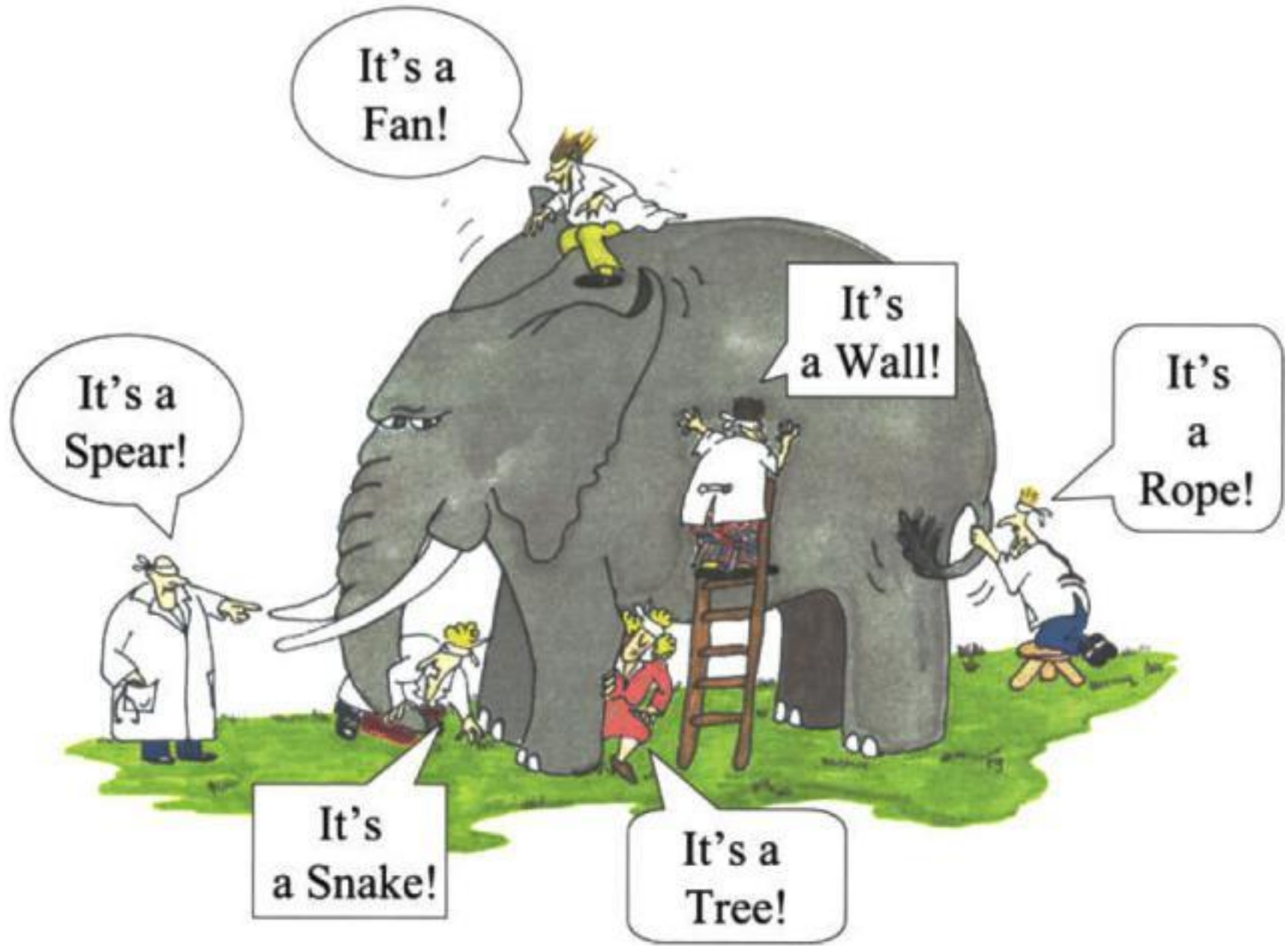




Jain parable  
– Mahavira  
c. 600 BCE

- Win-Win vs. Win-Lose
- Non-Zero-Sum vs. Zero-Sum
- Listening to one another...
- Respecting one another's different perspectives...
- Empathizing by stepping into one another's shoes...
- The importance of multiple perspectives, for example: Historical, Economic, Psychological, Sociological, Geographical, Anthropological, *et autres...*





It's a Fan!

It's a Snake!

It's a Wall!

It's a Rope!

It's a Snake!

It's a Tree!

# Overview

Benefits of Group Work

Kinds of Group Work

Recommended Method of Group Work

Group Work Case Study

Question - Group Presentation and Individual Paper vs. Group Presentation and Group Paper?

# Benefits of Group Work

Powerful form of **active learning** - giving students the opportunity to practice disciplinary inquiry and argumentation under the tutelage of a teacher as coach.

Measurable advances in the **quality of thinking** reflected in **student writing**.

Gives students space to **pursue their own lines of thought** and **test them** against the thinking of their professors.

**Social advantages** of collaborative learning - promoting student interactions and friendships, develop leadership skills, and foster diversity.

# Kinds of Group Work

The **experimental learning** practices of Dewey, Piaget, and Vygotsky

The '**cooperative learning**' movement associated with David Johnson and Roger Johnson (1991)

The **learning community** movement, in which interdisciplinary teams of teachers become colearners with students in pursuing a many-faceted, multidisciplinary problem

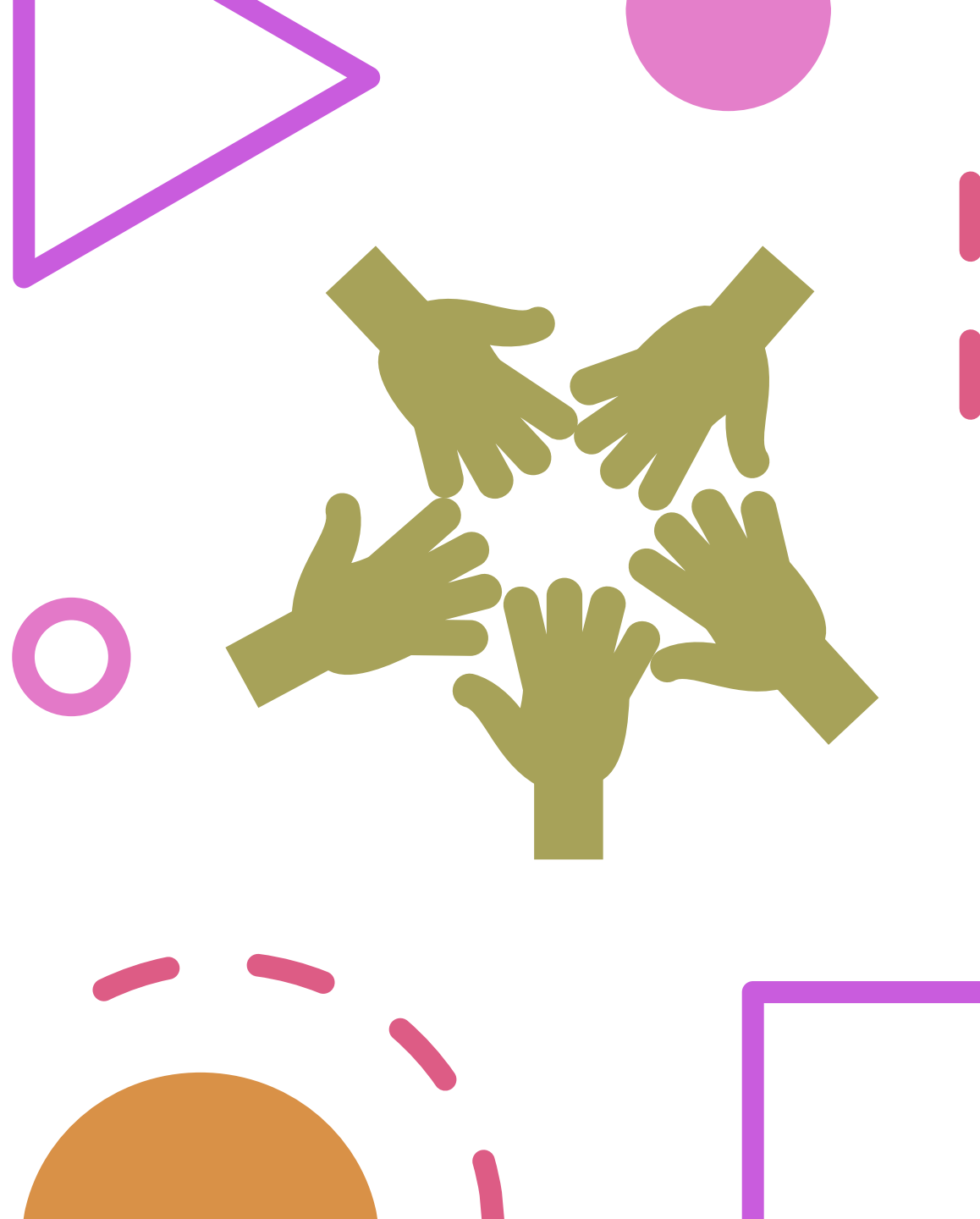
The various **disciplinary approaches** to small groups, such as Kenneth Bruffee's work in rhetoric and composition or Uri Treisman's work with study groups in mathematics

**Problem-centered** approaches such as Harvard's case method

**Problem-based** learning, often associated with the University of Delaware

**“Collaborative Learning Techniques: A Handbook for College Faculty”–  
Barkley, Cross, and Major (2014)**

- This compendium of collaborative learning techniques (which they call CoLTs) provides a wealth of strategies for using small groups, ranging from the quick classroom use of unstructured “buzz groups” to elaborately planned use of structured teams whose members work cooperatively over multiple class sessions in purposeful stages designed by the instructor.



## Recommended: Goal-Oriented Group Work

Bean & Metzger, authors of "Engaging Ideas," recommend a **Goal-oriented use of small groups**, aimed at giving students supervised practice in disciplinary thinking under the tutelage of the teacher as coach.

The method they describe has the specific goal of **teaching question asking and argument** through a consistent and recurring rhythm:

# Bean & Metzer's recommended Goal-oriented Group Work Template

1. The **teacher presents a disciplinary problem** requiring critical thinking—typically resulting in a claim with argument (rather than a “right answer”) or in a group-formulated research question or interpretive question.
2. **Students work together** in small groups to reach **consensus on a “best solution”** to the problem.
3. In a plenary session, group recorders **present their group's solutions and arguments**.
4. As the reports unfold, the **teacher coaches students' performance** by pointing out strengths and weaknesses in the solutions, showing how the alternative claims or questions emerging from group's often parallel ongoing disciplinary debates, and otherwise offering constructive critiques.
5. At the end, the **teacher** may also explain how this problem would be (or has been) **approached by experts**.

# Conclusion

- **Many are the benefits of Group Work**
  - **Powerful form of active learning** –students practice disciplinary inquiry and argumentation
  - **Improves quality of thinking reflected in student writing.**
  - **Gives students a sense of independence/self-reliance** space to pursue their own lines of thought
  - **Promotes student interactions and friendships**, develop leadership skills, and foster diversity.
- **Many are the kinds of Group Work**
  - The **experimental learning** practices of Dewey, Piaget, and Vygotsky
  - The **'cooperative learning'** movement associated with David Johnson and Roger Johnson
  - The **learning community** movement - interdisciplinary teams of teachers colearn with students in pursuing a many-faceted, multidisciplinary problem
  - The various **disciplinary approaches** to small groups, such as in Kenneth Bruffee's rhetoric and composition or in Uri Treisman's study groups in math
  - **Problem-centered approaches** such as Harvard's case method
  - **Problem-based learning**, often associated with the University of Delaware
- **Recommended Method of Group Work**
  - Bean & Metzger recommend a **Goal-oriented use of small groups giving students supervised practice in disciplinary thinking with teacher as coach.**
- **Breakout Groups:**
  - **Group Work Case Study: The STOPAT Sudoku**
  - **Question:** Which is more effective, **Group Presentation and Individual Paper** vs. **Group Presentation and Group Paper?**



# Works Cited



Bean, John C., and Dan Melzer. *Engaging Ideas : The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. Third edition., Jossey-Bass, 2021.



Using Small Groups to Coach Thinking and Teach Disciplinary Argument  
Chapter 8, pages 159 - 178

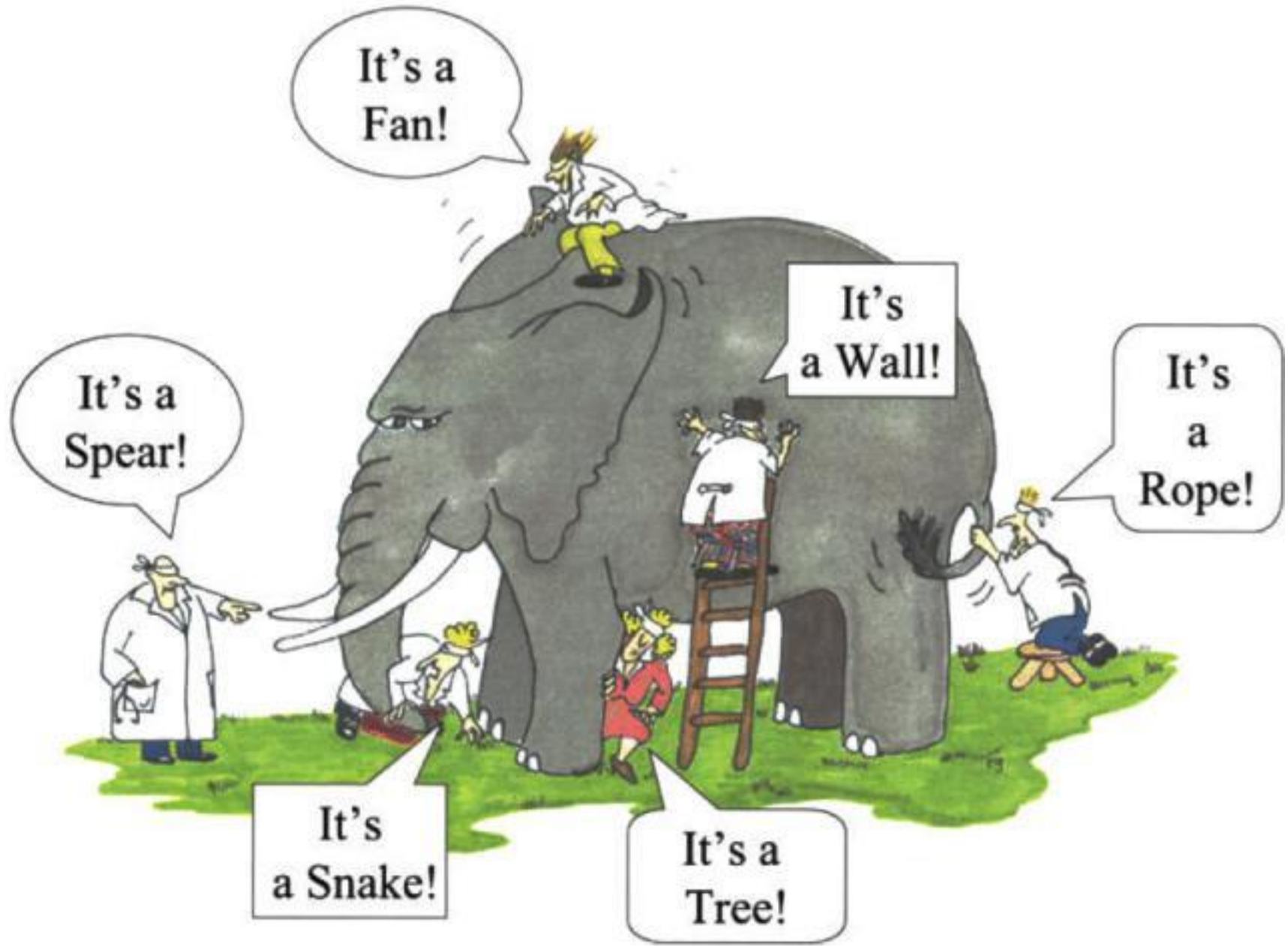


**Thank you!**



**Group Work Case Study:  
Introduction to World  
Religions**

Does Religion Evolve?



It's a Fan!

It's a Snake!

It's a Wall!

It's a Rope!

It's a Snake!

It's a Tree!



Does  
Religion  
Evolve?

---

6 Religions

---

6 Time Periods

---

6 Continents

---

6 Themes

S.T.O.P.A.T  
nothing,  
wonderful  
young  
people!

S - Storytellers

T - Thinkers

O - Organizers

P - Practitioners

A - Artists & Architects

T - Travelers

# Robert Bellah's Definition of Evolution

*"Evolution at any system level I define as a process of increasing differentiation and complexity of organization which endows the organism, social system or whatever the unit in question may be, with greater capacity to adapt to its environment so that it is in some sense more autonomous relative to its environment than were its less complex ancestors"*

Robert N. Bellah

Bellah, Robert N.. "Religious Evolution." *American Sociological Review* Vol. 29, No. 3 (1964): 358-374. JSTOR.



# Does Religion Evolve?

Students self-identify with one of our 6 STOPAT Groups

Approximately 6 students in each of our 6 groups

STOPAT Sudoku - 6 continents x 6 religions

Each student has a specific time and place 'box'

Students decide upon the nature of their theme, i.e., Artists decide whether they will do sculpture, paintings, places of gathering, etc.

Students decide upon how they will analyze increasing complexity, their 'criteria of complexity,' to determine evolution, ex. Size of building, complexity of structure, materials, location, light, etc.

Students contextualize their time period and share their examples concluding as to whether religion evolves.



## STOPAT Groups

## Introduction to World Religions – Section 02 – Fall 2022

Storytellers - S	Thinkers - TH	Organizers - O	Practitioners - P	Artists & Architects - A	Travellers - Tr
Dufault, Rebekah-S	Djaiz, Sara-TH	Calliste, Alisha-O	Edaibat, Kareem-P	Karch, Aidan-A	April, Carlie-Tr
Pastras, Sabrina-S	Doskas, Liam-TH	Lamarre, Jade-O	Francois, Kristy-P	Mastroianni, Alessia-A	Comis, Angelos-Tr
Rahman, Wardah-S	Duverlus, Bethesda-TH	Miron, Alice-O	Lecours, Katherine-P	Ricciuti, Lara-A	Dvashi, Eli-Tr
Sotiriou Lévesque, Anthony-S	Rocklin, Samantha-TH	Ocampo, Alvin-O	Maachy, Ikram-P	Rodrigues e Castilho Serafim, Maria-A	Fontus, Angie-Tr
Winiarski, Luca-S	Tatchinda Djouko, Raïna Linsey-TH	Zhao, Mingrui-O	Mitre, Alessia-P	Kahn, Maia-A	Huynh, Mai-Annie-Tr
Spiezia, Massimo-S	Tobolkova, Raja-TH	Lahouaoui, Ahmed Walid-O	Rowell, Beth-P	Karout, Myriam-A	Ianniciello, Ariana-Tr
	Campanelli, Oliver-TH	Ininahazwe, Alyne Kessy-O			

## STOPAT Sudoku - Presentation Schedule

- Only one representative from each STOPAT group in each continent
- Only one representative from each STOPAT group in each time period

	Americas	Europe	Africa	Middle East	South & South East Asia	North Asia
Pre - 10 000 BCE					Ocampo, Alvin-O	Tatchinda Djouko, Raina Linsey-TH
10 000 BCE	Mastroianni, Alessia-A	Rocklin Samantha-TH	Winiarski, Luca-S	Lahouaoui, Ahmed Walid-O	Edaibat, Kareem-P	April, Carlie-Tr
1500 BCE	Ianniciello, Ariana-Tr	Mitre, Alessia-P	Ininahazwe, Alyne Kessy-O	Sotiriou Lévesque, Anthony-S	Duverlus, Bethsaïda-TH	Karch, Aidan-A
600 BCE	Doskas, Liam-TH	Rahman, Wardah-S	Lecours, Katherine-P	Dvashi, Eli-Tr	Kahn, Maia-A	Calliste, Alisha-O
600	Dufault, Rebekah-S	Miron, Alice-O	Karout, Myriam A	Djaiz, Sara-TH	Huynh, Mai-Annie-Tr	Rowsell, Beth-P
1500	Francois, Kristy-P	Comis, Angelos-Tr	Campanelli, Oliver-TH	Ricciuti, Lara-A	Zhao, Mingrui-O	Pastras, Sabrina-S
1800	Lamarre, Jade-O	Rodrigues e Castilho Serafim, Maria-A	Fontus, Angie-Tr	Maachy, Ikram-P	Spiezia, Massimo-S	Tobolkova, Raja-TH

Question:  
Group  
Presentation  
and Individual  
Paper vs.  
Group  
Presentation  
and Group  
Paper?

The STOPAT Group Presentations are a great success!

As it stands, students are also to write an Individual Paper (or present an equivalent creative project) following the same steps and answering the same question, i.e. "Does religion evolve?"

Question: Along with the STOPAT Group Presentations, would it be better for students to also hand in an Individual Paper or would a Group Paper be more beneficial?



**Thank you!**

**GRADING**  
**+**  
**FEEDBACK**

**Noah Brender, Humanities**

**MY STUDENTS**

**ME**



A referee in a black uniform is shown in a stadium, holding a yellow card up in his right hand. He is wearing a black shirt with a UEFA Match Official patch and a UEFA Foundation patch. The background is a blurred crowd of spectators. The word "ME" is overlaid in large white letters on the referee's chest.

**ME**



**MY STUDENTS**

**ME**



ME



# Experiments in kindness

- No doctor's notes
- No late penalties
- Extensions on request

Johny Steen

## My Book Report

The man in the book was very mean person in the way he treated other people for example, when he bought the groceries for the Fass family, he threw the food at them. This symbolized the greed of humanity.

Also, the man would make prank phone calls. He would call people and say he was the police and someone had run over their dog. They needed to come to the dead animal and they would be kind for having a stray animal. This was a metaphor for relationships between men and women and how they would always turn out bad.

I think the author is trying to tell us about how war is bad and not a good thing. You can see this when the soldier got into a car accident. It was not a coincidence the soldier was driving a car when it happened.

By having a mean man interviewed with a soldier the author can interject metaphors about how religion is like the maker in how it makes things up about the living and doctors who are gods.

JOHN C. BEAN  
DAN MELZER

# ENGAGING IDEAS

The Professor's Guide to  
**Integrating Writing, Critical Thinking,**  
and **Active Learning** in the Classroom

Third Edition

 **JOSSEY-BASS™**  
A Wiley Brand

**TEACHER**

**Be more specific**

*You be more specific.*

**STUDENT**

**You haven't really  
thought this through**

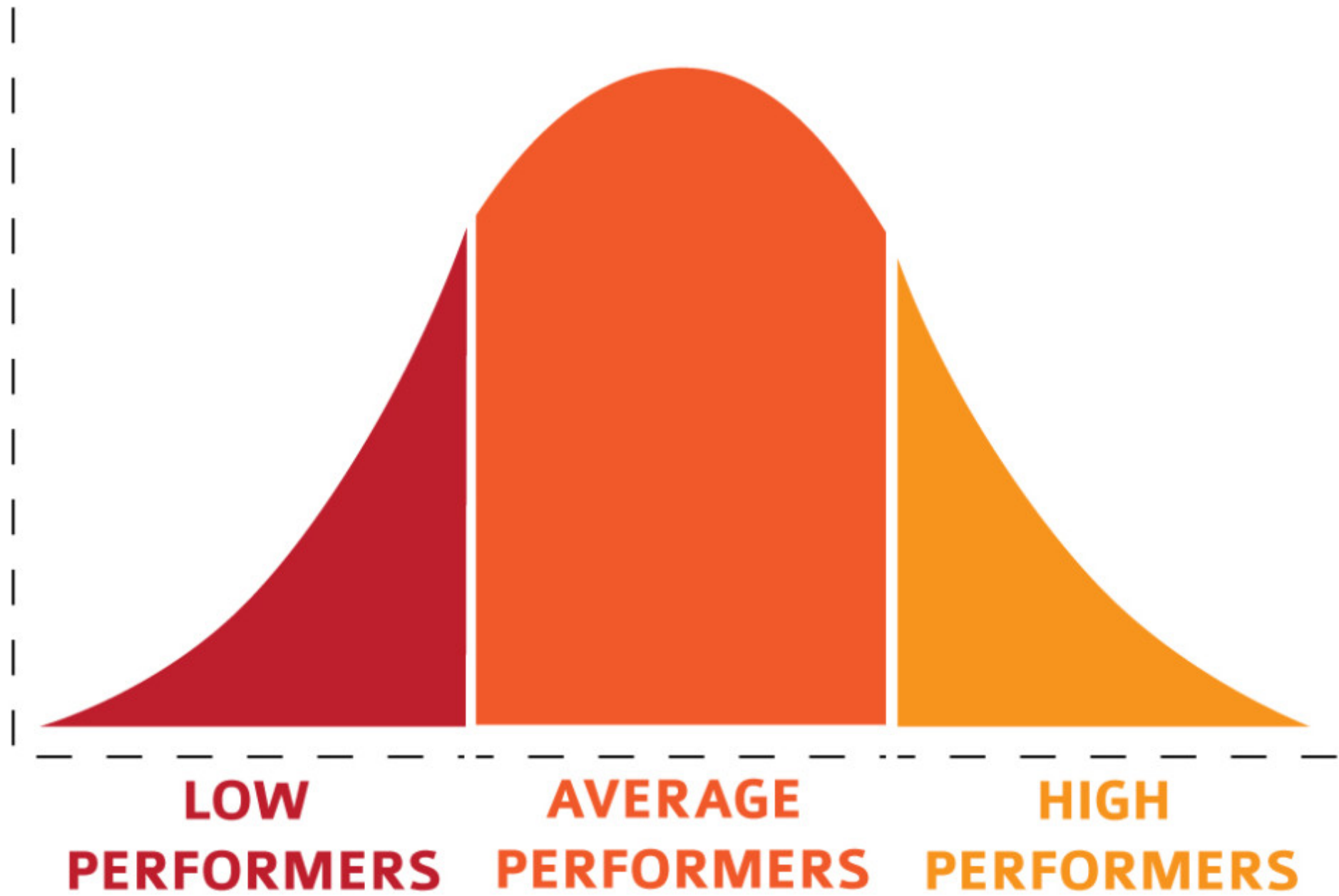
How do *you* know what I thought?  
That's a mean reply. I'm upset.

**Needs to be more concise**

Define "concise." I thought you wanted  
details and support. This frustrates me!

# JUSTIFICATION





*This chapter suggests two ways to make the grading of writing easier, fairer, and more helpful for students: using minimal grades or fewer levels of quality, and using criteria that spell out the features of good writing that we are looking for in the assignment.*

## Grading Student Writing: Making It Simpler, Fairer, Clearer

Peter Elbow

I see three main problems involved in trying to grade writing. First is the plain *difficulty* for us in trying to figure out the grades. For each essay in the stack, we have to decide between A, A-, B+, B, B-, C+, and so forth. If we use the full set of grades, we are using eleven levels (thirteen if we use A+ and D-). Even if we never use *any* grades below C-, we are still having to make fine evaluative discriminations among eight levels. I am relieved to discover how many other faculty members admit to their struggles and frustration with trying to grade writing.

Second (and this helps explain why grading is hard), we know that these decisions are not trustworthy, no matter how hard we agonize. Careful research has demonstrated over and over what common sense has told us—and what our students have learned through controlled experiments of submitting the same paper to different teachers: good teachers and evaluators routinely disagree about grades—and disagree widely. Even a somewhat conservative defender of grades like Edward White (1990) warns of the danger of believing there is such a thing as a “true grade” or “right grade” for a piece of writing.

Third, grading tends to undermine the climate for teaching and learning. Once we start grading their work, students are tempted to study or work for the grade rather than for learning. They see writing as an exercise in trying to say “what teachers want” rather than working out their own thinking. Students resent the grades we give or haggle over them and, in general, see us as people they have to deceive and hide from rather than people they want to take into their confidence.

I don't see any way we can fully *eliminate* these problems if we grade at all (and I am not proposing to give up grading altogether—in this chapter). But I

Peter Elbow

## Ranking, Evaluating and Liking: Sorting Out Three Forms of Judgment

From: *College English* 55.2 (1993): 187-206. Reprinted in *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing*. NY: Oxford University Press, 2000. This version lacks some formatting and copy editing in the published versions.

This essay is my attempt to sort out the different acts we call assessment—the different ways in which we express or frame our judgments of value. I have been working on this tangle not just because it is interesting and important in itself but because assessment tends so much to drive and control teaching. Much of what we do in the classroom is determined by the assessment structures we work under.

Assessment is a large and technical area and I'm not a professional. But my main premise or subtext in this essay is that we nonprofessionals can and should work on it because professionals have not reached definitive conclusions about the problem of how to assess writing (or anything else, I'd say). Also, decisions about assessment are often made by people even less professional than we, namely legislators. Pat Belanoff and I realized that the field of assessment is open when we saw the harmful effects of a writing proficiency exam at Stony Brook and worked out a collaborative portfolio assessment system in its place (Belanoff and Elbow; Elbow and Belanoff). Professionals keep changing their minds about large scale testing and assessment. And as for classroom grading, psychometricians provide little support or defense of it.

### The Problems with Ranking and the Benefits of Evaluating

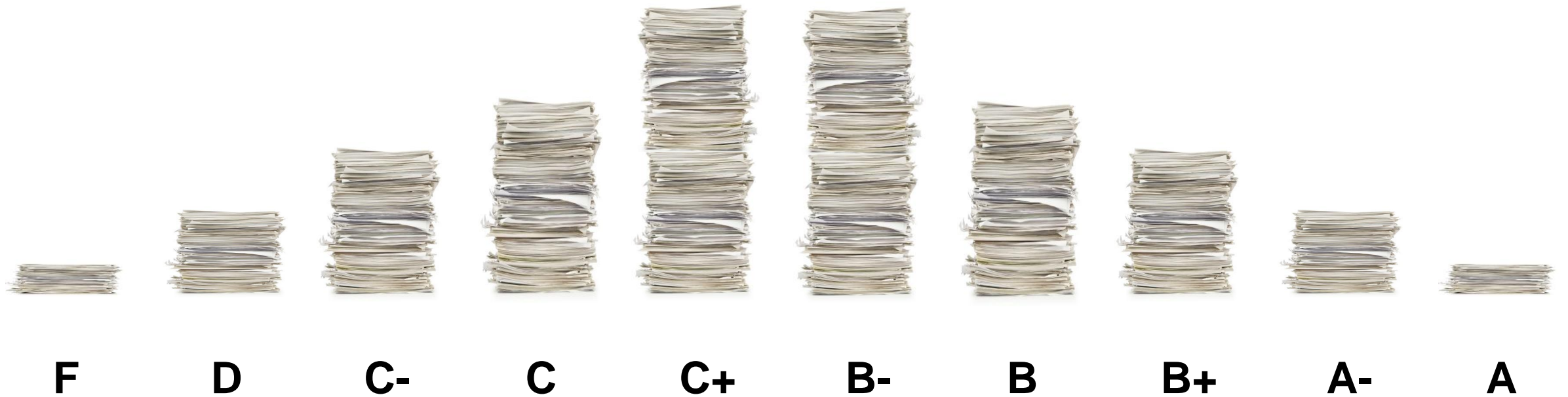
By ranking I mean the act of summing up one's judgment of a performance or person into a single, holistic number or score. We rank every time we give a grade or holistic score. Ranking implies a single scale or continuum or dimension along which all performances are hung.

By evaluating I mean the act of expressing one's judgment of a performance or person by pointing out the strengths and weaknesses of different features or dimensions. We evaluate every time we write a comment on a paper or have an conversation about its value. Evaluation implies the recognition of different criteria or dimensions—and by implication different contexts and audiences for the same performance. Evaluation requires going beyond a first response that may be nothing but a kind of ranking (“I like it” or “This is better than that”), and instead looking carefully enough at the performance or person to make distinctions between parts or features or criteria.

It's obvious, thus, that I am troubled by ranking. But I will resist any temptation to argue that we can get rid of all ranking—or even should. Instead I will try to show how we can have less ranking and more evaluation in its place.



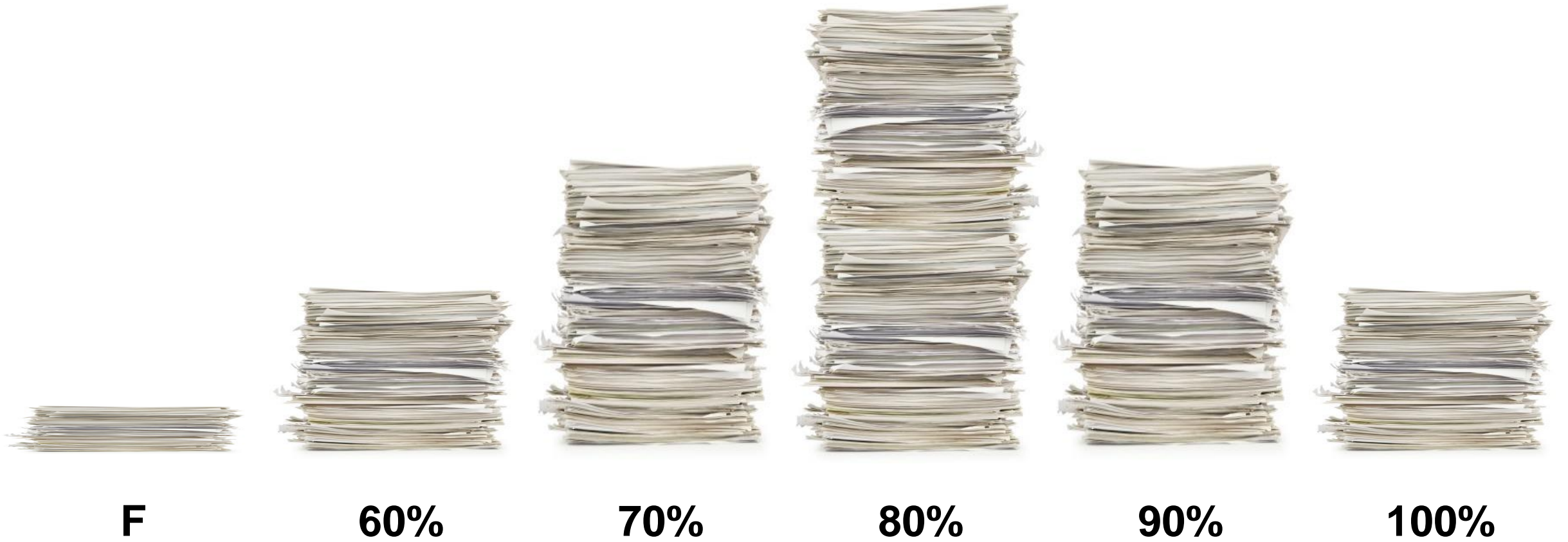
# Standard Grading



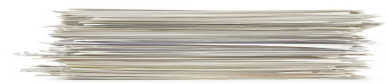
# Standard Grading



# Standard Grading



# Minimal Grading



**Resubmit**



**Needs work**

3/5



**Good**

4/5



**Excellent**

5/5

# Minimal Grading



**Not done**

**Done**

**+  
A  
-  
+  
B  
-  
+  
C  
-  
D  
F**

**Excellent**

**Good**

**Needs Work**

Understanding

Interest

Clarity

**Excellent**

**Good**

**Needs Work**



Understanding

Interest

Clarity

**Excellent**

Excellent

Good

Needs Work

**Good**

**Needs Work**

# Summary

- Ranking vs. Evaluation
- Minimal grading
- Rubrics for feedback, not justification

# Concerns

- How will students feel?
- How will admin feel?

# Translingualism

Engaging images as a universal language



Kasia Wolfson, Anthropology, WID fellow Winter 2022

# Defining translingualism

582

According to Lu & Horner (2013, p. 585-587):

- treats language practices in a “temporal-spatial frame” that they are always “emergent, in process (a state of becoming)”
- recognizes language difference as the norm and views it as a resource not an obstacle

Translingual Literacy, Language Difference, and Matters of Agency

Min-Zhan Lu and Bruce Horner

*Once you create something to do it will be original and unique because it came about from your own imagination and if any one else tries to copy it, it won't be the same because you thought of it first from your own ideas.*

—Anonymous student placement essay (qtd. in Bartholomae, “Inventing the University”)

Rhetoric and composition scholarship shows renewed and growing interest in the implications of differences in language for the teaching and study of composition, as evidenced by recent publications and the devotion of recent conferences in rhetoric and composition and several special issues of the field's leading journals to the subject, and by awards given in the last decade to essays and books addressing these issues.<sup>1</sup> Much of this work, and interest, is prompted by increasing recognition of the linguistic heterogeneity of the students populating US composition courses (as well as of the faculty teaching them); the ongoing pluralization of English into more and more world “Englishes”; the explosion of cross-language communication accompanying changes in global migration patterns and global communication technologies; and the permeability of linguistic boundaries

**Min-Zhan Lu** is a professor of English and University Scholar at the University of Louisville in Kentucky. Her writings have received the 1992 Mina P. Shaughnessy Award and the 2004 Richard Braddock Award. Her books include *Shanghai Quartet: The Crossings of Four Women of China* (Duke UP) and *Comp Tales* (Longman), coedited with Richard Haswell. **Bruce Horner** is Endowed Chair in Rhetoric and Composition at the University of Louisville in Kentucky. His writings have earned him the 2001 W. Ross Winterrowd Award for the Most Outstanding Book in Composition Theory and (with John Trimbur) the 2002 Richard Braddock Award. His books include *Terms of Work for Composition: A Materialist Critique* (SUNY P), and *Key Terms in Popular Music and Culture* (Blackwell Press), coedited with Thom Swiss. Lu and Horner are coauthors of *Representing the “Other”*; *Basic Writers and the Teaching of Basic Writing* (NCTE) and *Writing Conventions* (Penguin Academics); and coeditors, with Paul Kei Matsuda, of *Cross-language Relations in Composition* (Southern Illinois UP), recipient of the 2012 CCCC Outstanding Book Award.

*College English*, Volume 75, Number 6, July 2013

# Defining translingualism

According to Canagarajah (2013, p.41)

- “involves all of us, both native speakers and multilinguals”
- “focuses on communication *a)* beyond separate languages *b)* beyond language as a medium to accommodate other semiotic resources, such as color, images, and symbols”

## Negotiating Translingual Literacy: An Enactment

---

A. Suresh Canagarajah  
Penn State University

*This article argues that an understanding of writing as translingual requires a shift to a different orientation to literacy—i.e., from autonomous and situated to negotiated. Such an orientation treats the text as co-constructed in time and space—with parity for readers and writers in shaping the meaning and form—and thus performed rather than preconstructed, making the multimodal and multisensory dimensions of the text fully functional. Going beyond the native/nonnative and monolingual/multilingual speaker binaries, this study demonstrates that both student groups can orient themselves to such literate practices in the context of suitable pedagogical affordances. Drawing from teacher research informed by an ethnographic perspective, the study identifies four types of negotiation strategies adopted by writers to code-mesh and readers to interpret texts: envoicing, recontextualization, interaction, and entextualization. Envoicing strategies set the conditions for negotiation, as it is a consideration of voice that motivates writers to decide the extent and nature of code-meshing; recontextualization strategies prepare the ground for negotiation; interactional strategies are adopted to co-construct meaning; and entextualization strategies reveal the temporal and spatial shaping of the text to facilitate and respond to these negotiations. The analysis points to the value of a dialogical pedagogy that can further develop the negotiation strategies students already bring to the classroom.*

### Introduction

There has been considerable interest in recent years in understanding writing as a negotiation of cross-language relations, as shaped by processes of globalization, migration, digital communication, and transnational relations. Much of the exploration in composition has hitherto been undertaken under the notion of code-meshing (Canagarajah, 2006; Young, 2004; Young & Martinez, 2011). Code-meshing is a form of writing in which multilinguals merge their diverse language resources with the dominant genre conventions to construct hybrid texts for voice. However, some scholars have recently broadened the exploration to a translingual orientation (Canagarajah, 2013; Horner, Lu, Royster, & Trimbler, 2011). The translingual orientation moves literacy beyond products to the processes and practices of cross-language relations. This orientation can focus on the construction, reception, and circulation of mobile texts, including those that are

# Visual literacy in the age of the image

- The visual sense primary/most immediate in our navigating & receiving information about the world
- Today's image-saturated environments enabled by technology
- Images could be considered the *lingua franca* of our daily digital communication
- Issues of image integrity, authenticity, truth
- Reading & writing images



# Visual literacy in the age of the image

- **Visual reading:** image interpretation/analysis, evaluation, visual perception, knowledge of visual grammar and syntax, and learned ability in visual-verbal translation
- **Visual writing:** visual creation, image production and use, and in effective visual communication
- **Other visual literacy skills:** include visual thinking and learning skills and applied image use (such as using images ethically)

(Kędra & Žakevičiūtė, 2019, p.2)





What's going on in this picture?



# WGOTP forum

**Nicolas Contreras** Texas • February 13, 2017

I think that this is a picture of a man parked with his sheep by the border that separates two groups in a very intimate manner. First of all, there is tons of graffiti covering the wall and there are two different languages with the english word "FREE" bolded. The amount of graffiti implies that this wall is close to a city or people and that it is not that heavily guarded. And the "FREE" makes me think that this wall is not very popular. No matter where a wall is built or who it separates, nobody's happy.

**VTS Moderator** Seattle • February 13, 2017

Beautifully said @Nicolas Contreras. "No matter where a wall is built or who it separates, nobody's happy." You've articulated the human cost of a wall even one that might not be "heavily guarded" and the way it cuts off the



**xtaforster** Houston, TX • February 15, 2017

Kudos, Nico! You got a VTS (Visual Thinking Strategies) shout out! Your claim that the wall separates two groups in an intimate manner intrigues me. At first, I wonder, "what does this mean?" But then as I read further into your comment, I sense that you mean that the people who live on either side of the wall may be more connected to one another than separate.



# WGOTP –The Reveal

## *What's Going On in This Picture? | Feb. 13, 2017*

### What's Going On in This Picture?

By THE LEARNING NETWORK FEB. 13, 2017



This week's image comes from the 2016 slide show "[World-Class Photojournalism, at Home in the South Bronx](#)" on the Lens blog. The original caption reads:

*After grueling traffic at the Qalandia checkpoint, a young man enjoyed a cigarette in his car as traffic finally cleared on the last evening of Ramadan. He was taking home a sheep for the Eid celebration. West Bank.*

Tanya Habjouqa is the photographer. Her collection "[Occupied Pleasures](#)" features this photo, along with eight others. Here's how she describes the collection's theme:

*Occupied Pleasures presents a nuanced, multi-dimensional portrayal of humanity's ability to find pleasure in the face of trying circumstances in Occupied West Bank, Jerusalem, and Gaza. Occupied Pleasures straddles passive and active meanings: to be occupied under Israel, and to occupy oneself, joyfully and defiantly, in pastime and simple pleasures.*

# Engaging images as a universal language

## Translingualism

- recognizes language as a multimodal and emergent social practice
- provides opportunities to incorporate teaching how to decode (read) and encode (write) images
- trains students in the practice of looking and actively engaging with visual information by sharing ideas, forming interpretations, and finding evidence to support claims has many benefits some of which include sharpening critical thinking skills and fostering a sense of community in and out of the classroom



# Want to know more?

The New York Times

PROFESSIONAL DEVELOPMENT

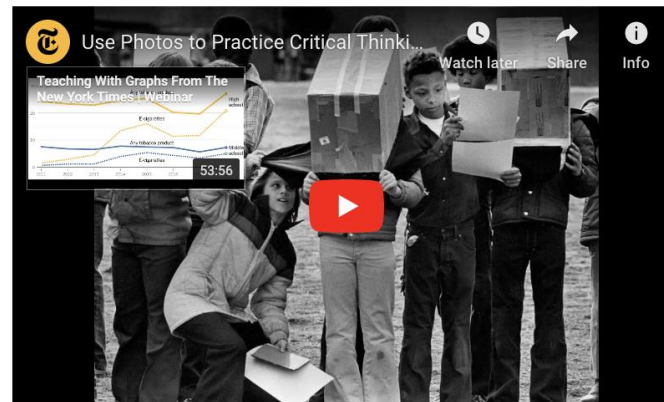
## On-Demand Webinar: Use Photos to Practice Critical Thinking and Literacy Skills

In this professional development workshop, we hear from educators on how to use “What’s Going On in This Picture?” in the classroom.



By The Learning Network

Published Sept. 12, 2019 Updated May 20, 2020



## Visual Literacy in Practice: Use of Images in Students’ Academic Work

Krystyna K. Matusiak, Chelsea Heinbach, Anna Harper, and Michael Bovee

Digital technology has changed the way in which students use visual materials in academic work and has increased the importance of visual literacy skills. This paper reports the findings of a research project examining undergraduate and graduate students’ visual literacy skills and use of images in the context of academic work. The study explored types of visual resources used, the role that images play in academic papers and presentations, and the ways students select, evaluate, and process images. The findings of the study indicate that students lack skills in selecting, evaluating, and using images. Students use a range of visual resources in their presentations but rarely use images in papers.

### Introduction

“Because we’re flooded with images and they’re so available. You can copy and paste them in a second, you can throw it on your Facebook wall and nobody’s stopping you” (Participant M, Interview).

Digital technology has facilitated an unprecedented growth of information and increased the availability of digital images and other nontextual formats. The web, social media, and mobile technology have contributed to the ease of viewing and sharing images on a global scale. This digital transformation is not only associated with the proliferation of information resources, but also with the increasing importance of the image as a mode of knowledge representation.<sup>1</sup> Image users are no longer only viewers, but are also creators of and active contributors to visual communication. These factors have dramatically changed the ways in which students use information resources and present their academic work. In the academic environment, which has traditionally been dominated by text, the influx of visual resources has sparked a

*Krystyna K. Matusiak is an Associate Professor in the Research Methods and Information Science Department of the Morgridge College of Education at the University of Denver, email: krystyna.matusiak@du.edu; Chelsea Heinbach is a Teaching & Learning Librarian in the Educational Initiatives Department of Lied Library at the University of Nevada, email: chelsea.heinbach@unlv.edu; Anna Harper is Fine and Performing Arts Librarian in the University Library at California State University Sacramento, email: ama.harper@csus.edu; Michael Bovee is Technical Services Librarian in Reed Library at Fort Lewis College, email: mjbovee@fortlewis.edu. ©2019 Krystyna K. Matusiak, Chelsea Heinbach, Anna Harper, and Michael Bovee. Attribution-NonCommercial (<http://creativecommons.org/licenses/by-nc/4.0/>) CC BY-NC.*

### The Rhetorical Value of Multimodal Composition

Patricia George

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#### Bio-Profile

**Patricia George** is an assistant professor in the Department of English at CUNY’s Kingsborough Community College in Brooklyn, New York. She teaches courses in ESL, composition, and literature. She received her EdD from Seton Hall University. Her research interests include sociolinguistics, applied linguistics, language-based and non-verbal communication, and curriculum design.

#### Abstract

This study employed a qualitative approach to examining the rhetorical value of multimodal composing practices among first-year college students with diverse academic, sociocultural, and linguistic backgrounds. With a shift to remote learning during the COVID-19 pandemic, this study sought instructional methods that would support the development of composition and language skills through a variety of modalities. A total of 21 participants took part in the study to address whether the inclusion of visual and technological literacy practices in an online setting enhanced verbal and non-verbal communication, multiparty interaction, writing engagement, and audience awareness. The researcher examined the qualitative data for major themes and summarized findings in categories illustrated by participants’ quotes. The results of the study show that teaching multimodal practices aligned well with conventional written instruction. Two important trends were revealed: (1) students at all levels of English development demonstrated advances in conventional composing practices, such as thesis statement, organization, and content; and (2) multimodal practices contributed to higher levels of confidence, competence, and creativity, specifically in the students’ ability to communicate coherent arguments, cite sources, and interact effectively during the peer editing process. Implications for curriculum, assessment, and practice with a commitment to equitable instruction are discussed.

**Keywords:** rhetoric; multimodal composition; translanguaging; sociolinguistics; equitable instruction and assessment

#### 1. Introduction

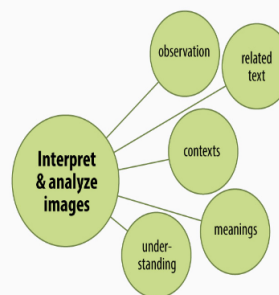
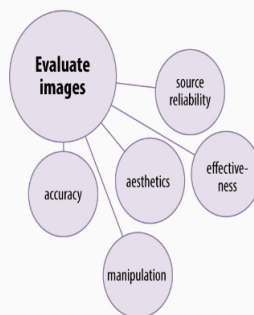
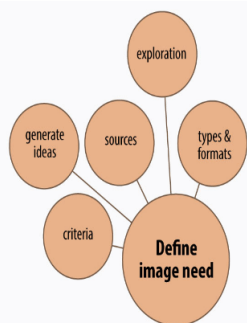
# More resources

## More Than A Pretty Picture: Visual Literacy: Tips For Selecting Materials

This guide will enable an individual to effectively find, interpret, evaluate, use, and create images and visual media.

[Home](#)   [Tips For Selecting Materials](#)   [Citation & Copy Right](#)   [Additional Resources](#)

### What To Think About



#### Define

##### Define Images Needed

This is where one must start the process... think about these things:

- Who is my audience ?
- What do I need the moving or still image for ?
- Where will this image be sourced?
- When was the image created & Why does that matter ?

#### Find

##### Find Images:

Finding images that will benefit your needs will now be an easier process. Some things to consider...

- How can you use limiters to get as specific as possible in the various search engines and platforms?
- Grouping source types that are similar will be helpful. It will give

#### Evaluate

##### Evaluate Images:

When you have a solid collection of images that you believe will benefit your work, you must take the time asses if they are the best option.

- Is it truly purposeful to your work?
- Looking at the image, what signs or symbols are they using to convey a message?

#### Interpret

##### Interpret & Analyze Images:

One of the most crucial steps in this process is understanding the meaning behind the material chosen.

- Look for sense, content, physical details that stands out. The aesthetic.
- Read text that may be associated with the piece. It will add context that may also be analyzed

### Analyze a Photograph

#### Meet the photo.

Quickly scan the photo. What do you notice first?

Type of photo (check all that apply):

- Portrait    Landscape    Aerial/Satellite    Action    Architectural  
 Event    Family    Panoramic    Posed    Candid  
 Documentary    Selfie    Other

Is there a caption?  yes  no

#### Observe its parts.

List the people, objects and activities you see.

PEOPLE	OBJECTS	ACTIVITIES

Write one sentence summarizing this photo.

#### Try to make sense of it.

Answer as best you can. The caption, if available, may help.  
Who took this photo?

Where is it from?

When is it from?

What was happening at the time in history this photo was taken?

Why was it taken? List evidence from the photo or your knowledge about the photographer that led you to your conclusion.

#### Use it as historical evidence.

What did you find out from this photo that you might not learn anywhere else?

What other documents, photos, or historical evidence are you going to use to help you understand this event or topic?



# Collaborating with Community Partners

Sara Kendall (Geography)

# WID: Designing "Meaningful Writing" Assignments

- **Disciplinary problem / authentic problem** – present "intriguing, beautiful, or important problems" and "authentic tasks"
- **Role or Purpose** – support students in understanding the students' role in the assignment (other than just 'student') and purpose
- **Audience** – support students in understanding the intended audience
- **Discourse community** – specify the genre of the assignment, to help the student understand what *discourse community* they are entering

Source: Bean, John C. and Dan Melzer. *Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking and Active Learning in the Classroom*. Hoboken: Jossey-Bass, 2021, pp. 66-68.



# Dawson Oral History Project

A student-led research initiative and a public archive of community voices

## Life History

A growing collection of oral histories conducted by Dawson students.

[Explore more](#)



# Course: Environmental Issues



**MINING  
INJUSTICE  
SOLIDARITY  
NETWORK**

# Step 1: Co-constructing the "problem"

**Question:** What percentage of the world's mining companies are headquartered in Canada?

**Answer:** 75%

**Problem:** Most of us don't know a lot about the social-environmental impacts of mining in Canada and around the world.



Sakura Saunders



# Step 2: Designing a Meaningful Assignment

TEACHING ACTIVITIES (FREE)

## Stories from the Climate Crisis: A Mixer

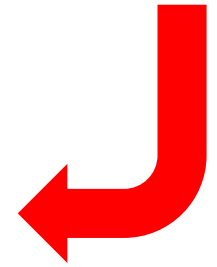
Teaching Activity. By Bill Bigelow. Rethinking Schools.

A role play introduces students to 22 individuals around the world – each of whom is affected differently by climate change.

RINI TEMPLETON

Through role play, “[Stories from the Climate Crisis Mixer](#)” introduces students to 22 individuals around the world – each of whom is affected differently by climate change. For some, climate change threatens to force them to leave their land. For others, it is a business opportunity. In this activity, students meet one another in character and learn about the impact of climate change in their lives – and how each is responding.

*Inspiration*



Lesson originally published by  
**rethinking schools**

## Step 2: Designing a Meaningful Assignment

- *Disciplinary problem:* Most of us don't know a lot about the social-environmental impacts of mining in Canada and around the world.
- *Role or Purpose:* Students conduct research about people involved in and impacted by the mining industry, and develop curriculum to share with other students.
- *Audience:* Students and teachers in Canada
- *Community:* MiningWatch Canada, Mining Injustice Slidarity Network; teachers and curriculum designers.

# Class Brainstorm

	A	B	C	D	E	F
	<b>Mining Mixer - Brainstorm</b>					
1						
2	<b>Perspectives/experiences</b>		<b>Issues</b>		<b>Other considerations</b>	
3	"A person who..."		"The issue of..."		"We should consider..."	
4	Indigenous leaders, activists		What is necessary vs. unnecessary		Canadian mining companies but not only	
5	Union organizer		Environmental impacts		Geographic range of roles	
6	Peter munk		Health impacts		Tell real stories but don't dramatize it for your use	
7	Someone at the Munk school of global		Economic questions around mining		Respect and boundaries	
8	An MP who is involved in mining issues		The role of Canada			
9	Mine workers		Free entry system			
10	A kid learning about mining in school		MMIWG			
11	Someone from poor rural community - c		The mining lobby			
12	Filmmaker or musician or radio host		Land rights vs. mineral rights			
13	People who experience violence by min		Indigenous land rights			
14	People bringing a case against Canadian		The jobs question			
15	The people who staked the claim on mo		Labor safety			
16	Someone dealing with water contamina		Destruction of infrastructure			
17	A CEO or a wealthy person in the mining		Greenwashing			
18	Sakura Saunders		Activism			
19	A geographer that can give land perspec		Colonialism and capitalism, decolonization and anti-capitalism			
20	The Ombudsperson with no power		Corruption			
21	A consumer who buys gold		Connection to climate change			
22	A government worker who is an enabler		A mention of the stock exchange			
23	Someone who lives near an abandoned		UNDRIP and free, prior, and informed consent			
24	Tax payer who pays for abandoned min		Degrowth			
25	A judge who has ruled on a mining case					
26	People in negotiations around mining exploration					
27						

# Feedback on our brainstorm





# Finalized Roles – ready for student research

Role/Perspective	Student Name
An Indigenous person who is directly impacted by mining in Latin America	Danny Hernandez
A person who is directly impacted by mining in Latin America	Ravshan Clark-Nurulla
An Indigenous person who is directly impacted by mining in Africa	Michela Santini
A person who is directly impacted by mining in Africa	Flavie Roy
An Indigenous person who is directly impacted by mining in Oceania (like Papua New Guinea)	Peter Kyriakopoulos
An Indigenous person who is directly impacted by mining in Canada	Jessie Tan
A person who lives in an area where there is a lithium mining boom in Canada	Calvin Ly
A governmental leader in an area where there is a lithium mining boom abroad (The Lithium Triangle)	Chloe Lessard
The CEO of a company involved in lithium mining for renewable energy technologies	Sinnathamby Piraveen
A person in a community in Canada where mining exploration is taking place - <i>opposed</i>	Clara Schoeck, Michael Pham
A person in a community in Canada where mining exploration is taking place - <i>supportive</i>	Life is like a box of chocolates
A person in a community abroad where mining exploration is taking place - <i>opposed</i>	Marianne Bouchard
A person in a community abroad where mining exploration is taking place - <i>supportive</i>	
A person who restored the ecosystem of an area that was home to abandoned mines	Malado O. Sow
A person in a community where there is an abandoned mine	
A person who is bringing the Quebec government to court for its mining laws	Benjamin Savard
A person who is bringing the Canadian government to court to hold mining companies accountable	
Someone who works at a Canadian-owned mine abroad	Andrew Boyer
Someone who works at a Canadian-owned mine in Canada	Evangelos Paraginis
Politician from the Philippines	Emmanuel Fernando
An artist or journalist (filmmaker, musician, journalist or radio host) who is involved in mining activism	
An MP who is involved in mining issues - (John McKay or someone else)	ermenio, morgan
Someone who staked a claim on Mont Royal	Julieta
Jacinda Mack or another Indigenous mining activist in Canada	Nicole Yurkevych
Sakura Saunders or another mining activist in Canada	beatrice m.
Peter Munk (former CEO of Barrick Gold) or another mining company CEO or higher-up	Mahela Lopez
The CEO of a company interested in deep-sea mining	Karina Caso
A person impacted by deep sea mining	Rongjia Lin, Julia Rivellino, Camer
The Ombudsperson for Responsible Enterprise (CORE) OR someone campaigning around this position	Thomas Purtell
A taxpayer concerned about costs of abandoned mines or contamination caused by mining	Shaan Patel
A politician or activist in El Salvador who banned metal mining	Jean Rafael Poulin
A person who was killed for their mining justice activism	Giovana Feth, Sam Lorenson
A lawyer volunteering with the Corporate Justice Accountability Project	Katerina Panayiotopoulos

# Assignment Instructions

## Environmental Issues: Mining Mixer Assignment

### Objectives:

This is a class-wide assignment: together, we will be developing a “Mining Mixer” activity for teachers across Canada to use with their students. The activity will include the stories (“roles”) of 30 people around the world impacted by or involved in the mining industry. You will each be researching, developing, and writing one of these roles. After this semester, I will be building on your research and work, with the goal of publishing this activity in collaboration with the Mining Justice Solidarity Network. You will all be credited as co-producers. In other words: the work you do for this assignment has a future. Let’s do a good job!

**First, choose a role.** The first step of the assignment is to choose a role based on our class-wide brainstorm. We will choose roles in class together on Tuesday, November 8. If you were not present at that class and need to choose a role, you can add your name on the document or check in with me!

**Next, conduct research about a real person who matches the description of your role.** It might take some work to find someone you want to focus on! You will want to find someone who is either a public figure or has shared their name/story as part of at least one media source or scholarly report; their story should relate to some of the key issues that we have discussed together in class. Find someone whose voice you believe is an important one to include in this “Mining Mixer” project. Your sources might include magazine/newspaper articles, podcasts or films, reports, reliable websites, and scholarly sources. **As you conduct your research, complete the Research Table below (Part 1).**

**Finally, write a description of your role,** inspired by the “Climate Mixer” activity that we did earlier this semester. This should:

- Be written in the first person (using “I”)
- Be between 400-600 words (and fit on a single page)
- Tell the story of your person and educate readers about key issues related to mining from their perspective. If appropriate for your role, the text might also educate readers about community/individual desires, specific demands/solutions, or the person’s analysis of root causes.
- Draw directly from your research. *Note: the role description does not need to include quotations or in-text citations; but research/citations should be included in the research table.*
- Be written in an accessible tone for students, while still maintaining nuance.
- **You can see a sample on [Léa](#), called “Mining Mixer Assignment – Sample”**

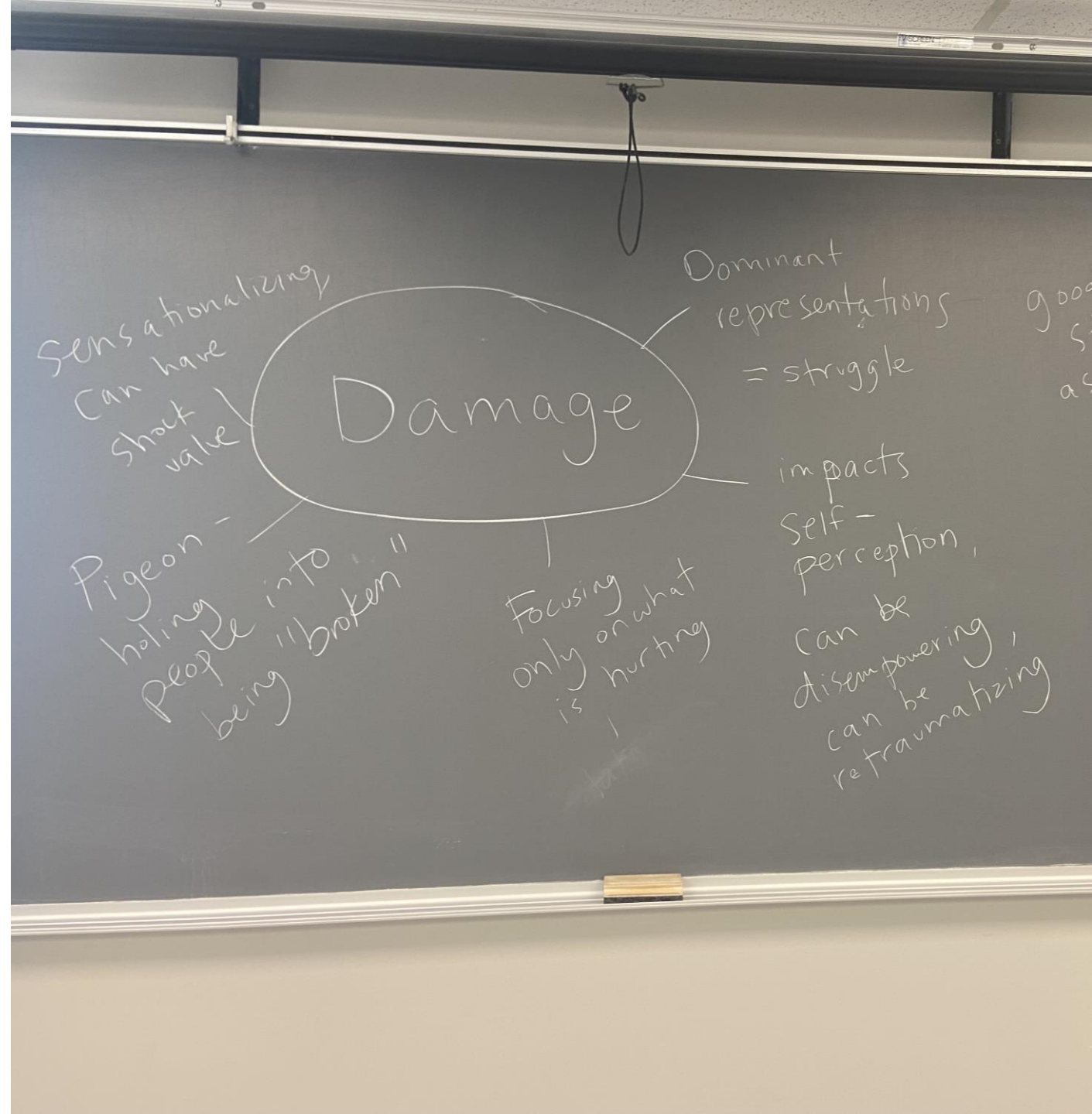
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# Other steps:

- In-class lectures, workshops, and informal writing
- Readings related to the assignment:
  - Eve Tuck's *Suspending Damage*, about "damage-centered research" in social science research
  - Stuart Tannock's *Learning to Plunder*, about partnerships between public schools and the global mining sector.
- Peer Review



Try out our activity!



Next steps:



**MINING  
INJUSTICE  
SOLIDARITY  
NETWORK**

# What worked, what was hard

- What worked! Student engagement and excitement
- What was hard:
  - Quality of student work really varied
  - Deep dive around a single issue (depth vs. breadth)
  - Funding for community partner
  - Reciprocity for community partner – balancing community needs and pedagogical goals / course competencies

# Questions

- How can we partner with community organizations to co-develop meaningful "problems" for our students to explore and conduct research about?
- How can we partner with community organizations to develop meaningful assignments?
- In what ways can student work have real-world impact, so it doesn't just stay within the classroom? What are some of the *possibilities* and *challenges* of this?



# Breakout group discussion questions



How might you employ this strategy in your class?

What concerns or problems might you encounter in using this strategy?

Do you find anything confusing or unclear about this strategy?

Share your experience using this strategy in class. What worked? What didn't? Why?

Have you read/seen anything that can add to the discussion of this strategy?

What new ideas or inspirations were sparked by the presentation?

What do you find most interesting/promising about this strategy?

Do you think you might experiment with this strategy this semester?