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# From real to reel: Performances of influential literacies in the creative collaborative processes and products of digital video composition

Deborah Kozdras  
*University of South Florida*

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From Real to Reel: Performances of Influential Literacies in the Creative Collaborative  
Processes and Products of Digital Video Composition

by

Deborah Kozdras

A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Philosophy  
Department of Childhood Education and Literacy Studies  
College of Education  
University of South Florida

Major Professor: James R. King, Ed.D.  
John Ferron, Ph.D.  
Janet Richards, Ph.D.  
Jenifer Jasinski Schneider, Ph.D.

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## DEDICATION

To my husband, friends, and family—who pushed me forward—Avanti Sempre Avanti!

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From Real to Reel: Performances of Influential Literacies in the Creative Collaborative  
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ABSTRACT

In this study, I used a lens of performance theory to examine the creative collaborative processes of middle school students who composed digital videos. More specifically, I investigated the multiliteracies involved in a filmmaking camp and how students performed those literacies in ways that influenced the composition processes and the resulting texts. In order to study collaborative composition processes, I used ethnographic methods. In order to analyze data, I employed a mixed methodology of constant comparative analysis and dramaturgical analysis of interactions in three main informant groups in order to understand how students used multiple literacies to influence the composition processes and products. During these processes, students employed tactics and style to gain authority over designing group attention to their ideas. This resulted in an overall model of PAID Attention (paying attention, atracting attention, immersing attention, and designing attention). The use of influential literacies in this project was two-fold: students used literacies to influence texts, and as a result, those texts required the students' attention. Furthermore, when the students paid attention to the emerging task-at-hand, they were able to gain authority and agency for designing attention (to their texts by an audience) through influential performances of literacies. As found in this study, these patterns were not a solid package of cultural norms. Rather, the

style emerged with the text and transformed with the different multiliteracies required during composition processes as students performed literacy knowledge. This study initiated an examination of influential literacy performances as the use of creative tactics during collaborative composition processes. I recommend further work examining multiliteracies as knowledge performances in a variety of settings in order to develop models to help students influence texts with their creative ideas and gain authority in collaborative groups.

## CHAPTER ONE: INTRODUCTION TO THE STUDY

### Purpose of the Study

The purpose of this study is to investigate the multiliteracy practices of creative composition in a digital filmmaking camp. More specifically, I investigated *how* multiple literacy practices informed the creative collaborative processes and products of digital video composition. In this study, I borrow from Bailey (2007) in terming these “Hitchcock literacies” as *reel* literacies. Furthermore, I considered the *real* literacies to be the social practices and performances with which students engaged during composition.

I subscribe to these views and add that “literacy” education should continue its move toward a pedagogy of multiliteracies (Cope & Kalantasis, 2000) which include *and* go beyond written text to include visual, performance, and moving image texts. More specifically, I am interested on how students use literacies in the *real* world. Rather than envisioning literacy as a set of skills, I am interested in studying literacy as practices or performances of knowledge (Lankshear & Knobel, 2003). In this particular study, I focused on studying performances of literacy knowledge as students composed multimedia films.

Recently certain researchers have recommended studying multimodal composition through the lens of digital video (Bruce, 2008a; Miller & Borowitz, 2007). Bruce (2008a) suggested studying multimedia “through the lens of video” because “it is still the

dominant medium with which all students are familiar in reading, particularly in forms of TV and movies” (p. 13). Similarly, Miller and Borowicz (2007) recommended the use of digital video for investigating multimodal literacies in that the process conveniently integrates many modes, “with its many opportunities for symbolic expression, digital video production is a tangible and potent meaning making system and mediator for empowering literacy” (p. 3). A “movie” is a familiar multimodal “medium”; through movie creation, teachers and students can engage in tasks that are consistent with those encountered in schools, such as genre, character, and audience studies. These literary elements, found in real, out-of-school contexts, are familiar to teachers and engaging for students. For example, students have created movie trailers, advertisements, public service announcements, cartoons, spoofs, newscasts, or other short narratives based on their media literacy schema, while they simultaneously learn about the concept of genre within specific content areas that are intrinsically appealing. In effect, digital video can be a provocation toward engagement with literate activities.



*Figure 1.1.* Guardian at the Gate @ Created by James Seaman and Used with Permission

Media literacy, and in particular, screen activity, is a central part of life for

American children and teens (Rushkoff, 2006; Trier, 2007). For example, a survey by the Kaiser Family Foundation (2001) found that children ages 8 to 18 spend almost eight hours per day using media (television, movies, video games, books, recorded music, Internet, magazines, newspapers). According to a more recent study by Pew Internet & American Life (Lenhardt & Madden, 2005), over fifty percent of teens have created media content—speeding on down the multimedia highway as illustrated in Figure 1.1. Additionally, at least one third of those teens have shared their content online. While educators may protect the children from the impact of media—guarding the door, holding the keys to the kingdom (literacy and learning)—the walls have crumbled and children are speeding through on the multimedia “highways”, producing as well as consuming complex media texts.

Despite the cultural proliferation of multimedia, educators typically rely on traditional textual and language competencies—the school “preference for print may preclude teachers from even noticing their students’ competence with multi-and digital literacies” (King & O’Brien, 2002, p. 41). Researchers (i.e., Buckingham, 2007; Hobbs, 2006; 2007; Kress, 2003; Kress & vanLeeuwen, 2006; Kress & vanLeeuwen, 2001) have discussed the necessity of competence in multimedia discourses, including images, text, and multimedia elements as essential for both reading and “writing” or designing with multiliteracies. Anstey and Bull (2006) defined multiliteracies as “being cognitively and socially literate with paper, live, and electronic texts” (p. 23). Furthermore, they noted that a multiliterate person must be, “a problem solver and strategic thinker...an active and informed citizen” who is literate with a range of texts and technologies (p. 23). In creating film, the range of multiliteracy processes combines a multiplicity of *reel* literacies that go



beyond reading and writing. In order to become literate in moving image literacy, one must understand both the language (Metz, 1974) and syntax (Monaco, 2000) of film, but also the intertextual meanings that develop as viewers interact with movies.

As adolescents work with new technologies, they design/create their own remixed music videos (Knobel & Lankshear, 2007), write their own fan fiction (Thomas, 2007), create their own digital video versions of their favorite T.V. shows and movies (Jenkins, 2006a; 2006b). Furthermore, adolescents participate in transmedia navigation (Jenkins, Clinton, Purushotma, Robison, & Weigel, 2009) as they view and then appropriate popular texts in their compositions as “mash-ups” (a synthesis or bricolage composition that takes bits of existing content into new compositions), and other semi-original digital video compositions (Jenkins, 2006a). Often adolescents learn their skills through online learning communities such as those that support fan fiction (Thomas, 2007). Other times, they subscribe to blogs, watch director’s commentaries on DVD’s, search for informational websites, and read creator’s notes about their favorite new video shorts found on sites like YouTube. In essence, adolescents are engaging with both Hitchcock and Hemingway strategies in their travels through multimedia; both Hitchcock and Hemingway-inspired literacies are essential an increasingly multimediated world (Brown, 2005).

Despite the emergence (and proliferation) of these practices, few researchers have investigated the multiplicity of literacy processes, strategies, and interactions of the students as they produce these multimedia works. In fact, Bruce (2009a) was one of the first individuals who created a model of multiple literacies involved in the composition processes of digital video. Bruce (2008a) recommended studying multimedia production as composition; thus, creating a model of digital video as visual composition (Bruce, 2009a),

a concept I investigate further in Chapter 2.

Bruce's (2008a; 2009a; 2009b) work was influential in my present inquiry. However, I was interested in both *what* multiliteracies students used and *how* they used these to make meaning in both their texts (products) and the contexts (processes) of composition. Furthermore, beyond the visual model, I was interested in how students' performances of literacies were influential in their collaborative composition processes.

### Background to the Problem

Even though children can and do create their own media, most media literacy research has focused on *critical* media literacy (i.e., Alvermann, Moon, & Hagood, 1999; Anderson, 1983), which views children as consumers (i.e., Neuman, 1991; Norris, Sullivan, Poirot, & Soloway, 2003) of media education (Hobbs, 2006). Recently, media literacy/education researchers have begun to shift focus from strictly critique to a perspective that focuses on digital media creation (Burn & Durran, 2007).

### *Real Literacies as Multiliteracies*

New literacy studies (Gee, 1996) or socio-cultural literacy studies (i.e., Street, 1995) envision literacy practices as connecting the activities of reading and writing to *real* social contexts; that is, they relate literacies both in terms of situated contexts, as well as how those practices helped to create the contexts (Barton & Hamilton, 1998). As Lankshear and Knobel (2007) recently stated, "Reading and writing can only be understood in the contexts of social, cultural, political, economic, historical practices to which they are integral, of which they are a part" (p. 1). Lankshear and Knobel also noted that when literacy is understood as "simply reading and writing," or as a set of skills, or cognitive processes that are disengaged from human practice, it is impossible to make

sense of the "literacy" experience. Making meaning involves engaging with the texts as they are embedded in social contexts.

In addition to a new way of envisioning literacy (as social practices), New Literacy Studies (NLS) also locates the new digital media literacies. Lankshear and Knobel (2003) defined the "*ontological*" definition of "*new*" as "the idea that changes have occurred in the character and substance of literacies associated with changes in technology, institutions, media, the economy, and the rapid movement toward global scale in manufacture, finance, communications, and so on" (p. 16). Leu, Kinzer, Coiro, and Cammack (2004) further described these "new" media literacies as multiple in nature and at three levels: meaning is represented with multiple media forms; the Internet and other ICTs offer multiple tools to construct many forms of communication; and, students create "new literacies" and require "new literacies" skills as they encounter information from multiple social and cultural contexts around the world. New literacies are further transformed with multiple tools, multiple modalities, and the multiplicity of socio-cultural influences. In terms of a digital narrative, where meaning is represented with multiple media forms, multiplicity might read in the following ways: students use digital photos, digital video clips, music, voice-overs, and other effects found in the slide show programs to construct meaning in their products. Furthermore, students use multiple tools to construct meaning. They may use video cameras, digital photo cameras, search engines (to find images, music, sounds), musical instruments and other sound creators, computer (with editing software), books (for reference), websites (for reference), and video clips (for reference). Finally, students create "new literacies" and require "new literacies" skills through the processes and products of digital media productions. Throughout these

processes, students encounter information from multiple social and cultural contexts: students collaborate in their planning and appropriate materials from a wide variety of source texts (i.e. books, oral retelling, movies, television shows, news, magazines, websites). In addition to the traditional textual elements (oral and written), the visual design features used in creating “movies” include media conventions—color, angle, point-of-view, sound, scale, spatial manipulation—as well as moving image literacies.

### *Multiliteracies as Reel Literacies*

Texts—including multimodal compositions—are part of a “sign complex formed by print and other communication systems in relation to situational context” (Harste, Woodward, & Burke, 1984, p. 169). This sign complex, when referring to filmmaking, includes a wide variety of *real* literacies. These real literacies include oral language, reading, writing, visual literacy, and digital/technological literacy. In addition, filmmaking also includes a group of literacies not often cited in literacy-based research: moving image literacies.

Envisioning *reel* literacies requires examination of the language of film. Film, Monaco (2000) argued, has no official “grammar” per se, but rather is guided by conventions and rules of usage that evolve “in cinematic language, and the syntax of film” (p. 172). Monaco cautioned, “it is important to remember that the syntax of film is a result of its usage, not a determinant of it” (p. 172). This definition suggests an evolving “language” that is socially and culturally malleable, a perspective that is congruent with sociocultural theories of literacy. Although certain elements (i.e. shots, angles, music, sound effects, frames, lighting, transitions) have come to denote “meaning” these elements also change meaning as different composers reappropriate them with different

connotations, and when different viewers re-interpret the meanings in dialogic processes.

Although researchers and theorists in film studies have described complex meaningmaking in film, much of the discourse has been viewed through a critical rather than a creative lens. In order to teach digital video, educators must understand the complex multimodal processes involved in moving image composition. Burn and Parker (2003) created an analysis/evaluation methodology as a multimodal analysis technique for moving image productions based on multimodality literacy (Jewitt & Kress, 2003; Kress & vanLeeuwen, 2001) and social semiotics of visual design (Kress & van Leeuwen, 2006). Burn and Parker (2003) noted that the “multimodal nature [of film] has been recognized in many different ways throughout the history of film theory” (p. 13). Specifically, they cited Metz (1974) as the film theorist “who wanted to propose a way to analyze film as a language” (p. 13). In deciding what elements of film created the “language,” Metz designated specific elements of film practices (i.e. shots, angles, lighting) as cinematic. Metz grouped other elements that make up a film (i.e. dialogue, music, gestures, action) and grouped them into a category he labeled as filmic. Alternatively, Burn and Parker combined both cinematic and filmic elements into what they called the kineikonic mode—the mode of the moving image (Burns & Parker, 2003).

In the mode of the moving image—Burn and Parker (2003) recommended an analysis of the set pieces within both filmic resources and cinematic language, as well as an analysis of “pulling the pieces together” which, taken together, represent the multimodal kineikonic mode. This combination of processes, Burn and Parker (2003) noted, can be discussed in terms of functional load. Functional load refers both to “which mode has a stronger weight or a determining function at any given moment” as well as

how “the modes impact on each other” (p. 25). Furthermore, multiple modes of film representation can be explained in terms of relationships: oppositional (where one mode is juxtaposed with another to create a tension/reversal of meaning—a smile paired with a negative situation to indicate irony), complementary (where one mode accentuates another—scarey music is coupled with an extreme close-up of terrified eyes), or compensatory (where one mode aids in comprehension—text on screen further explains the setting shown on the screen—an old image of a building is shown, while text on screen reads, “a long time ago”). While this research has provided a productive analysis methodology for the products of digital video, Burn and Parker (2003) also stipulated the importance of studying the processes of filmmaking as well as the product.

Burn and Parker (2003) consider their approach to multimodal “textual” analysis as semiotic, in which “understandings can be developed for systems of communication [i.e. gesture, sound, image] other than language” (p. 1). Differing from traditional semiotic approaches, new semiotics based in postmodernism, and cultural studies (which represented a shift in emphasis from text to audience), Burn and Parker followed an approach based on exploring and developing “theoretical approaches which look both at what a text is saying and how it is saying it, in a relatively clear and systematic way; while at the same time considering how real audiences engage with texts, and how texts are produced in the real world” (p. 3). For this study, I considered this approach as a model for studying how *real* interactions transform *reel* texts.

### *Designing from Real to Reel*

As the NLG stated, the use of multiliteracies pedagogy will help students participate as valuable, contributing members of society; this becomes necessary in an

ever-increasing multimedia-laden Internet culture. Jenkins et al. (2009) noted, in our current, participatory, Internet-intensive culture—where the tools exist for all individuals to create, critique, and consume digital media—prior to their participation, students require preliminary skills. In fact, Jenkins et al. (2009) stressed that in order to engage in the new participatory culture, individuals must develop a vast repertoire of literacy skills, which include both traditional textual literacies and new digital media literacies: “new media literacies include the traditional literacy that evolved with print culture as well as the newer forms of literacy within mass and digital media” (p. 19). They further note that although much writing about twenty-first century literacies “seems to assume that communicating through visual, digital, or audiovisual media will displace reading and writing” (p. 19), Jenkins, et al. “fundamentally disagree” (p. 19).

Before students can engage with the new participatory culture, they must be able to read and write. Just as the emergence of written language changed oral traditions and the emergence of printed texts changed our relationship to written language, the emergence of new digital modes of expression changes our relationship to printed texts (p. 19).

First of all, prior to participation, students require preliminary skills, such as oral literacy; reading; writing; visual literacy; digital/technological literacies; and moving-image literacies. Additionally, Jenkins et al. identified a set of core social skills and cultural competencies that young people should acquire if they are to be full, active, creative, and ethical participants in this emerging participatory culture: play, performance, simulation, appropriation, multitasking, transmedia navigation, networking, collective intelligence, judgement, negotiation, and distributed cognition.

In the next section, I will elaborate on themes of multiliteracies and socio-cultural skills and strategies as I illustrate the relevant theories used to inform this inquiry.

### Theoretical Basis of the Study

The major theoretical basis of this study is based on a pedagogy of multiliteracies (NLG, 1996) that is informed by “new” literacy studies (Gee, 1996) or socio-cultural theories of learning (Wertsch, del Rio, & Alvarez, 1995) that view literacy learning as social practices (Street, 1995; 2007). Within a sociocultural perspective on literacy (Lewis, Enciso, & Moje, 2007; Prior, 2006), I studied the multimedia composition processes in a filmmaking space; while viewing the processes through a lens inspired by performance theory (Bauman, 1977; Bauman & Briggs, 1990; Bell, 2008; Goffman, 1959; Schechner, 1988; and, Turner, 1974; 2004).

In the following sections, I investigate the relevant theoretical perspectives that informed the study. First, because this study focused on composition, I provide an overview of composition theories as they inform this study, leading to my focal theory of multiliteracies as Design (NLG, 1996). Second, because I studied a filmmaking community, I examine Gee’s (1996) notion of a Discourse community. Third, I discuss these theories as based in social semiotics and socio-linguistics. Then I turn toward performance theories (Bauman, 1977; Bauman & Briggs, 1990; Bell, 2008; Goffman, 1959; Schechner, 1988; and, Turner, 1974; 2004) in order to investigate these systems as they play out in creative collaboration in composition processes.

### *Composition as Design*

The New London Group (NLG) (1996) offered design as a metaphor for composing and comprehending in the new literacies. In a new approach to literacy



pedagogy that they call multiliteracies, the authors discussed increasing social and cultural diversity, which call for broader views of both reading and writing in terms of “designing social futures” (p. 60). Design includes the multiple semiotic systems involved in the processes of both consuming and composing multimedia texts. In fact, researchers (Cope & Kalantzis, 2000; Kress, 2003; Kress & vanLeeuwen, 2001) have noted a variety of elements of design as particularly important in the composition of multimedia. Researchers in the field of media Literacy (Hobbs, 2006; Lemke, 2006; Silverblatt, 1995); film theory (e.g. Metz, 1974; Monaco, 2000); moving image literacy (e.g. Burn & Parker, 2003) and, visual literacy (e.g. Kress & vanLeeuwen, 2006; Messaris, 1994) have documented a variety of conventions used in design.

In order to explain processes involved in multimedia design Kress and van Leeuwen (2001) outlined a theory of communication for the age of interactive multimedia. Beginning with the concept of ‘design’ they discussed an approach to social discourse where color and font can play roles equal to that of language. They outlined a multimodal theory of communication that concentrates on both resources and practices. First they focused on the “*semiotic resources* of communication, the modes and media used” (p. 111). Second, they considered the “communicative practices in which these resources are used” (p. 111). The key point is that meaning is made “not only with a multiplicity of semiotic resources, in a multiplicity of modes and media but also at different ‘places’ within each of these” (p. 111). In summary, Kress and van Leeuwen (2001) have proposed a social semiotic model of multimodal design that involves a variety of semiotic modes of communication (visual design, language, music, moving image, text on screen) integrated into a product (in this case digital video). Ideas travel through a scheme of “four strata” of

development: discourse (planning talk about meaning-making), design (choice of mode: oral, writing, visual, moving image, text), production (choice of medium—pen, audio recording, video), and distribution (audience--magazine, TV, movie).

Although design has become a model for examination of multimedia processes in digital video (Burn & Parker, 2003), other researchers in digital video have examined composition through lenses of written composition and/or film production. Recently, Bruce (2008a) discussed the creation of media texts as composition rather than production, “production—the word most associated with writing with media—has connotations of a factory-line, a conveyer belt of piece-by-piece assemblage...it follows that students need only to follow a series of sequential steps to create their intended project” (p. 15).

Critiquing this construct, Bruce recommended composition as a more appropriate term, noting, “even though this term [composition] is more often associated with print literacy, composition speaks broadly to authoring, no matter what the final product takes” (p. 15).

Although Bruce recommended using the term composition—associated with print literacy—he also noted that the “differences between print and video composition are profound” (2009a, p. 427). First, he explained the use of a visual modality for meaning making. In film, Bruce noted, meaning is depicted mostly through image; whereas, in printed text, individuals rely on symbolic representation (Danesi, 1994). Bruce further noted that although visuals are the primary form of representation in film, audio and textual cues could also be important. Bruce noted that Miller and Borowicz (2007) called digital video a “supertool” for both developing and expressing understanding. Another difference, Bruce noted between text and film composition is task setting. Whereas researchers (i.e. Flower, 1989) have discussed the importance of social contexts for making

meaning, much research on print composition is with writers performing individual tasks rather than writing within collaborative contexts (Dyson & Warshauer-Freedman, 2003). In fact, Bruce noted (2009a) not much research in collaborative writing has been performed with school-age children. In contrast, Bruce noted, much video composition work has been taught in collaborative contexts (Goodman, 2003; Miller, 2008; Tyner, 1998). However, the “collaborative” effects have not often been the focus of the video-situated studies (Bruce, 2009a).

Another contrast between composition theories in digital video and print, which relates to this study, is the difference in the way studies have presented composition models. In print composition, researchers have noted that writing is not linear, but rather involves a recursive act where the writer assumes different roles, such as, writer, reader, revisor, editor (Emig, 1971; Graves, 1975; Hayes & Flower, 1980). For example, Flower and Hayes (1981) created the Cognitive Process Model of Writing, which accounts for the stages the writing process, while also allowing for the reiterative nature of composition. Dyson and Warshauer-Freedman (2003) noted that the process studies of stages (prewriting, drafting, editing, revising, etc.) should be taken as a vocabulary, rather than structure, to discuss writing. Furthermore, Hillocks (1986) stated, “stages are not discrete” because “they are frequently interrupted by other processes” (p. 28).

In contrast, Bruce (2009a) noted, while some researchers have described differentiated processes as isolated stages, others have acknowledged the recursive nature of the activities. For example, Goodman (2003) acknowledged that the *stages* he found were not necessarily fixed linear stages; rather, he elaborated on the iterative nature of the students’ work within and across stages. Further, Bruce (2009a) noted that some

researchers (Kajder, 2006; Robin, 2008; Ware, 2006) have noticed an interaction between the print and video processes. For example, Kajder (2006) combined discourse from literacy (prewriting, storycircle, revising) with discourse from film (storyboarding), research (artifact search), and drama (script). Some studies used the stages of video production (Northern Film & Media, n.d.) of development, pre-production, production, and post-production to conceptualize activities, rather than segment them into specific tasks (Welsh, Kozdras, Schneider, & King, 2009). Welsh, et al. (2009) found a connection between the 6+1 Traits writing model, based on the work of Diedrich (1974). The 6+1 traits model was developed to create a common language for teachers to use while assessing student writing (e.g. ideas, organization, voice, word choice, sentence fluency, conventions, and presentation). As Welsh et al. noted “although the application of writing traits to the scriptwriting processes within moviemaking may seem seductively obvious” they also found that the 6+1 Traits model “more productively maps onto the whole of the digital video production, when that production is understood as the composition of a media text” (p. 189). Furthermore, Welsh et al. found that the composition did not end with the script; rather, these traits occurred as a recursive process throughout the phases of video production. For example, while some ideas occurred during the planning and scriptwriting, others occurred during filming, and still others occurred while developing creative solutions to meaning-making problems that emerged during developing (i.e. transitions needed for scene changes, text-on-screen for more understanding, voice-overs for actions that don’t seem to speak for themselves).

Recently Bruce (2009a) noted the need to document “not only the larger sequences of how students compose but also how those stages interact as well” (p. 430). In a teacher-

researcher study using ethnographic methods, Bruce described common video composition processes across the three groups and, through the overlap, created a model of video composition. This model focused on visual processes, including: visual conceptualization (of product as planning), visual production as camerawork, and visual production as editing. Bruce described video composition as “a complex, recursive process that allows for sequential multimodal representation of thoughts and ideas” (p. 443). However, as Bruce noted, his particular study was “not an attempt to create a defining video composition model transferable to all situations and scenarios” (p. 446).

While Bruce’s model was more inclusive of the multiple processes of digital video than previous models, it focused on the visual and was not entirely transferable to contexts such as a filmmaking camp—the locus of the current study—where the processes include instruction in story structure, scriptwriting, screen, filming, acting, digital editing. For this study, I was more interested in the multiple modalities of literacies engaged in the processes and the interactions during creative collaboration. For this more inclusive look, I turned to the NLG’s (1996) perspective on viewing multiliteracies through Design. Within the principles of Design, the NLG discussed three distinct, yet interwoven, principles: Available Designs, Designing, and the Re-designed. Available Designs refer to the availability of spaces, equipment, modalities, and human expertise. These are the prerequisites, requirements, and available resources for composition. Designing most closely represents the composition processes noted above; these are the actual processes of creating the multimedia product. Finally, the Re-designed refers to how the resources came together through Designing and became a product. Design is a more inclusive theoretical lens through which to view the complexity of composition. In order to investigate Design,

I studied the Available Designs of the community through a lens of Discourse (Gee, 1996).

*New Literacies Studies: Literacy Practices in Discourse Spaces*

According to Heath (1982) a literacy event is “any occasion in which a piece of writing is integral to the nature of participants’ interactions and their interpretative processes” (p. 93). Since that time, it is safe to consider that explicit acts of written alphabetic texts are not necessary to qualify an event as literate. Literacy events have also been considered as elements in “literacy practices” (Street, 1984), which take place in “communities of practice” (Lave & Wenger, 1991). In fact Barton and Hamilton (2000) stated that “*literacy is a social practice*” in that within a given culture “there are different literacies associated with different domains of life” (p. 11). Barton and Hamilton noted that these real practices in everyday life contribute to an idea that “people participate in distinct *discourse communities*, in different domains of life” (p. 11). “Domains” (Barton & Hamilton, 2000) are situated contexts where particular literacies are used and learned; in other words, these are “situated learning” (Barton & Hamilton, 1998) spaces. Barton (1991) noted that situated literacies include *real*-life discourses associated with activities within particular cultures that use a variety of media and symbol systems. Within these domains, there are specific patterns of practices and ways in which people act within these contexts or Discourse communities (Gee, 1996).

Gee (1996) defined discourse as “ways of behaving, interacting, valuing, thinking believing, speaking, and often reading and writing that are accepted instantiations of particular roles (or ‘types of people’) by *specific groups of people* (p. viii). Gee further noted that discourses are, “always and everywhere social and products of social histories” (ibid, p. viii). For Gee, there are two major forms of discourse. First of all, there is an

individual's primary Discourse, which is the manner in which the individual communicates regularly at home and in their community. Second, there are Discourses that emerge within public spheres; these discourses are often tied to affinity groups.

Discourses are ways in which individuals engage in social practices that are “distinctive” and “repeatable” (Gee, 2007). Therefore, when people practice a specific socially situated identity in a specific cultural practice, they learn cultural models, or Discourses. These “models” include more than just discourse, as words or language. Rather, Discourses (distinguished with a big ‘D’) encompass cultural ways of using words, actions, objects, tools, and spaces to enact an identity (Gee, 1996; 2007). Furthermore, Gee (2004) noted that Discourse communities “start with ‘spaces’ and not groups” (Gee, 2004, p. 78). Therefore, in a filmmaking endeavor, one could think of the creation of the learning environment as an “affinity space” within which to investigate “Available Designs” for multiliteracy composition. Gee, furthermore, cautioned against the assumption of a “community” because within a space, there are different sorts of people who have different motives. Different people use the space in terms of “what they do there and what they get from that space” (2004, p. 78). Gee further explained, that if researchers talk about spaces rather than communities, it is possible to examine how the individuals, or a subgroup of them, do or do not form a community. Thus, *interactions* become an important component in the humans engaged in Designing.

#### *Summary: From Social Semiotics to Performance*

As previously explained, much of the past research in multimodality has been envisioned through a lens of social semiotics and sociolinguistics. While these theories have provided useful lenses through which to view multiliteracy processes and products,

they often do not address the *how* or the effects of interactions of individuals within creative collaborative composition activities.

Recently, within literacy studies, researchers have begun to look at “performance.” In fact Leander and Wells-Rowe (2006) proposed a definition of student live performances during presentations, noting their multimediated nature, “even a cursory review of some of the complexities of student presentations reveals that they are composed of diverse types of texts, objects, and bodies and that power and meaning within them are stretched across diverse media, performers, and audience members” (p. 428). They stressed the importance of these performance texts, based not only on identity practices, but also for “important cues for understanding the kinds of textual interpretations students are making, the kinds of texts they are producing, and the links between student identities and engagement with literacy” (p. 431). Leander and Wells-Rowe noted that although the literacy field has developed ways to represent relationships between multimodal texts and bodies (Scollon & Scollon, 2003) and has built from theories that realize understanding of social interaction as dialogic (i.e. Bakhtin, 1981), the literacy field has *not* defined literacy performances. They explained this difficulty in terms of the current, popular methods of representation: “at best, our methods of transcription freeze continuous streams of action as moments in time and space. As a result, they seem more fixed and more structured than the lived-through experience of participants would suggest” (p. 431). They note that although representational analyses assist researchers, they also think that there is a necessity to recognize a “break” in the frame (Goffman, 1974). Leander and Wells-Rowe used rhizomatic analysis (Deleuze & Guattari, 1987) to map literacy performances as events.

While Leander and Wells-Rowe completed what I regard as a ground breaking



study, I would like to take notion of literacy performances further. That is, while Leander and Wells-Rowe envisioned literacy performances in the manner in which drama would consider something “is” performance, I decided to use a Goffman-inspired (1959) view that sees everyday life “as” performance (Schechner, 2006). Schechner distinguished between “is” and “as” performance in that “there are limits to what ‘is’ performance...but just about anything can be studied ‘as’ performance” (p. 38). In fact, in this study, I employed Goffman (1959) as a starting point for performance theory, in his seminal work where he views levels of performance as the performance of self in everyday life. In order to study performance, I employed some of Goffman’s concepts, such as frames, teams, and staging. I provide an overview of these concepts in Chapter Two.

Goffman (1959) cited Aristotle in proclaiming, “All the world is a stage.” He did not mean to imply, however, that performance was mimicry. Bell (2008) provided an excellent overview of three lenses of performance, which extend beyond mimicry: mimesis, poesis, and kinesis. Bell discussed an initial level of performance as mimesis, as defined by Aristotle in *Poetics*, in that “the purpose of staged drama is to *imitate* the *action* of life” (p. 12). Therefore, mimesis, as imitation could be associated with “faking”—even though the audience can experience *real* feelings.

Bell further elaborated on the next level of performance as *poesis*. Citing Turner (1982, p. 93) she described a lens of performance as “making not faking” in that the rich performances that hold the culture together, also make the culture. Reconnecting with texts, Bauman and Briggs (1990) used a poetic lens to study performance as a shift “away from the study of formal patterning and symbolic content of texts to the emergence of verbal art in the social interaction between performers and audiences” (p. 60).

Furthermore, Bauman and Briggs noted that a performance-based study prompts researchers to “stress the cultural organization of communicative processes” (p. 61).

In addition to the cultural organization, performance as *kinesis*, stresses a “movement, motion, fluidity, fluctuation” (Conquergood, 1995, p. 138). Bell noted that whereas Turner described performance as poesis as “cultural invention,” Conquergood’s lens of kinesis turns cultural invention to intervention.

In fact, Bauman and Briggs (1990) notion of poesis and performance involve both cultural invention and intervention in that they embody an “agent-centered view of performance” (p. 69). From a performance-theory perspective, Bauman and Briggs recommend a shift from a study of texts in isolation to the analysis of the “emergence of texts in contexts” (p. 66). Considering emergence entails a shift from thinking of context as objective to a notion of *contextualization*: “communicative contexts are not dictated by the social and physical environment but emerge in negotiations between participants in social interactions” (p. 68).

In the current study, I considered Bauman and Briggs (1990) concept of an “agent-centered view of performance” particularly important because I was interested in how individual students working within collaborative groups were able to influence the filmmaking composition processes. An agentic perspective, based on performance theory, goes beyond the now familiar semiotics or meaning of the texts and the language used to compose those texts. Rather, through performance theory, I hoped to capture how performances of everyday life influenced the composition of texts in context.

#### Inquiry of Design Through Performance Lens

As a participant researcher in *real* literacies, I realize there are many complex

traditional literacies and literary elements embedded in digital videos created by students. Adolescents bring a variety of literacies with them into a situation as funds of knowledge. Many times these manifest as literacy practices, which have used successfully in authentic out-of-school contexts. Additionally, there are a variety of *reel* literacy engagements (digital, visual, media, filmic) with which they engage while doing digital media literacy.

Collaborative digital video composition is a complex process. Envisioned through a lens of Design, as informed by the NLG (1996) and deconstructed through a performance-theory perspective, I hoped to uncover the Available Designs as what multiliteracies were used in the filmmaking camp. Furthermore, I was interested in investigating Designing processes as creative collaboration and how multiliteracies influenced the composition processes and Re-designed products. Ultimately, I strived to uncover how students engaged in creative collaboration and used influential literacy performances in order to influence the emergence of texts in context (Bauman & Briggs, 1990).

#### Qualitative Research Questions

1. What are the Available Designs in the filmmaking Discourse community?
2. How does creative collaboration emerge within a filmmaking team during Designing? How do individuals perform literacies to influence the text during Designing?
3. When examining the Redesigned as processes over time, how did influential literacy performances inform and transform the text throughout composition?

#### Significance of the Study

Despite the cultural proliferation of multimedia and screenagers' self-production and distribution of multimedia "texts" on the Internet, educators continue to rely on traditional textual and language competencies. Indeed, teachers may not even realize their

students' competence with digital media literacies—or would not know what competency in the creation of a multimedia digital video even involved. However, before educators can implement changes in curriculum, they need to know what to change.

While the schools stand guard, holding what were once the keys to the kingdom, the pillars of the arborescent society (Deleuze & Guattari, 1987) have been permeated and/or made less significant by creative endeavors from outside academia. Within the participatory culture enabled through the Internet, children are running past, learning, networking, and creating their own Re-designs (see Figure 1.1).

And indeed, what students need to know may well exceed traditional reading and writing literacies; Hitchcock may be as important as Hemingway. In order to grasp this “language” of composition, one must learn to read (consume) and write (produce) with the filmic and cinematic elements of the moving image, just as one learns to read and write with the literary elements of traditional texts. It may take both Hitchcock and Hemingway to create a literate space. In this study, I hope to provide some insight into students' interactions during collaborative Designing and the ways in which they perform with multiple literacies to influence both the processes and products through creative collaboration.

### Definition of Terms

‘As’ performance vs ‘Is’ performance: Schechner (2006) defined “is” performance to be situations that are traditionally considered to be performance (i.e. plays and performances for stage and/or film). Goffman (1959) called these “contrived” performances, in that they are theatrical, more of a formulated, planned, and predetermined act. As Schechner noted, “there are limits to what ‘is’ performance” (p. 38). In contrast,

Schechner noted “just about anything can be studied ‘as’ performance” (p. 38). From a Goffman perspective, these are “reality” performances or the “legitimate performances of everyday life” (p. 73).

Cinematic elements: Metz (1974) designated specific elements of film practices (i.e. shots, angles, lighting) as cinematic.

Contextualization: Bauman and Briggs (1990) stated: “communicative contexts are not dictated by the social and physical environment but emerge in negotiations between participants in social interactions” (p. 68). Therefore, contextualization includes not just the context, but the making of the context in a continuous transformative process.

Decontextualization: Bauman and Briggs (1990) define decontextualization as taking texts out of their original contexts. Through decontextualization one is able to establish how once a text is entextualized into a unit and decontextualized out of the immediate act or social context.

Digital media literacy: Digital media literacy combines the multimodal properties of media literacy with the technological capabilities of digital literacy. In order to be digital media literate, one must be able to critically consume and creatively produce multimedia “texts” using digital technologies.

Digital video: In this study, I consider digital videos to be those projects created with the use of a digital video camera and edited with some form of non-linear multimedia editing tool (i.e. iMovie, MovieMaker, Adobe Premiere, PowerPoint).

Discourse: Gee (1996) defined discourse as “ways of behaving, interacting, valuing, thinking believing, speaking, and often reading and writing that are accepted instantiations of particular roles (or ‘types of people’) by *specific groups of people* (p. viii).

For Gee, there are two major forms of discourse: an individual's primary Discourse, manner in which the individual communicates regularly; and secondary Discourses that emerge within public spheres and are tied to affinity groups.

Dramatic realization: Goffman noted that in dramatizing one's work, an individual must convey the skills essential for the task-at-hand through the production of significant activity.

Filmic elements: In describing the language of film Metz (1974) called *filmic* elements (i.e. movements, rhythms, costumes, gestures, speech, music), which include both *pre-filmic* 'found' ideas filmmakers appropriate into their movies to signify elements of culture as well as *pro-filmic* (Burn & Parker, 2003) resources, "multimodal assemblies" created post filming to add meaning.

Impression Management: Impression management is a term Goffman (1959) used to encompass the expressions an individual gives (either verbally or through other performative representations) and the expression given off (how the "audience" reacts to those expressions).

Interactions: Goffman (1959) defined interactions as "the reciprocal influence of individuals upon one another's actions when in one another's immediate physical presence" (p. 15). Furthermore, he stated "*An* interaction may be defined as all the interaction which occurs throughout any one occasion when a given set of individuals are in one another's continuous presence; the term "an encounter" would do as well" (p. 15)

Kineikonic Mode: Burn and Parker combined 'cinematic' and 'filmic' elements into what they called the kineikonic mode—the mode of the moving image (Burn & Parker, 2003).

Lines of Flight: Lines of flight are times when a rhizome (trajectory of intent) is shattered and lines of territorialization are broken and the rhizome starts up on an old line or a new line (Dimitriatis and Kamberelis, 2006).

Lines of Articulation or Territorialization: In terms of rhizomatic analysis, lines of territorialization are times when ideas flow into an organized territorialized space (Dimitriatis and Kamberelis, 2006).

Media Literacy: Burn and Durran (2007) recommend that evolving definitions of media literacy should include not only the critical analysis of media products, but also the creative function (especially in composition), as well as the cultural (including popular culture) contexts with which students engage.

Moving Image literacy: Burn and Leach (2004) defined moving image literacy as a subset of media literacy that specifically involves the moving image.

New literacies: New Literacies studies recommends viewing literacy through a situated socio-cultural lens. My theoretical perspective is that literacies are always situated as communication tools used in social situations and reflecting cultural contexts.

Performance: Goffman (1959) defined a performance as “all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants” (p. 15).

Position: Goffman noted that the routine or “position” an individual takes is most essential for impression management. This signifies something “special” about the individual. An individual could maintain a position, fall out of role, or shift positions or frames.

Real Literacy: Using the term *real* literacy, I wish to capture literacy practices with

which individuals engage in real-world contexts. I use the term *real* literacies to describe the out of school literacies with children engage as they perform authentic literacy tasks. Bringing the outside (*real* literacies) in involves a wide variety of multimodal literacies (*reel* literacies) including—to a large degree—media literacies.

Recontextualization: Bauman and Briggs (1990) note that once a text is decontextualized, this text becomes recontextualized within another frame. The strength of this process is that it enables a researcher to “determine what the recontextualized text brings with it from its earlier context(s) and what emergent form, function, and meaning it is given as it is recentered” (p. 75).

Reel Literacy: *Reel* literacy (Bailey, 2007), in this study refers to moving image literacies as well as well as other more traditional literacies involved in the creation of a digital video.

Reterritorialization: Reterritorialization occurs when a line of flight rhizome starts up either on the old line or the new line of organized, territorialized space.

Rhizomatics: Rhizomatics or rhizomatic analysis is an analysis methodology used for spatializing literacy performances, which is based on theories of Deleuze and Guattari (1987).

Traditional literacies: Forms of literacy—reading and writing—that are traditionally valued in a school setting.

### Delimitations of the Study

The generalizability of the results will be limited to the subject sample (8-18 year old students situated within a nested environment—Movie Camp). These students



generally come from middle to upper-middle class families who can and/or are willing to invest the cost (\$150.00) and time commitment (five half days plus one full Saturday morning festival showing). From past experience, I have noticed that the parents were generally very engaged with their children. This is perhaps not a reflection of the general population. Another delimitation is the use of iMovie and iStopMotion as editing/authoring tools. If this study were to be completed using other software with fewer features (such as Windows Movie Maker) or with more complex features (Adobe Premiere, Final Cut Pro) there would be differences in the editing processes.

### Organization of Remaining Chapters

In the remaining chapters, I present information relevant to this research. In Chapter Two, I present a review of literature relevant to studying the literacies-in-action in a digital video filmmaking space. Then in Chapter Three, I detail the methodology I will use in this study, including a discussion of the participants, ethical considerations, instruments, procedures, research design, and analysis of data. In Chapter Four, I consider the results of my data analysis in terms of a Design model of literacies-in-action, including: Available Designs, Designing, and the Re-designed. Finally, I discuss how literacies-in-action served as influential during the composition processes (designing) and the emergence of products (re-designed).

## CHAPTER TWO: REVIEW OF RELATED LITERATURE

### Introduction

In this chapter, I provide a review of the literature that was influential in my investigation of literacies-in-action (Brandt & Clinton, 2002), which I conceptualized through the lens of Design (NLG, 1996). The structure of this chapter follows the structure that was initiated in Chapter One. First, I provide an overview of multiliteracies studies as they have moved from consumption of meaning to production of message. Second, I narrow the focus to multiliteracies as they are used in digital video production. Third, following Bruce's (2008a) recommendation, I envision digital video through a lens of composition theories and the NLG's (1996) concept of Design. Fourth, I introduce performance theory as a productive lens through which to envision multiliteracies Design.

### Multiliteracies Research: From Consumption to Production

Through a New Literacies Studies (NLG, 1996) perspective, texts are increasingly defined in terms of multiliteracies. The International Reading Association (2009) has previously called for research investigating skills and strategies necessary to interact with multiliteracies. Although the researchers in the field of new literacies have been actively involved in multimedia literacy, most of these studies have focused on the analysis of the consumption of media/multimedia texts. The emergence of child from amateur to auteur (Jenkins, 2006a; 2006b) has become a reality. That is, we currently witness children

expertly using technology to create sophisticated professional-looking multimedia products. Yet, little research has addressed the processes of this work. Hobbs (2006) has synthesized the past research on media literacy. True to the predominant pattern, three studies cited by Hobbs have examined the *consumption* of multimedia literacies in schools (Neuman, 1991; Norris, Sullivan, Poirot, & Soloway, 2003). Similarly, others have reported on critical media studies with small numbers of students (Alvermann, Moon, & Hagood, 2001; Anderson, 1983). These studies focused on critical media literacies as the analysis of products that were created by professionals. Recently, researchers (e.g. Bruce, 2008a; 2009a; Callow, 2003; Goodman, 2003; Kajder, 2006) have investigated the use of media techniques with students in their creation of multimedia productions. More specifically, researchers have used digital storytelling or video (Bruce, 2008a; 2009a; Goodman, 2003; Kajder, 2006) as a medium to study multiliteracies in production.

#### *Focus on Multiliteracies in Digital Video*

Recently, researchers (Bruce, 2008a; Miller, 2008; Miller & Borowicz, 2007) recommended the use of digital video for investigating multimodal literacies. Bruce (2008a) stated, “As multimedia becomes more prominent in our culture and schools, it offers the opportunity for challenging and expanding traditional concepts of literacy. This is true not only in reading media texts but also in writing them” (p. 13). Miller (2008) called digital video the “quintessential multimodal literacy” (p. 442). Film has long been known as a medium that is “omnivorous” in that it “swallows” multiple modes and “it is able to assimilate the most diverse materials and turn them into elements of its own” (Langer, 1953, p. 412). Bruce (2008a) noted that video “encompasses numerous modalities” including: oral language, performance, audio, text, still images, moving

images, graphics, visual effects, and transitions. Furthermore, video is “the dominant medium with which all students are familiar, particularly in forms of TV and movies” (Bruce, 2008a). Through digital video creation, teachers and students can engage in familiar tasks within genres that are engaging for adolescent learners (Miller & Borowicz, 2007).

In a recent review of literature on adolescent digital video composition, Bruce (2009a) noted that researchers (c.f. Bruce, 2008b; Goodman, 2003; Kajder, 2006; Miller, 2008; Ware, 2006) illustrated that “students demonstrated remarkable inclination for working with video” (p. 427). Furthermore, he noted that a possible explanation for this high interest could be the context. Whether research was conducted in or out of school, Bruce (2009a) noted that the manner in which individuals taught video composition had many commonalities. Some aspects involved students, such as: the ability to use out-of-school literacy expertise, choice in topic, and an audience outside of the composition context. Furthermore, most students worked in collaborative groups and had time to experiment with equipment. Other aspects involved the instructors, who often worked as facilitators. In other words, they were “guides-on-the-side” rather than “sages-on-the-stage.”

Schuck and Kearney (2004) has previously discussed the importance of the process of digital video for developing digital media literacies. Citing Meeks and Illyasova (2003), Shuck and Kearney noted digital video requires integrating multiple modes of communication, multiliteracies, and the language needed to communicate about film, music, and images. Similarly, Lauricella (2006) discussed students’ use of a variety of media content (textbooks, newspapers, Internet, music, images) in order to create

presentations of historical accounts from a critical perspective. In addition to the use of powerful images and music, these students used a variety of genres, such as movie trailers and political commercials, to re-interpret historical events from alternate perspectives. Additionally, Shewbridge and Berge (2004) found through creating these media, students also developed critical viewing skills. Likewise, Yildiz (2003) found that individuals learned to be critical consumers of media through their production of digital videos.

In addition to digital media literacies, many studies emphasized the importance of traditional text literacies used within digital video production. In fact, most of the digital video/storytelling studies detailed at least scriptwriting and/or storyboarding as part of the process. In fact, some researchers described how writing was an essential step of the process of composition of digital videos (Banaszewski, 2002, 2005; Goodman, 2003). In addition to scriptwriting, some projects required media diaries (Pombo & Bruce, 2007) or involved cue card writing (King, Schneider, Kozdras, Minick, & Welsh, 2007). While some projects required reading of traditional texts, such as *Antigone* (Winters, Rogers, & Schofield, 2006) others involved researching historical documents (i.e., Lauricella, 2006; Levin, 2003; King, Schneider, et al., 2009). In all, it is safe to suggest that much traditional writing and reading is embedded in digital video production. But does it have any impact?

Some researchers claimed students' digital video projects enhanced traditional written communication skills (i.e. Banaszewski, 2002; Reid, Parker, & Burn, 2002). In a digital storytelling project with fourth and fifth graders Banaszewski (2002) noted students found voice, confidence, and structure in their writing as a result of using a

multimedia approach to composing. All of these are amenable to traditional writing. In this project, students selected topics with which they made a meaningful personal connection. They wrote about important places, and added visual dimensions.

Banaszewski described the importance of traditional literacies in the composition processes. Students created outlines and “hooks” for readers. The teacher used prompts, encouraging students to ask questions. Students engaged in revising and editing each other’s stories as they added digital dimensions, such as sound and graphics. The study did not show, however, direct transfer of voice, confidence, and organizational competence to traditional writing. Therefore the question of the relationship between digital and traditional composing remains open.

Oral language was also an important skill in digital video production as indicated by past research. Ware (2006) discussed the importance of oral language and audio in the composition processes of digital video production. Kist (2005) noted that children found there were things they could say with non-print media (visual and aural) that they couldn’t say with print. The students found the limitations of print were sometimes ameliorated through alternative media as it helped them more thoroughly express emotions in their productions. Students expressed emotional content through the addition of visual and audio modalities.

In addition to oral language during the process and in the videos, researchers have also found metalanguage or talk about the digital media literacy process/choices as significant in the recursive process of multimodal composition; a factor supported also by research by Reid, et al. (2002). In an evaluation report of the BECTA (British Educational Communications and Technology Agency) that studied 50 schools across the

UK in order to collect evidence on the use of digital video and student engagement and behaviors, Reid, et al found that student use of appropriate film language resulted in increased learning about content and higher quality products.

While oral language, traditional literacies, and media literacies were important in digital video production, it was the combination of these multiliteracies that created powerful learning. Goodman (2003) reported multimediating strategies being deployed by students at the Educational Video Center (EVC) a documentary workshop conducted in order to use media education to help urban teenagers develop literacy and critical thinking skills. During the workshops, students were taught to critically analyze information from a variety of sources (i.e. television, newspapers, books, films, church, school, and real lives) and remix texts through a variety of semiotic processes. In the program, students learned how to examine, pull apart, and reconnect semiotic elements of stories using digital tools. Although students struggled with new skills and ideas, Goodman noted that the process yielded powerful results; students grew both intellectually and emotionally. Students used judgment about materials to make personal connections as they networked with others. As a result, Goodman noted that the students became more self-reflective about their learning, and envisioned themselves as more capable learners.

In summary, past studies have illustrated the opportunities for multiliteracy practices in digital video projects. From oral language to traditional literacies to digital media literacies, students enacted a variety of practices, which enabled opportunities for agency, as illustrated in the next section.

### *Multiliteracies Provide Opportunities for Agency*

As illustrated above, multiple modalities offered opportunities for students to be successful, both in and out of school. Because multiple modalities and multiliteracies offer multiple opportunities, students have a variety of ways to exhibit agentive performances as contributors in digital video production processes.

In fact, Reid, Parker, and Burn (2002) found students who were less able to write found alternative avenues of expression through digital video. Kajder and Swenson (2004) also discussed how digital storytelling could be helpful for students who may struggle with writing. Kajder and Swenson described a digital storytelling project with middle school language arts students, which involved the creation of personal narrative coupled with still pictures. Students gained a greater understanding of being a writer and exhibited motivation to read for a purpose in order to create digital storytelling as they discussed their texts. In another study, Kajder (2004) reported on adaptation of techniques developed at the Center for Digital Storytelling (<http://www.storycenter.org/>) to use in English classrooms with middle and high school students. In the project, students created short, digital personal narratives as response to questions. Then, they shared their own stories and balanced them against authors with strong autobiographies such as Frank McCourt, Gary Soto, and Alice Walker. During the presentation phase, students discussed some of the stories created. For example, one student explored her identity and relationship with mother in her video. Other students shared family stories or books from their childhood.

Kajder (2004) noted the strength of digital storytelling in that, “language is a way of sorting out one’s thoughts about things, and story paired with digital images provided



an entrance into writing for those students who wrestled with putting the right words together to communicate exactly what they wanted to express” (p. 21). Formerly unmotivated students “dove into the book cases” and “read actively in the library after school” (p. 21). Through the analysis of these digital storytelling experiences, Kajder found “effective teaching practices paired with powerful technologies provide student readers and writers with unique experiences to transform their understanding of events, printed texts, words, and images” (p. 21).

Digital storytelling is a literacy process that helps students make meaning with variety of texts, and use multiple literacies in ways that relate to their lives. Throughout the process, oral language significantly effects both the telling of stories, the planning and collaborative process, and the presentation (as children describe their texts). This can be especially important for helping struggling readers and writers. Maier and Fisher (2007) researched digital video as a tool to enable “low reading and writing level learners to explore role-playing and real decision-making scenerios in social, personal, and health education for middle school students in marginalized communities” (p. 176). The researchers noted their decision to use digital video because it offered creativity for students as well as opportunities for decision-making. The program, “Stealthy Choices,” was created to deliver health information about underage drinking and provide opportunities for students to investigate choices. During the process, students watched a short video with three endings and later created alternate endings with tabletop digital video. The program supplied backgrounds, themes, and characters from original movies for students’ appropriation into their own stories. Once students were familiar with the technology, they generated collaborative stories with conflicts and narrative threads that

followed through plotlines and resulted in final resolutions. Researchers noted the key factors for success were group dynamics, and making the pieces relevant to their own lives. The students were “having fun” as they focused on task, engaged in quick exchanges, and compromised. Maier and Fisher stated another key factor was how well students connected to the use of video, the thought prompts, and the realistic and familiar places/situations. Researchers noted, the connection to students’ real world identities, experiences, people, and places helped trigger ideas for similar experiences and increased student voice, creativity, and productivity. Here, agency is connected with authentic or *real* literacy, a topic that is developed later in the chapter.

Maier and Fisher (2007) found that digital video was an important new tool that can be used to engage and enhance multiple literacies by tapping into students’ identity and agency needs. The teachers in the study also noted transformations in the students; some former “floundering” students became more involved and initiated actions within the classroom. Another positive outcome that the teachers noted was that through digital video production, students developed a sense of “agency and community” because they were in charge of their own learning.

Other studies have investigated student agency in multiliteracies projects involving digital storytelling. Hull and Nelson (2005) and Hull and Katz (2006) reported on agentic performances of students involved with DUSTY (Digital Urban Storytelling for Youth project). In their experience with the project, Hull and Nelson found that multimodal digital texts “allow individuals those compositional means and rights that used to be associated just with the world of mass media” (p. 11). As a culminating activity at DUSTY, participants and other audience members view the digital stories on

the big screen of a local theatre. This activity created an agentive identity transforming experience as it positions digital storytellers as “authors composers, and designers who are expert and powerful communicators, people with things to say that the community and world should hear” (p. 11).

Hull and Katz (2006) reported on two specific individuals involved in the project: Randy Young, a young adult street artist and Dara, a 13 year- old girl of Guatemalan and American heritage. In particular, they examined how the individuals constructed “agentive selves” through authoring multimedia, multimodal autobiographical narratives. Researchers noted that connections between Dara’s social life and her sense of self as writer, illustrated how the multimodal composition processes helped individuals “embody more agentive stances toward themselves and their social worlds” (p. 62). Hull and Katz concluded that although there are great challenges that accompany incorporating digital multimodality into classrooms there is also much to gain. Despite the fact that both Randy and Dara shared a dislike of school and negative writing experiences in that institution, they both claimed a love of writing (and wrote enthusiastically at DUSTY). The comfort of attending a program where “people actively encouraged them to speak their minds, genuinely wished to hear what they had to say, responded respectfully to their ideas, and treated them as knowledgeable members of their peer groups and communities” provided an atmosphere in which the participants learned technical and language/literacy skills (p. 70).

#### *Digital Video and Multiliteracies: From What to How*

Most of these studies reported on the what: what multiple literacies were involved in digital video and what opportunities were afforded through multimodality. In this

study, while I was interested in the what, I was also interested in how students use these multiliteracies and opportunities during creative collaborative digital video composition. In particular, I subscribe to Bruce's (2008a) analogy of digital video to composition, as follows. In writing, one creates understanding through words. Alternatively, in digital video, one is able to make meaning through different modalities, and must choose the media that makes the best meaning. Often, multiple modalities are combined and the film "swallows everything" (Langer, 1953) into a "poetic presentation" that "accounts for its power to assimilate the most diverse materials and transform them into non-pictorial elements" that "enthralls and commingles all senses" made by "visual means...by words, which punctuate vision, and music that supports the unity" (Langer, 1953, p. 414).

In addition to this additive/recursive nature of the product of film, the composition processes are themselves recursive. During digital video composition, students continuously add modalities to improve meaning as they move through planning (characters, plot) scriptwriting (dialogue and actions), storyboarding (shots, angles, and setting), videotaping (performing, scripts, and storyboards), and digital editing (adding transitions, visual effects, music and sound effects, text-on-screen, and voice-overs for enhanced meaning).

In the next section, I provide an overview of digital video as composition. Using Bruce (2008a; 2009a) as a point of reference, I investigate the past research in traditional composition studies as well as the link to digital video composition.

#### Composition as Processes and Products in Design

Bruce (2008a) suggested that print literacy studies in composition could provide valuable guidance to the evolving field of digital media literacy. He cited Dyson and

Warshauer-Freedman (2003), noting that writing research in the past two decades has drifted away from studying pieces of writing as products to studies of writing as “how-to-do-it” processes. Emig (1971) was one of the first researchers to writing as a process. In the study, *The Composing Processes of Twelfth Graders*, Emig used case study methods, think-aloud protocols, and qualitative interviews with students to understand writing as a process. Her results indicated that learned composition was recursive more than linear. In addition she considered students’ interests and out-of-school writing as well as decision-making processes.

### *Composition as Stages or Processes*

In contrast to traditional conceptualizations of composition, Bruce (2009a) discussed the past research on digital video, noting, “in examining models of how video is produced, descriptions are not as defined as they are with print” (p. 429). He noted that the stages of producing a video are often described in professional media terms of pre-production, production, and post-production (i.e. Goodman, 2003). However, other researchers have described stages that relate more closely to the writing process (Kajder, 2006). Bruce (2009a) stated that although researchers have described stages of video production, they have also reported iterative aspects of processes during composition. For example, Goodman (2003) found that storytelling was nonlinear in that learning constantly interrupted the process of digital video creation. Yet other studies (Kajder, 2006; Ware, 2006) reported an interreaction between students’ use of video and print-based processes. In fact, Ranker (2008) noticed a “dialogic relationship” (p. 421) between the multi-modalities involved in digital video. Furthermore, Welsh et al. (2009) illustrated a reiterative process of digital video composition as viewed through a 6+1

Traits (Culhan, 2003) lens, where students braided multiliteracy tasks, based on creating meaning-making for their video texts for an audience.

In his critique of this past research, Bruce (2009a) noted that there was a need to more fully describe the interactions between video and print processes, as well as how the stages interact. In his visual model of digital video composition, Bruce stated that students usually began with *visual conceptualization* of how they thought their videos might look. Then, as they began the “physical work” to create videos, they shifted to *visual production*, which included camera-work and editing. These two elements of visual conceptualization and visual production “were balanced on a fulcrum” (p. 438) of *evaluation*, where students vacillated between considering their visual concept and their production work. Within visual conceptualization and production, Bruce also discussed multiple literacies that were used in action during the process and concluded, “video composition is a complex, recursive process that allows for sequential multimodal representation of thoughts and ideas” (p. 443).

This recursive nature of composition is common in the literature that deals with writing as a cognitive process. In composition, these decision-making processes have been investigated through stage models have been used to illustrate writing processes. Writing stage models typically envision the writing process as: prewriting, drafting, editing, and publishing. Stage models “model the growth of the written product” (Flower & Hayes, 1981, p. 367); however, these models are often mistakenly envisioned as the “inner processes of the person producing” (ibid.) the text. Furthermore, Hillocks (1986) suggested that even the stages should not be seen as “discrete” because “they are frequently interrupted by other processes” (p. 28). More recently, Hayes (1996) revised

this cognitive model to add the social (audience and collaborations) as well as physical (text and composing medium) as well as affective components (such as motivation) and how these interact with cognitive processes and working memory during the writing process. Therefore, as an analogy for digital composition, stage models provide a temporal growth frame through which to view the processes of production.

### *Composition as Socio-cultural Practices*

Recently, writing research—like literacy research in general—shifted from a cognitive approach to sociocultural theories (Prior, 2006). Prior (2006) conducted a literature review of a socio-cultural theory of writing in which “activity is *situated* in concrete interactions that are simultaneously *improvised* locally and *mediated* by prefabricated, historically provided tools and practices” (p. 55). Student writers are seen as apprentices; they are “socialized into literacy through participating in a kind of social dialogue” (Chapman, 1995). They learn from experiences (from social interaction) that they internalize (individual insight). Several areas of research have shaped this social turn in research since the mid 1980’s, including those inspired by: Vygotskian activity theory (e.g. Wertsch, 1998), ethnographies of communication (e.g. Heath, 1983), Bakhtinian influences (e.g. 1923/1981; 1986), and the New Literacy Studies (e.g., Gee 1996; The New London Group, 1996).

From this sociocultural perspective there is a shift toward envisioning writing development as a practice where students learn written language through the internalization of social actions (Dyson, 1993). As children participate in social language, they are socialized into literacy (Chapman, 1995) in a “dialogic” process (Bakhtin, 1923/1981) where they appropriate the words of others. In this dialogic, genre-inspired

process students transform these appropriated words into their own words with the help of the words of others. Chapman noted that far from a passive process, young writers are considered *actors* (Bloome & Egan-Robertson, 1993) who act and *react* and, as *literacy apprentices* (Rogoff, 1990; Vygotsky, 1935/1978) who appropriate cultural ways of using writing from those who are more experienced.

Sociocultural theories have been used in ethnographies of communication, which provide insights from anthropological methods to literacy. For example, Heath (1983) illustrated how children are socialized into ways of using oral and written language, which leads to different experiences and potentialities for success with language and literacy in differing social contexts. In particular, Dyson (2003; 2008) discussed how children's participation with popular culture might influence writing. Dyson's (2003) interpretive case study of work with five African American first graders investigated wider cultural symbols or "textual toys" (ie. folk and pop music, movies, TV children's rhymes, words of sports announcers, deejays and movie stars) the children used during the during writing. Dyson's work showed how children bring a rich culture to school. She traced their popular culture appropriations and traced how they used these cultural references as they remixed textual toys to accommodate school-based writing tasks. For Dyson, the popular culture wisdom the children brought to school, along with their imaginative use of these wider cultural symbols, enriched their school learning. In fact, Dyson found that the material children brought in was "real" because it was "subject...to their own agency as they engage with others" and "amenable to the recontextualization processes that are integral in learning to write" (Dyson, 2008, p. 468). Dyson further noted that this metaphor of "realness" is compatible with new literacy studies (Street,



1993) because it “emphasizes the contextualized nature of literacy use” (Dyson, 2008, p. 468).

While this past research in composition has shifted to a socio-cultural perspective, recent studies in multimodal composition have also envisioned composition as a social practice (Newell, Rish, & Bloome, 2009). In order to study the processes and products of creative collaboration during composition during a multimedia activity (digital filmmaking) I decided to employ Design (NLG, 1996) as a “meta-definition” that “encompasses a broad spectrum of composition modes and describes their common processes” (Bruce, 2009a), which include “Available Designs, Designing, Redesign” (NLG, 1996, p. 74). Therefore, in the next section, I examine composition through a lens of Design.

### *Composition as Design*

While students are in the act of Designing, students and teachers draw from Available Designs (in this case the social conventions and language of filmic and cinematic). The NLG stated “semiotic activity as a creative application and combination of conventions, that in the process of Design, transforms at the same time it reproduces these conventions” (NLG. 1996, p. 74). As students use the conventions, combined with their own creative ideas, they don’t just reproduce the conventions, but they re-produce meaning (Redesign).

In the following sections, I provided an overview of the Design (NLG, 1996) concepts—Available Designs, Designing, and Re-designed—as they relate to both traditional composition research and digital video production studies.

### *Available Designs*

The NLG (1996) defined Available Designs as “the resources for Design” that include the “grammars” of a variety of semiotic systems: “the grammars of languages, and the grammars of other semiotic systems such as film, photography, or gesture” (p. 74). Furthermore, these Available Designs include “orders of discourse” (Fairclough, 1995), which include: “the structured set of conventions associated with semiotic activity (including use of language) in a given social space—a particular society, or a particular institution such as a school or a workplace, or more loosely structured spaces of ordinary life encapsulated in the notion of different lifeworlds” (NLG, 1996, p. 74). Furthermore, within orders of discourse, there are particular Available Designs that become conventions. These include discourses, styles, genres, dialects, and voices. Therefore, in designing texts and interactions, people draw on different systems: “sociolinguistic practice” as well as “grammatical systems” (p. 74). Finally, Available Designs include the “linguistic and discourse history of those involved in Designing” (ibid) or “funds of knowledge” (González, Moll, & Alvarez, 2005) students bring into the space.

When students design with multiple literacies, they use both the Available Designs in the space and the funds of knowledge (González, Moll, & Amanti, 2005) they bring to the spaces. Therefore, they may appropriate “textual toys” (Dyson, 2003) into their creative compositions.

In addition to the Available Designs brought in, it is also important for this particular study to discuss the moving image literacies (Burn & Parker, 2003) learned in a filmmaking Discourse community. This film language or “grammar”, as previously discussed in Chapter 1, includes both filmic and cinematic elements as well as issues involved in combining elements into a moving image. Burn and Durran (2006) analyzed

units of work completed by Year 8 students (ages 12-13) in terms of how they engaged in moving image literacy, addressing film language on a microlevel, “the grammar of how shots are sequenced to make meanings” (p. 276). In essence, Burn and Durran defined this grammar based partly on the continuity system of film (see Bordwell & Thompson, 2001) modified to reflect the moving image as a signifying system or kineikonic mode (Burn & Parker, 2003) in which the moving image is viewed “as an assemblage of the different communicative modes” (i.e. music, action, shot level, speech, movement over time, designing social space). In the activity, which included editing Baz Luhrmann’s *Romeo and Juliet*, the students analyzed one short sequence that occupied 13 seconds of film and 12 camera shots. First they watched the whole film. Then they were given the shots as still images on cards and were asked to put them in sequence. Then they were asked to analyze each shot in terms of its technical aspects and function in terms of conventions (i.e. reverse angle shots; clues in the eye lines of characters; continuity of action; point-of-view shots, juxtaposed with shots that identify the character looking; the avoidance of jump cuts; and reaction shots). Then the students used Adobe Premiere software to edit the sequence into a longer sequence of the film (about 1 minute). While editing, the students had access to not only other shots from different parts of the film, but also the original music (romantic and tragic) with which to manipulate their sequence.

Burn and Durran (2006) found that not only did the students’ understanding of moving image grammar improve, they also made new meanings: “these might move beyond the strict conventions of the continuity system and use forms of juxtaposition between shots and between image and music more characteristic of the montage elaborated in particular by Eisenstein” (p. 279). Eisenstein was a pioneer of the use of

montage as film editing as illuminated in his writings collected by the British Film Institute (Eisenstein, 1994). Eisenstein believed that editing could be used for more than just illustrating a scene through a linking of related images. Rather, he felt a “collision” of shots could add meaning and manipulate the audience. Multimodality theory (Kress & van Leeuwen, 2001) also alludes to this collision or juxtaposition in that “the kineikonic mode combines a range of different signifying systems, the important ones here being music, visual drama sequences, and the affordances of editing—shot structure, transitions, duration, pace, and rhythm” (Burn & Durran, 2006, p. 279). This combination process is significant in both Available Designs, and in Designing strategies, which follow.

### *Designing*

The NLG (1996) defined Designing as a process of “shaping emergent meaning” which involves “re-presentation and recontextualization” (p. 74). Designing is “never simply a repetition of Available Designs” but, rather, involves the “transformation of the available resources of meaning” (ibid). In fact, Designing will re-produce and transform Available Designs depending on the social conditions or context. “Designing always involves the transformation of Available Designs; it always involves making new use of old materials” (ibid).

In digital storytelling, Hull and Nelson (2005) similarly noted that multimodal composition isn’t *just* an art where individuals add different modes together; rather, it becomes more of a gestalt where meaning is increased by the putting-together and juxtaposition of modalities. Rather than simply being a hodge-podge of ideas, Hull and Nelson discussed multimedia composition as a process of “braiding” (Mitchell, 2004) or

what Kress and vanLeeuwen (2001) call “orchestration” in which “a multimodal text can create a different system of signification, one that transcends the collective contribution of its constituent parts” (Hull & Nelson, 2005, p. 2). Multimodal composition is not just a new way to make a new meaning (an original composition) but different *kind* of meaning. It is through both the Redesign (changes) and braiding/orchestration (selection, organization, and connection) that the texts take on new meaning. In essence, it is a bricolage of texts in context, or the creation of a synthesis text (Spivey, 2007).

Lèvi-Strauss (1962/1966) first used the word *bricolage* to describe the patterns of mythological thought.

A *bricoleur*, says Lèvi-Strauss, is someone who uses the “means at hand”, that is, the instruments he finds at his disposition around him, those which are already there, which had not been especially conceived with an eye to the operation for which they are to be used and which one tries by trial and error to adapt them, not hesitating to change them whenever it appears necessary, or to try several of them at once, even if their form and their origin are heterogeneous (Derrida, 1978, p. 285).

Adapting the notion of *bricoleur* to children’s digital video compositions would then assume children borrow from the “means at hand”, that is the instruments (i.e. video cameras, computers, video editing programs, location-specific settings, available images and sounds) that are already around them. Although these means were not specifically created for the composition, children will use trial and error to adapt them or to try several at once. In the case of digital video composition, children may combine a variety of modalities, for example, to enhance meaning. Then they may edit out some of those

modalities to clarify meaning.

When Designing, individuals “appropriate” material from available sources, or what has been called writing from sources (Spivey, 1997; Spivey & King, 1994). In fact, the NLG (1996) noted that design always involves some form of appropriation.

Regarding the previous mention of textual toys, Dyson (2003) investigated processes of borrowing (appropriation) and redesigning that occurred as children appropriated words and genres and braided from popular culture and re-appropriated them into new meanings. She stated: "They [children] are not joining a chorus of like voices but, rather, entering into dialogues with many other speakers, both present and long since gone" (p. 13). Over time writers or speakers (or actors) of a certain genre have "enacted particular social situations in similar ways; thus, their utterances acquire certain features (ibid., p. 13) or what Bakhtin (1986) termed the "flavor of a given genre" which “knit together with specific points of view, specific approaches, forms of thinking, nuances and accents characteristic of the given genre” (p. 289).

Dyson (2003) described how young children naturally copy these flavors, "young children first borrow and revoice words as they learn to participate in the routine activities, or practices of their everyday lives" (p. 13) (i.e. dressing, eating, playing games such as peekaboo). In essence, children articulate possible selves through early storytelling and imaginative play. For example, they use particular voices or speaking genres (Bakhtin, 1986) and weave these together as based on their own experiences and ideas. Similarly, children learn to combine social and cultural forms that they borrow from conversation and literature. Children use "familiar frames of reference" (familiar practices) to make sense of new content, discursive forms, and symbolic tools. At the

same time "new frames or practices" allow them ways to view both new and old. Reframing textual material (from one media to another), social activities (playing with texts and playing during creation), and ideologies (values about how time is spent in school and home), sometimes exposes the seams that exist between *real* literacy processes at home and those traditional practices in school, which most often do not include media. Dyson noted, however, these seams are not necessarily negative; they can become material for reflection on differences in usage. Through borrowing and revoicing from many areas, children learn about "symbolic, social and ideological options, limits and blends" of practices (Miller & Goodnow, 1995, p. 12 as cited in Dyson). While students use literacies extracted from these practices in the processes of composition, or Designing, they also appropriate some of these textual toys into their products—the Redesigned. Furthermore, through the processes of Designing, people transform their selves and their relationships with others. Through listening, speaking, reading, and writing, students transform resources they have received into the Redesigned.

### *The Redesigned*

The product of Designing is a "new meaning" (NLG, 1996, p. 76). The Redesigned may be "creative" or "reproductive" in relation to the materials and resources in Available Designs. However, it is neither fully reproductive, nor fully creative. Through negotiations in text creation and reproduction, the designers both transform text and themselves. Through bricolage, using the processes at hand, the texts and contexts are transformed as well as the individuals involved in the composition processes.

As Dyson (2003) showed, from a very early age, students are familiar with Available Designs in the forms of genre elements of texts and textual toys. In Dyson's

studies, children performed with textual toys and transmediated them into multimedia creations, which included text and illustrations. While in static one-dimensional creations, students can use a combination of images and text to create meaning, in film students may use a variety of semiotic systems to create meaning. In film, in addition to text and images, moving images, shots, angles, lighting, framing, and music also play into the processes and the products of composition.

It is in the braiding that these moments take on a new meaning; they mix with the youth culture, the other elements of the movie, and the re-mix of their actual form. Recall the previous discussion about the language of film (Burn & Parker, 2003) presented in Chapter 1. In the language of film, although certain *cinematic* elements (i.e. shots, angles, music, sound effects, frames, lighting, transitions) have come to denote particular meaning (e.g., fuzzy dissolves that transition viewers to a dream sequence), even these meanings can change as different composers re-appropriate signs/symbols with different connotations, and when different viewers re-interpret the meanings and re-mix elements in their own dialogic processes. In addition to cinematic elements, insiders also derive meaning through what Metz (1974) called *filmic* elements, which include both *pre-filmic* ‘found’ ideas filmmakers appropriate into their movies to signify elements of culture (textual toys, iconic characters) as well as *pro-filmic* (Burn & Parker, 2003) resources, (i.e. movements, rhythms, costumes, gestures, speech, music) as “multimodal assemblies” created through moving image to represent/re-present reality. Burn and Parker further noted a third important principle of multimodal combination is the question of functional load (which mode has a stronger impact on meaning) and how the modes impact each other. As previously stated, when modes come together, as in a



moving image, they exhibit functional relations, which include: *complementary* (modes complement each other), *compensatory* (create meaning with one mode to augment meaning in another), and *opposition* (modes provide a juxtaposition). The cinematic and filmic elements can function together with these relationships to create meanings.

Sometimes these meanings can become so strong, they create iconic connections in viewers. As viewers watch films, they make iconic intertextual connections with recognizable filmic and cinematic elements in the movies, as they recognize “intertextual frames” (Eco, 1986, p. 200). For example, they may recognize a specific extreme close-up of frightened eyes combined with spooky music as foreshadowing an attack. Likewise, they may hear a familiar phrase like “play it again,” in a parody and know they have heard it before in another context (their brains make further connections as they transact between that text and their experiences with past texts). In *Travels in Hypermodality*, Eco further distinguished between intertextual frames and “magic” intertextual frames. By intertextual frames, Eco meant “stereotyped situations derived from preceding textual tradition and recorded by our encyclopedia, such as, for example, the standard duel between the sheriff and the bad guy or the narrative situation in which the hero fights the villain and wins” (p. 200). Beyond these connections, Eco explained that audiences can recognize “magic” frames in that they “display a particular fascination” and are recognizable as “belonging to a sort of ancestral intertextual tradition” (p. 200). For example, in *Casablanca* one may recognize “Here’s looking at you kid” or “Play it again [Sam]” (although many people think “Sam” is part of the original text, the actual phrase is “play it again”). Thus these iconic meanings often are reappropriated even in their repeated form. Additionally, from the Star Wars screen, the back-story streams down the

screen while the theme music plays. These instances, separated from the film and re-appropriated into another context, bring with them not just a familiar meaning, but they are also so powerful they can be separated from a film and still maintain that magic iconic meaning of the whole original text; a meaning which is at least liminally brought into the new text. Cult movies are cult movies because they offer iconic moments. The selection of intertextual frames brings part of the ethos of the movie into the new movie.

Eco termed these “magic” intertextual frames as “intertextual archetypes.” (p. 200). By archetype, he does not mean to claim psychoanalytic or mythic connotations but implies “a pre-established and frequently reappearing narrative situation, cited or in some way recycled by innumerable other texts and provoking in the addressee a sort of intense emotion accompanied by the vague feeling of a *déjà vu* that everybody yearns to see again” (p. 200). He further explained that these intertextual archetypes and intertextual frames are not necessarily universal, but can belong to recent textual traditions. For example, in current popular culture, intertextual frames can include such iconic moments as the “photo shoot” or “eliminations” (that currently occur in a reality T.V. show genre), cult classic movie theme songs, and strong “magic” archetypal characters such as Darth Vader, Scarlett O’Hara, Hannah Montana, James Bond, and Indiana Jones.

A cult movie provides these intertextual frames/archetypes that allow for their parsing into units that are suitable for quotation. Similarly, children’s popular culture, television shows, comics, magazines, movies, and the Internet, provide intertextual frames/archetypes that are used strategically and at times unwittingly by consumers. Dyson (2003) found, for example, that even first grade children skillfully appropriated archetypes, which she called *textual toys* (cultural songs and jump-rope rhymes, popular

music, TV, movies, words of professional announcers and deejays), into their writing. Dyson found the use of children's textual media toys as especially useful as units of study because they were easy to identify as coming from an out-of-school source. She explained, "I could follow the threads of these toys to their nonacademic sources and at the same time track their academic fates as they children wound them into varied school-defined practices (e.g., reporting what one has learned, narrating a true story or a fictional one, crafting a poem)" (p. 15-16). I also consider the use of these textual media toys (which are more inclusive of a variety of media other than film) as parallel to Eco's (1986) use of intertextual frames/archetypes and accentuate their usefulness as a source for evaluation as following Dyson's insights in that they were easily identifiable as coming from an out-of-school source.

In the above sections, I have illustrated how the NLG (1996) concept of Design provides a metaphor for envisioning the complex processes involved in digital video composition. Ultimately, the NLG describes Design as a social semiotic model. While I consider research through a social semiotic lens as essential for literacy studies, in this inquiry, I observed that there was something special about the performance of literacies that made them influential. In order to study Design from this new angle, I investigated performance theory.

### Exploring Design and Performance Knowledge

As previously stated in Chapter One, while many past studies using the meta-definition of Design have focused on language and semiotics, I was interested in studying the multiliteracies in action from a performance-theory perspective. That is, what literacies were used (in action) and how did performances of these literacies influence the

processes and products of digital video composition?

Since the NLG (1996) proposed the metaphor of Design, there has been a proliferation of knowledge and information exchange through the increased use of the Internet (Lankshear & Knobel, 2003). In fact, Lankshear and Knobel go so far as to state that the status of knowledge has changed. Because of the abundance of informational texts available in the digital age, or information economy (Lankshear & Knobel, 2003), no one can know everything. What is essential in this information economy is “performance knowledge”, which Miller (2008) defined as “knowing *how* to find, gather, use communicate, and imagine new ways of envisioning assemblages of knowledge” (p. 442). This change from knowing facts, to “knowing as an ability of perform” (Lankshear & Knobel, 2003, p. 173) reflects a revisioning of knowing in an “attention economy” (Lanham, 2006) where, through social practices, individuals attempt to design or influence the use of literacies. These practices or performance of knowing “reflect a range of strategies for assembling, editing, processing, receiving, sending, and working on information and data to transform diverse resources of ‘digitalia’ into ‘things that work’” (Lankshear & Knobel, 2003, p. 173). Lankshear and Knobel noted that expertise and competence are “developed in *performance* and not in absorbing content” (p. 176). In fact, they noted that knowledge performance is best learned “in contexts where people are enacting meaningful purposes within authentic and collaborative settings, where high-quality performance exists to be emulated” (p. 176).

While Lankshear and Knobel (2003) have lucidly discussed this “ability of perform,” performance theories have rarely been used in literacy studies to investigate Design of multimodal texts. However, recently researchers in literacy (Alvermann &

Hruby, 2005; Eakle, 2009) have discussed the use of dramaturgical methods for studying literacy performances. Furthermore, although performance theories were not specifically cited in past studies in digital video research, I found many discussions about student performance, as illustrated in the following discussion.

Performance theories may be especially useful in studying Design spaces, especially considering the active, collaborative nature of digital video. While traditional writing has frequently been studied with writers performing individually (Dyson & Warshauer-Freedman, 2003), most video projects are taught in collaborative groups (Bruce, 2009a; Goodman, 2003; Miller, 2008). In fact, many of the studies dealing with collaborative groups, report on the performative aspects of designing. For example, Miller (2008) noted that working within digital video requires teachers that engage in “design-based performances” and have “embodied experiences” of designing truly multimodal products in order to create meaning with their students. Therefore, through digital movie creation, teachers and students can engage together in new literacies that also include familiar tasks and familiar genres.

In addition to performing and having these personal experiences in Design spaces, students “try on” a variety of roles. For example, Goodman (2003) discussed the use of video inquiry as a play/problem-solving process where students “acted” as professionals. He found that when students worked on a documentary, they took on multiple roles, such as interviewer, writer, and narrator; however, although they *acted* in role as professionals, they also performed as children. Goodman explained that the composition process “challenged them to struggle with new skills, ideas, and ways of knowing themselves and each other...they grew intellectually and emotionally through that struggle, although they

each found different entry points into the project and took different paths of learning.” (p. 96-97). So performance of different roles helped the students gain entry points into the composition processes.

Role-play figures highly in performative texts like moving image compositions. Winters, Rogers, and Schofield (2006) used process drama (O’Neill, 1995), which works in the “realm of the pretend” (p. 37), using imagination to explore perspectives and understandings. In the study Winters et al. used process drama to help adolescents engage with new roles and construct understandings of narrative and characters through role-play and performance. Essentially, the students put themselves in the story and then transacted with the story world through active simulation. Within this project, the students appropriated ideas from the texts; however, they also “wove together multiple literacies—including drama and print literacies—in unique ways” (p. 41). The resulting projects became synthesis texts that related to the students’ own lives.

Hull and Katz (2006) discussed data from the DUSTY project, which involved a multi-year investigation of the use of digital storytelling as a means of integrating technology and literacy to “bridge the digital divide” (Warschauer, 2003). In order to analyze agency through a variety of semiotic systems, they were influenced by Bauman and Briggs (1990) and “agent-centered” verbal performance (pp. 67-71). Bauman and Briggs discuss “decontextualization” and “retextualization” from one setting to another in terms of speech, while Hull and Katz (2006) expanded this notion to include the multiple modalities inherent in digital storytelling. In their data analysis, they looked for turning points in agency; these turning points served important entry points for the lens into an “agent-centered” view of performance.

In this project, Hull and Katz described a multimedia digital storytelling piece entitled *Lyfe-N-Rhyme* created by Randy Young, an Oakland California street artist. Throughout the project, Randy performed in a variety of roles—artist, writer, videographer, poet, and musician. Researchers thought Randy’s compositions offered “performative moments” (Urciuoli, 1995)— when “an intense awareness of the opportunity to enact one’s identity to self and others comes to the fore” (p. 54).

Although the researchers in the above mentioned studies suggested performative effects and performance-related activities, they operated from a social semiotic perspective and did not illustrate these perspectives through a lens of performance theory. That is, how did students use “performance knowledge” (Lankshear & Knobel, 2003) and/or perform literacies to influence the Design of multimodal texts?

#### *From “As” To “Is” Performance*

Brandt and Clinton (2002) noted that researchers should consider social practices as the “shock absorbers” of literacy’s imposition rather than the shapers of meaning. A more active view of strategic uses of literacies, necessitates a look at performances of knowledge and literacies that serve as influential:

That people manage to absorb or mollify these demands in different ways may be evidence of local ingenuity, diversity, agency, as much recent research emphasizes, but it is just as much evidence of how powerfully literacy as a technology can insinuate itself into social relations anywhere (p. 354).

As illustrated above, while this recent attention to “performance” has provided some attention to to the evidence of “local ingenuity, diversity, agency,” these instances were mainly viewed circumstances when the students were in a mode Schechner (2006)

considered “is” performance. However, when I read through the past research, I wondered how literacies-in-action influenced the text if they were considered “as” performance (Schechner, 2006); that is, as Goffman’s notion of performance in everyday life. In fact, I considered this notion of life “as” performance a way to investigate performance knowledge—and how this knowledge is used to influence the composition of texts in context.

In a recent text on performance theory, Bell (2008) provided definitions for performance as a theory. First, Bell noted that performance is “both process and product.” Theorists explain performance “as something that happens, emerges, and grows in and through a process, a set of activities or specific behaviors” (p. 16). Bell noted that this process is often termed “emergent.” Etomologically, the word “performance” stems from the Old French word “parfournir”—par (thoroughly) plus fournis (to furnish). Therefore, performance does not imply a structuralist stance, “but rather the processual sense of ‘bringing to completion’ or ‘accomplishing.’” (p. 16). Therefore, performing encompasses complex processes rather than a single act (Turner, 1982). In my study, these processes were particularly important as I was searching for influences and change over time, not just in one scene—or within a single act.

Second, Bell noted: “performance is productive and purposeful” (p. 16). Goffman (1959) defined this purposeful productivity in a statement I find essential to this study: “A performance may be defined as any of the activity of a given participant on a given occasion which serves to influence in any way any of the other participants” (p. 15). In my study, I was particularly interested in the ways in which individuals performed literacies-in-action in order to *influence* the composition processes.



Third, Bell defined performance as both “traditional and transformative” (p. 17). Performance is traditional because it always refers to “former ways of doing, acting, seeing, and believing” (p. 17). While these references could maintain the status quo, the also may provide potential for change through “performing anew” (p. 17). In fact Conquergood (1995, as cited in Bell) stated that performance privileges characters of change and allows opportunities for performers to engage in shape-shifting behaviors, which “value the carnivalesque over the canonical, the transformative over the normative, the mobile over the monumental” (Conquergood, 1995, p. 138). In my study, because I was examining a creative endeavor, I was particularly interested in the transformations of text as shifts and changes that could influence the Design processes.

### *Performance and Dramaturgy*

My perspective on performance theory was highly influenced by a “dramaturgical” perspective, which implies a social-behavioral rather than phenomenological or cognitive perspective on human interaction (Brissett & Edgley, 1990). Dramaturgy has been used to study social movements and how these communicate power and influence. Benford and Hunt (1992) stated that the social movements of individuals can be described as “dramas” in which protagonists and antagonists compete for audience attention; this attention is socially constructed and communicates power.

Erving Goffman is considered the “Godfather of Dramaturgy” (Brissett & Edgley, 1990, p.1). Brissett and Edgley contend that a dramaturgical insight “emerges most forcefully in the face-to-face encounters between human beings” (p. 1). When I studied the use of the dramaturgical perspective, I was particularly influenced by Goffman’s (1959) definition of performance: “A “performance” may be defined as all the activity of

a given participant on a given occasion, which serves to influence in any way any of the other participants” (p. 15).

Viewing the world through such a performance-inspired lens requires dramatic thinking. Burke (1945/1969) recommended using the dramatic pentad—act, scene, agent, agency, purpose—in order to study “what is involved, when we say what people are doing and why they are doing it” (p. xv). Focusing on “motives” Burke noted that one must have the terminology to name: the *act* that took place, the *scene* in which the act occurred, the *agent* or person who performed the act, the *agency* or means or instruments used in the act, and the *purpose*. Any understanding about “motives” would include answers to these questions.

Within a dramaturgical perspective, there are five performance concepts that are particularly relevant to this inquiry: roles, action, teams, regions, frames, keys, and shifts. In the following sections, I will discuss these concepts in terms of how they could relate to the performances of knowledge and literacies-in-action.

### *Roles*

Bauman (1977) noted, “performance roles constitute a major dimension of the patterning of performance within communities” (p. 29). The concept of playing a particular role in a performance could imply a static position. Brisset and Edgley (1990) noted that dramaturgy uses role as a concept “as a way of accounting for people’s connections to one another and other organizations and structures with which they are identified” (p. 28). Furthermore, they state that conventional “role theory” has little to do with this dramaturgical perspective of role. While the dramaturgical perspective of “role” does describe a certain organizational structure or limit on human interaction—

conformity theory—dramaturgy stresses not the conformity, but the *use* of roles. This includes “other roles played by the same individual” (Bauman, 1977, p. 31) as well as ways that influence others as “audience” members. Once again, audience does not necessarily imply an external audience; rather, in dramaturgical theory, members within a working team pay attention to other team members who are acting in influential roles, as an “audience” would attend to a performance.

Brisset and Edgley (1990) noted it is “in their very utilization of roles that human beings distinguish themselves...but they do so, not merely by playing roles, but more importantly, in the art and practice of making them” (p. 29). Therefore, rather than envisioning people as puppets enacting predetermined roles, a performance theory perspectives sees people as instrumental in creating the roles that they use as tools in order to perform. People are actors, “only in the sense that they act”; however, more importantly, “are doers and in the process of their doing, roles, among other things, emerge” (Brisset & Edgeley, 1990, p. 29). Therefore, in performance theory, “role-play” is not “robot-like” but one in which an “actor” is able to shape-shift (Gee, 2004) depending on the situation. Rather than being “swallowed up in the role” or “playing a role” individuals play *with* roles.

#### *Action: Doing Roles and Creating Opportunities*

The notion of performance implies action. Therefore, studying performance means not just observing the taking of roles, but also the making of new roles and breaking in and out of role. Brisset and Edgley (1990) stated that how people play with and use roles is an important concept that dispels some of the critiques of dramaturgy as a perspective implying mimicry or faking. While playing with the roles may imply mimesis

or fakery, the construction and use of these roles creates a poesis (making not faking), and a potential for kinesis (breaking and change). Brisset and Edgley noted that roles can be powerful tools, however the empowerment is not in the playing or fulfillment of roles, but rather in the doing (p. 30).

When dramaturgy is defined as a study of an interaction order, this does not imply “dwelling on structural limitations and enhancements of the interaction order” rather it focuses on *action* of “ what people *do* within the contexts that *are* available to them” (Brisset & Edgley, p. 27). Dramaturgy does not focus on why contexts exist or what they allow, but rather on “what interactional possibilities are forthcoming” (Brissett & Edgley, 1990, p. 27). In fact, it is in this “doing” that creates a self. Brissett and Edgley note that in dramaturgy the self is determined through actions, “we are all just possibilities until we act” or “pop the qwiff” (p. 20). They appropriated Lincoln and Guba’s (1985) notion of “popping a qwiff” through an example of the quantum physicist Edwin Schrodinger, who first posed a problem of multiple realities existing at once. Lincoln and Guba discussed the elements of their example as follows:

- 1) A closed steel case containing one radioactive atom. The atom has a half-life of one hour, that is, in a large sample of such atoms half of them would remain after the passage of one hour while the other half would have decayed. Thus, after one hour, the probability of finding the atom in the case is .5.
- 2) A photocell sensitive to emitted radiation. If the atom decays the resulting radiation trips the photocell, which in turn releases a deadly gas.

- 3) A live cat is introduced into the cage at the same time that precisely one atom of radioactive element has been released in it. Question: at the end of one hour, what will we find on opening the case, a live cat or a dead cat? (p. 85-86).

Lincoln and Guba stated that according to quantum physics, the answer to this question lies in the act of opening the cage. There are two distinct possibilities: the cat can live or the cat can die. If an individual reaches over to open the cage, a result is activated. Without this activation or “popping a qwiff” these two parallel universes (cat may live or cat may die) could go on forever. Lincoln and Guba note that in opening the cage “you create the reality that you find” but until you act or do “there is only potential” (p. 86). In fact, “popping a qwiff” involves any action that creates possibilities.

Therefore “popping a qwiff” involves creating realities where none existed through acting or doing. In fact, Brisset and Edgley (1990) state that “selves” are meanings that arise in the context of situations: “because the self is a meaning and not an entity, it has a kind of fictional, constructed, concensually validated quality to it. One’s interaction does not reflect, but rather establishes a self” (p. 16). Dramaturgy studies the interaction order of “how one’s psychology [self] is realized and how one’s society and culture are lived” (Brisset & Edgeley, 1990, p. 26). Being a dramaturgist equals having sensitivity to the expressive dimension of behavior (role creating, using, and doing) and the constant change within situations. Being a dramaturgist in multiliteracies studies means attending to actions of individuals in roles as well as the shifts created through qwiff popping.

*Teams and Communitas*

Brisset and Edgley (1990) noted, “it is in the doings of people that the social structural features of social life emerge, become recognizable, and are utilized” (p. 27). In social situations, such as a filmmaking space, students form into teams and carry out specific roles to complete the task-at-hand. While researchers (Bruce, 2009a; Goodman, 2003) have discussed that individuals have worked collaboratively in composing digital videos, they have not deconstructed the elements of the group-work as it both affected and was affected by the collaboration. In other words, they talked about the collaboration and effects of collaborative work, but did not trace patterns of performance within these groups or teams.

In performance theory, Goffman describes “teams” and the face-to-face interactions that occur. However, I was also interested in how these teams form and evolve through experience and ritual. Schechner (2006) stated that rituals are “among the most powerful experiences life has to offer” in that while people are in a “liminal state” they are taken out of the demands of everyday life and “uplifted, swept away, taken over” (p. 70). Furthermore, while immersed in ritually inspired experiences, people “feel at one with their comrades” and “personal and social differences are set aside” (p. 70). Turner (2004) used the term “communitas” to describe this experience of “ritual camaraderie” (Schechner, 2006).

In Goffman’s (1959) definition of a performance team is “any set of individuals who cooperate in staging a single routine” (p. 79). Therefore, studying interaction equals the investigation of the individuals’ performances plus the set of participants and their interactions. Goffman noted that there are two basic components of a team: 1) “reciprocal dependence” (any member may disrupt or give performance away); and, 2) “reciprocal

familiarity” (all members share an equal familiarity with the team). Despite these shared rights and responsibilities, certain performances become more influential within teams, as Goffman noted, in examining a team performance an observer will find that “someone is given the right to direct and control the progress of the dramatic action” (p. 97). This dominating individual operates as a “director” who also “plays an actual part in the performance he directs” (p. 97).

This directorship is a shifting role within a team. In fact, all members of the team take on different roles. As Goffman (1959) noted some of these roles are “purely ceremonial roles” (p. 103) in that the performers will be concerned more with appearance. Often times, in educational situations, students may take on roles due to cultural expectations. In these times, other roles will be more focused on completing the activities. Students may or may not experience pleasure from these performances. If they fail to be engaged, they may perform in a “perfunctory key” (Hymes, as cited in Bauman, 1977).

Whether students enjoy their roles or not, if a team is to be successful, their “intimate co-operation is required” and their grouping is related less to the social organization, but rather “in relation to an interaction or series of interactions in which the relevant definition of the situation is maintained” (p. 104). This implies that although the individuals may have begun their task with a “purpose” this motivation evolves within the group through interaction and ritual.

In fact, Goffman noted that if a performance is to be effective, it is likely that much of the ritual and intensity of the co-operation will be concealed; the team has a “secret society” character. This intensity and secret society ritualistic integrity is similar

to Victor Turner's (1974) notion of "communitas." Bell (2008) discussed communitas: as normative, existential, and spontaneous in their composition. While Bell used a prototypical example of musical jam sessions among jazz musicians to illustrate this point, I have appropriated her ideas for a filmmaking camp. First of all, a filmmaking group is *normative* in that it possesses a "we" character: the group "is mobilized toward a goal" to make a film together "that no one member could make alone" (Bell, 2008, p. 134). Second, within a filmmaking group, an *existential* feeling exists; individuals get caught up in the moment as "direct and unmediated communication takes place" as filmmakers seem to "read each other's minds" and know the next direction for the film composition (ibid, p. 134). Third, communitas is *spontaneous* in that there is a "shared 'flow' of action and awareness" and the structure is created by rules and rituals that emerge in the processes of filmmaking rather than governed solely by outside rules.

Communitas is a particularly relevant concept to use in collaborative learning situations, because, as Victor Turner (2004) noted, it occurs in the "liminal phase" (van Gennep, 1909/1960) of rites of passage. Using van Gennep's concept of phases of rites of passage as "transition" Turner noted three phases in a "rite of passage": separation, margin or *limen*, and aggregation.

The first, separation, involves the group separation and the symbolic behavior that emerges within the team. For example, in the film camp, when students formed collaborative groups they separated into a new frame or "a detachment of...the group from an earlier fixed point in the social structure...from a set of cultural conditions...or from both" (Turner, 2004, p. 79). In this case, the students, operating from their liminal positions as learners, separate into a new social structure (as filmmakers) and a new set of



cultural conditions (creators rather than learners).

Second, is the interstitial, intervening, or liminal period during which individuals pass “through a cultural realm that has few or none of the attributes of the past or coming state” (Turner, 2004, p. 79). Ultimately, I consider this liminal phase a learning period. Turner denotes the attributes of liminality as “necessarily ambiguous” because in this condition “persons elude or slip through the network of classifications that normally locate states and positions in cultural space” (p. 79). Because filmmaking camp is not “real” space of professional filmmaking, much of the time would be spent in this liminal space. Within this liminal space, individuals emerge into a social team “as an unstructured or rudimentarily structured and relatively undifferentiated comitatus, community, or even communion of equal individuals who submit together to the general authority of the ritual elders” (Turner, 2004, p. 80). In filmmaking camp then, one would expect these *communitas* to evolve as the students emerge through the rites of passage of becoming filmmakers.

Finally, in the third phase of “reaggregation or reincorporation” (Turner, 2004, p. 79) the “passage is consummated” and individuals are placed back within “a relatively stable state” and the rights and obligations are clearly defined (p. 79). Within the filmmaking camp, this reaggregation could occur as the task became a group purpose, and the high of “*communitas*” would gradually dissipate as the team completed their task. As Turner (1982) noted, *communitas* doesn’t last much past the experience; “the experience of *communitas* becomes the memory of *communitas*” (Turner, 1982, p. 47).

One would consider the teams (Goffman, 1959) formed in camp as emerging into *communitas* while their co-operation is required. Furthermore, one would also consider

how *communitas* would disperse when the task is completed.

### *Regions as Performing Spaces*

Goffman (1959) used the metaphor of a swinging door between a restaurant kitchen and dining room as a place to observe a putting on and taking off of role or character. While in the kitchen, the server may be arguing with the chef, when she crosses through the swinging door, she shifts into the friendly, enthusiastic role of a server. This swinging door represents a barrier between different “regions” in performance spaces. Goffman defined region as “any place bounded to some degree by barriers to perception” (1959, p. 106). Drawing from theatre language, the frontstage becomes the region of politeness and decorum; these are spaces where team members are performing for an audience. Alternatively, backstage regions are spaces where formalities may be dropped as people prepare for roles and do work they will later perform in the frontstage regions.

Both frontstage and backstage regions imply an attention to a task-at-hand. However, within a situation, a team is not always focused on the task at hand. Take for example the restaurant. Individuals take breaks from the task-at-hand and often discuss or attend to matters that are off-task or “off-stage.” For example, in the restaurant example, after completing a service, the individuals could take a coffee break, during which they discuss their favorite movies or other interests outside of the context. Off-stage also relates to individuals who are not part of the team. These intruders may enter the active regions—front, back, or offstage—during which the team will be torn by two possibilities. These intrusions interrupt the team’s line of action and often result in a shifting frame, as I discuss next.

### *Framing*

A setting suggests appropriate activity and a range of possible roles (Hare & Blumberg, 1988). A setting provides a frame (Goffman, 1974) for action. Hare and Blumberg noted “frames are constructed in order to make sense of complex happenings of nature and the doings of persons...they answer the question “What is going on here?” (Hare & Blumberg, 1988, p. 70). In addition, Burke’s “scene/act ratio” (1945/1969, p. 7) indicates range of behavior appropriate to a situated setting. The scene does not need to be changed to create a different type of performance; rather a “frame” may be invoked.

Goffman (1974) cautioned that the character of a frame is not always clear. Even when it appears clear, “participants in interaction may have interests in blurring, changing, or confounding it” (p. xiv). A frame analysis, therefore, is about the “structure of experience” at particular moments. In order to frame activity, an observer may “obtain a sense of what is going on but will also (in some degree) become spontaneously engrossed, caught up, enthralled” (Goffman, 1974, p. 345).

Goffman names the process by which a particular frame is invoked as “keying” as in, what key is the particular song played. Keys are codes, conventions or language that frame an event. In other words, envisioning a digital video camp, there would be times when the performance is keyed in the professional discourse of filmmaking. However, there may also be more playful times, when the performance is keyed in a more casual tone—as students perform in their roles as kids at camp. Therefore, keys to performance include the patterns or styles of “verbal art” (Bauman, 1977) that identify discourse.

### *Keying*

Bauman (1977) noted that within the nature of performance, there are patterns or

styles of speaking, which vary from “everyday talk” to more performative or ceremonial acts. Speaking is a cultural system, which varies between speech communities. Individuals use speech events for particular purposes. Bauman (1977) created a list of communicative means that serve as keys to performance. He stated,

Each speech community will make use of a structured set of distinctive communicative means from among its resources of culturally conventionalized and culture-specific ways to key the performance frame, such that all communication that takes place within that frame is to be understood as a performance within that community” (1977, p. 16).

His seven keys to performance included: special codes or specialized languages; figurative use or tone of language; parallelism or systematically repeated elements of language, sounds, meaning or structure; special paralinguistic features; special formulae; appeal to traditional “genres” of performance; and, disclaimers of performance—such as denial of competence. Bauman further stated that this list of keys is of limited use because the essential task in performance ethnography is “to determine the *culture-specific constellations of communicative means that serve to key performance in particular communities*” (p. 22). He further noted that a full ethnography would “indicate the keys to the entire domain, viewing speaking and performance as a cultural system and indicating how the whole range of performance is keyed” (p. 22-23).

Within a speech community, there are different modes or styles of discourse. While speaking is part of a wider cultural system, within the system there emerge different ranges of speech activities. These are distinguished through performance keys. These keys are identified through a patterning of performance, which is interpreted through an analysis of

events, acts, roles, and genre. The event within which the performance takes place is the most important organizing principle. The ways in which performance is keyed can signal a particular performance genre. These include conventional performances as well as those genres “for which the expectation of probability of performance is lower, for which performance is felt to be more optional, but which occasion no surprise if they are performed” (p. 26). For example, in a filmmaking community, one would expect some student performances to be keyed as students (when they act as learners in groups lead by instructors), filmmakers (as they simulate the roles of filmmakers when they create the films), and actors (when they act out their lines for their films).

The act of performance includes: “situated behavior, situated within and rendered meaningful with reference to relevant contexts” (p. 27). This is what Bauman means by performance being keyed. For example, in a filmmaking camp, when individuals are acting in front of the camera, they are performing in the key of actors. As students act, there are specific keys—exaggerated facial expressions and gestures, reading dialogue in role, and wearing costumes—that indicate they are performing as actors. At the same time, other students may be performing in the key of filmmakers—speaking with authority, arranging settings, placing actors in scenes, and critiquing acting—as they direct and film the actors. Bauman noted that these performance patterns of keys should be illuminated both within roles, and across social and behavioral roles taken by the same individual.

Bauman further discussed the emergent quality of performance. Performance structures are not fixed; rather, they emerge within contexts. That is, the performance keys can be used as clues to formal patterns that enable participation through an “attitude of collaborative expectancy” (Burke, 1969, p. 58). Elaborating on this attitude of

collaborative expectancy as emergence, Bauman noted:

The structured system stands available to them as a set of conventional expectations and associations, but these expectations and associations are further manipulated in innovative ways by fashioning novel performances outside the conventional system, or working various transformational adaptations which turn performance into something else (p. 35).

Bauman and Briggs (1990) discussed how performance keys could be considered as “indices of entextualization” (p. 74) or ways of making a “stretch of linguistic production into a unit—a *text*—that can be lifted out of its interactional setting” and become “discourse rendered decontextualized” (p. 73). These indices of entextualization relate to the degree to which a language production is available for or amenable to use in another situation. The process of entextualization encompasses a “reflexive capacity of discourse” (p. 73). Through decontextualization one is able to establish how once a text is entextualized into a unit and decontextualized out of the immediate act or social context, this text becomes recontextualized within another frame. The strength of this process is that it enables a researcher to “determine what the recontextualized text brings with it from its earlier context(s) and what emergent form, function, and meaning it is given as it is recentered” (p. 75). I further elaborate on decontextualization, entextualization, and recontextualization in Chapter 3, when I describe how I used these notions in my data analysis procedures.

### *Shifts in Frame*

Within a filmmaking composition community, one would expect individuals to join a group and emerge as a team, within which some keys to performance are given (the rules

and goals of the filmmaking camp) and some keys to performance emerge (the specific performances within composition teams dependent on the individual members, the text, and the context). Furthermore, at certain times, one would expect students to perform in the key of filmmakers or actors. These would all be considered as influential performances of literacies that helped the composition fit—like keys would fit to open a door. These would be seen as organized paths or constellations. Within a filmmaking community, however, not everything would “fit” into a key. In fact, shifts in key or frame are particularly significant means of “popping a qwiff” or creating new possibilities.

Goffman found shifts or breaks in frame as particularly strong points of interpretation. Goffman (1974) stated that when these breaks in frame occur, individuals act through *flooding* (flooding in and flooding out) or *key shifting*. Flooding refers to breaking in and out of frame. For example flooding *in* happens when an individual, previously on the periphery, floods into the task-at-hand. Alternatively, flooding *out* occurs when an individual temporarily (or permanently) stops interacting and fails to take on a new role (either temporarily or permanently). Whereas flooding breaks the frame, shifting occurs *within* the frame. Key shifting can manifest as either downkeying or upkeying. When playfulness gets out of hand, particularly at times of activity shifts, downkeying can occur. Downkeying is a shift, from a lively to a more low-key, and focused stance. Alternatively, upkeying occurs when activities move from a slower pace to a quicker, more playful stance. In fact, at times, this upkeying can grow to such an extreme that the team may break the frame from the task-at-hand, turning it into a “horseplayed version of the task at hand” (Goffman, 1974). Shifting keys does not mean the activity is over; even if a frame is broken, individuals can still continue with

performing roles. However, those roles are influenced by “a mounting cycle of response...a surging of feeling” that often shifts the team away from the task-at-hand.

Individuals who create shifts in frame are said to either increase or decrease their footing (Goffman, 1981) or influence. Goffman defined a change in footing as “a change in the alignment we take up to ourselves and the others present as expressed in the way we manage the production or reception of an utterance” (p. 128). In other words, keying can create a change in tone or shift in activity that could result in a change in footing. If an individual becomes influential through literacies-in-action, that individual would gain footing within the team.

Goffman’s considerations on framing are important to educational or education-like contexts where focus and attention are accepted and expected as “productive” behavior. But Goffman’s theory also suggests that disruption may be important influences on meaning making.

#### Summary: Digital Video Composition as Performance of Multiliteracies

Through a New Literacies Studies (NLG, 1996) perspective, texts are increasingly defined in terms of multiliteracies. Much attention has been given to research involving the *consumption* of multimedia literacies (Alvermann, Moon, & Hagood, 2001; Anderson, 1983; Neuman, 1991; Norris, Sullivan, Poirot, & Soloway, 2003). More recently researchers (c.f. Bruce, 2008b; Goodman, 2003; Kajder, 2006; Miller, 2008; Ware, 2006) have been studying the *production* of multiliteracies. Many of these studies have focused on the multiliteracies and multimodalities involved in digital video. Recently, some researchers have discussed agency (Hull & Nelson, 2005; Hull & Katz, 2006) and the opportunities for students afforded through the multiliteracies involved in



multimedia projects. While most of these studies focused on the what, Bruce (2008a) recommended a shift toward envisioning digital video through a lens of composition theories.

Next, I elaborated on how composition theories could inform digital video production. After tracing a brief history through cognitive theories of stages (Flowers & Hayes, 1981), I elaborated on the socio-cultural perspective of writing (Prior, 2006) in which “activity is *situated* in concrete interactions that are simultaneously *improvised* locally and *mediated* by prefabricated, historically provided tools and practices” (p. 55). While composition implies action, I was interested in a greater meta-model that encompassed the act of composition, as well as the texts produced and context in which the composition took place. Therefore, I proposed envisioning composition through the multiliteracies pedagogy of Design (NLG, 1996).

After providing an overview of Design (NLG, 1996) concepts—Available Designs, Designing, and Re-designed—as it relates to both traditional and digital video compositions, I discussed how these theories focused on a language-centered social semiotic approach. However, in this study, I was interested in not just knowledge of the semiotics, but what Lankshear and Knobel (2003) call performance knowledge. While Lankshear and Knobel (2003) discussed this “ability of perform” as important to the investigation of new literacies, performance theories have rarely been used in literacy studies to investigate Design of multimodal texts. Furthermore I expect this “ability of perform” to manifest through literacy performances, where, as Goffman defined performance as “all the activity of a given participant on a given occasion which serves to *influence* in any way any of the other participants” (1959, p. 15).

In the next section, I describe my methods for data collection and analysis. As previously indicated, I was interested in tracing Design over time. Therefore, first, I conducted a descriptive analysis of the Available Designs. That is, I provided an analysis of the variety of literacies used during the training portions of the camp. These provided a framework to envision what could be available as tools for a “bricoleur’s” creative uses. Second, I conducted an analysis of Designing. This analysis was two-fold, in that I first conducted a thematic analysis. Then, I subjected the data to a more in-depth dramaturgical analysis. Third, in order to discuss the concept of Redesigned, I followed one specific team’s use of a textual toy over time and noted the transformations in text and influential literacies used to create those changes.

## CHAPTER THREE: METHODS

### Introduction

Chapter Three addresses the method and the methodological issues relevant to the investigation. While this study was originally planned to take place over one summer ('08), generous dissertation funding from the Carnegie Corporation, through the National Academy of Education, enabled me to conduct a more intensive ethnography over two summers ('08 and '09).

### Research Design

This inquiry is part of the larger ethnographic research project investigating a movie making summer camp over two summers ('08, '09). Ethnography is a good fit for the design of a study of literacy performance. Recently Althanases (2008) recommended the use of ethnography to partner theatre and theory:

Ethnography is one means of tapping Dionysian [theatre, sensation, emotion, instinct] encounters with text and experience, situating study within processes that unfold over time, generating data that aid new discovery, and considering reflections and an Apollonian [deliberate, rational, reasoned] clarity that theorizes values and problems in the uses of drama and performance. (p. 119).

Like theatre, filmmaking is a sort of performance text. Students write scripts and enact them. However, enactment is often non-linear in digital video. One does not need to

film scenes in sequence. Film is also spatially different. While on stage, the whole stage is in view. While filming a scene, only the framed object is in view. Further, in a filmed event, only a two dimensional representation of the previous scene is available. Theatre, it is a live text. What you see is what you get in real time. With a film text, more flexibility is possible in the virtual world of adding special effects, manipulating images, and creating illusions of reality. What you see in film is a constructed sequence.

In a well-designed ethnography, a researcher “aligns theoretical perspectives with methods” (Athanases, 2008, p. 123). Furthermore, becoming immersed in the culture, I used a “relativistic view in which cultural norms are examined on their own terms, rather than through a deficit lens” (ibid. p. 121). That is, I used a creative, rather than a critical lens, through which to view the creative collaborative processes of digital video composition.

Work by Patton (2002) and Geertz (1973) influenced by view of ethnography. Patton (2002) noted that the goal of ethnography is to discover cultural patterns through participant observation. While I considered identifying these cultural patterns as essential, I was also interested in Geertz (1973) and his notion of a “control mechanism” view of culture (p. 45):

Culture is best seen not as complexes of concrete behavior patterns—customs, usages, traditions, habit clusters—as has, by and large been the case up to now, but as a set of control mechanisms—plans, recipes, rules, instructions (what computer engineers call “programs”)—for the governing of behavior. The second idea is that man is precisely the animal most desperately dependent upon such extragenetic outside-the-skin control mechanisms, such cultural programs, for ordering his

behavior (p. 44).

Within the filmmaking camp, while I was interested in the “customs” of the filmmaking culture, the “usages” of multiple literacies, the “traditions” of how things are done here, and the “habit clusters” of individuals that created both functional and dysfunctional results; I was also searching for “plans, recipes, rules, instructions” or the “programs” that ordered behavior. Ultimately, I wished to discover “control mechanisms” that seemed to drive the creative collaboration of filmmaking camp into organized composition.

Guided by a theoretical frame of investigating creative collaboration and the use of influential literacies as viewed through a performance lens, I used ethnographic methods to understand cultural patterns and control mechanisms, from an emic or insider’s position (Green, Dixon, & Zaharlick, 2005). As researchers become immersed in the culture, they develop an *emic* perspective, an insider view essential to a full understanding to the process, as opposed to a traditional *etic* or outsider’s view where “the etic viewpoint of the ethnographer implicate[s] some important degree of detachment or ‘higher’ level of conceptual analysis and abstraction” (Patton, 2002, p. 84). In research that closely studies popular culture in terms of youth interpretation, a certain amount of emic—insider information—is necessary.

One difficulty with an emic perspective is that culture under investigation becomes familiar. Because an ethnographer searches for “rich points” (Agar, 1994) or shifts, it is necessary to remain somewhat a “professional stranger” (Agar, 1980). As Green et al. (2005) noted, the ethnographer “seeks to make visible the everyday, often invisible practices of a cultural group, and to make the familiar or ordinary practices strange (i.e.,

extraordinary)” (p. 156).

Recently Alvermann & Hruby (2005) discussed the use of a dramatistic (Burke, 1945/1969) approach for making data extraordinary or to “capture with a certain degree of vividness much of what would have been lost or remained unspoken in a more traditional form of reporting” (p. 275). Alvermann and Hruby state that using a dramatistic approach for “fictive representation” of data is not synonymous with fiction; rather, “*fictive* representation attempts to use the techniques of fiction to frame and present factual data that has been gathered with all of the methodological rigor” (p. 276) that is necessary for good qualitative inquiry. Because I am a recreational fiction writer, this methodology resonated with my thinking processes, which resemble a creative approach of social constructionism (Hruby, 2001) rather than a critique of the processes. More specifically, I was searching for “control mechanisms” (Geertz, 1973) or systems that appeared to guide the processes toward successful completion.

Like Wertsch (1998), Alvermann and Hruby (2005) elaborated on Burke’s dramatistic pentad (Burke, 1945/1969), which includes questions about the act, scene, agent, agency, and purpose. These researchers stated that the implications for using the pentad are more profound than questioning the journalistic five w’s (who, what, when, where, how, why). In fact, Alvermann & Hruby stated: “While a purely sociological account of human action would stress the influence of scene (social context), and a psychological account would stress the influence of the individual (agent), a more complex embrace of human action would use all five of the pentad’s terminological screens as tools for analysis” (p. 288). In this instance, a terminological screen indicates using who, what, when, where, how, and why lenses to envision the multiplicity of interactions.

Furthermore, as an interpretive frame, Hunt and Bedford (1997) noted that dramaturgical methods might provide a “reflective sociological method” that help researchers avoid common “pitfalls” in social science because it pays attention to details such as impression management, audience, and securing resources. By “equating research with drama” or “fictionalizing data” (Alvermann & Hruby, 2005), dramatistic methods may “limit the pretentiousness that seems endemic to most social science work. Instead of presenting a window to “reality,” a dramaturgical method serves as a constant reminder that researchers are in the business of ‘reality construction’” (Hunt & Bedford, 1997, pp. 116-117). In essence, I attempted to approach “the real” through dramatic reconstruction; however, I realize this “real” is biased by my own terministic screen (Burke, 1966). As Burke (1966) noted “Any given terminology is a *reflection* of reality, by its very nature as a terminology it must be a *selection* of reality; and to this extent it must function also as a *deflection* of reality” (p. 45). Furthermore, Geertz (1973) noted “cultural analysis is (or should be) guessing at meanings, assessing the guesses, and drawing explanatory conclusions from the better guesses” (p. 20). In this study, I considered the reality construction, as I paired dramatistic theory with dramaturgical methods to search for the influences of performances of multiliteracies through the composition process. Then during my interpretation, I “guessed at meaning” for the performances I observed, “assessed the guesses” in terms of my data analysis methodology, and “drew explanatory conclusions” from the “better guesses” that triangulated with my other data.

#### Researcher Perspective

My researcher perspective is highly influenced by the manner in which I view the world. As a writer of fiction, my brain searches for patterns of activity and programs that

make things come together and work. I consider this a creative cultural view. Alternatively, much literacy research is influenced by literary theory, and, thus, employs a more critical perspective, based on models of literary criticism. While I think this critical perspective is essential to the field of literacy studies, I also believe that my creative perspective is necessary, especially in the study of composition—or the making of texts. However, I also realize that this perspective may bias my findings.

Ultimately, I chose to study the filmmaking camp because, after my first summer (2007) observing and interacting with participants, I considered the context to be a successful learning community. Therefore, for my overall ethnography, I was interested in studying what made this camp work.

Using this creative lens, I viewed literacies-in-action dramaturgically, which envisions language as “as species of action, symbolic action—and its nature is such that it can be used as a tool” (Burke, 1966, p. 15). A dramatistic approach relies on “designing the attention” toward a “symbolic action” (p. 44). In essence, Burke cautioned that as individuals, our “*attention*” is filtered through “terministic screens” through which we envision “reality.” While I realize the reflective/selective/deflective nature of any inquiry, I considered my perspective a “dialogic approach” in which “text’s narrative is reshaped to make room for additional narrative pathways, perspectives, images, and positions” (Edmiston & Encisco, 2003, p. 870, as cited in Athanases). This dialogic approach, based on Bakhtin’s (1923/1981) notion of dialogism; our speech is filled with the words of others who have previously spoken. Likewise, in this study, I consider that our actions are filled with the actions of others who have previously acted. Bauman and Briggs (1990) operationalized this definition through their notions of entextualization,



decontextualization, and recontextualization of texts, which attempts to “elucidate how these dialogical relations are accomplished, and in ways that take full account of form-function interrelationships and the sociology and political economy of Bahktinian dialogue” (p. 78).

An ethnographer interested in such an approach “would collect data sensitive to students’ fits and starts of exploring new pathways” (Athanses, p. 123) and would realize that certain features of language increase social capital (Lin, 2001) or cultural capital (Bourdieu, 1977; 1984). This concept of fits and starts, I consider similar to “lines of flight” from Deleuze and Guattari’s (1987) theory of rhizomatics. In Deleuze and Guattari’s (1987) rhizomatics, a variety of forces are conceptualized as “lines.” First of all, there are molar lines; these lines help define structures and concepts. Furthermore, molar lines operate and order systems of molecular lines, which are formed, metaphorically speaking, like underground rhizomes. Rhizomes are “produced” in the multiplicity of molecular lines “in the constant struggle between lines of articulation and lines of flight” (Kamberelis, 2004, p. 167). Lines of articulation operate as “fits” in that they complement the work of the molar structure but also represent those molar lines segmented into multiple relations. Alternatively “lines of flight” (Deleuze & Guattari, 1987) open up “new configurations of space (i.e. reality) so that new possibilities for thinking, acting, and being may be opened up” (Kamberelis, p. 167). In other words, these lines offer “starts” through qwiff popping (Lincoln & Guba, 1985).

The concept of “lines of flight” is important to this study because it relates to the transformational processes of “deterritorialization” and “reterritorialization” (Dimitriatis & Kamberelis, 2006) of ideas, such as the changes that would occur when a textual toy is

appropriated into a film. For example, if one were to appropriate the iconic saying from *Casablanca*, “Here’s looking at you kid” and use it in a traditional milk commercial—where a man states “Here’s looking at you kid” to a child wearing a milk moustache—the original meaning of the saying is deterritorialized from its original context. Although the language is used, the new frame and performances within that frame, *re*-appropriate the meaning. From a Bauman and Briggs’s (1990) perspective, this would be considered a “re-textualization” or a “transformation” which could occur through: framing, form, function, indexical grounding of time/space, translation to different literacies; and the emergent structure of new the context “as shaped by the process of recontextualization” (p. 76).

This re-design of meaning is particularly important in studying composition, especially in fictional representations, where the act appropriating of intertextual archetypes as textual toys may be obvious, but the impact less so. In order to examine re-designed meaning, Deleuze and Guattari (1987) believe one must examine the interrelationships as assemblages that create “a system of interruptions or breaks” (p. 36). Deleuze and Guattari consider lines of flight as representations or enactments of “desire” that serve to create breaks or differences in the molar structure of social organizations. Specifically, Deleuze (1995), in *Negotiations*, discussed “active, positive lines of flight” as dynamic circumstances that emerge from a build-up of potentialities. Desire as lines of flight are “not a matter of escaping ‘personally,’ from oneself, but of allowing something to escape, like bursting a pipe or a boil” (Deleuze, 1995, p. 19). These lines of flight form a “field of immanence” (Deleuze & Guattari, 1987) of possibilities or “the terrain upon which life comes to be” (Albrecht-Crane & Slack, 2003). These transformational terms fit

well within a performance-based methodology that considers the decontextualization and recontextualization of texts that change through emergent processes of Design or composition.

### Context of the Study

Recently, Langer (2009) noted the significance of context in studying adolescent literacy. While I provide a brief overview of the study context in this section, I detail a more detailed analysis of the context as “Available Designs” in Chapter Four.

*Let's Make Movies* (LLM) is a summer camp for students in grades 3-12. The students work in teams to write and produce a movie based on content of their choice. Students attend the camp three hours a day for five days for a fee of approximately \$150. At the end of the session, students premiere their movies for their families and friends on Fridays.

LLM began as collaboration between the Tampa Theatre, an historic downtown theater and the Florida Center for Instructional Technology at the University of South Florida. The technology center provides trainers, digital cameras, and laptop computers. The theater provides the venue, support staff, and administration. The LLM program supports education and outreach missions of both the university and theater. Each year the LLM has grown, with a large percentage of returning campers. Camp counselors are drawn from the College of Education students and graduates, further supporting the technology center's mission of preparing educators to effectively integrate technology.

During 2008-9 camps, students learned scriptwriting and storyboarding as well cinematic elements of video production (e.g., lighting, sound, digital video editing with iMovie, adding music, sound, special effects to movies, shots, camera angles, text, font,

colors, motion, titles and credits), and transitions). Additionally students brought their “funds of knowledge” (González, Moll, & Amanti, 2005) as individual ideas and knowledge of film, as learned through out-of-school interactions with popular culture. These included a variety of textual toys (Dyson, 2003) as well as filmic elements such as theme music, characters, and settings. Depending on their knowledge and experience with video, some students arrived equipped with knowledge of cinematic elements (i.e., shots, angles, lighting) as well.

### Participants

Each summer, eight age-differentiated groups of students (N= 120; age range = 8-18 yrs.) enrolled in a week long summer camp. Each group of students spent five half-days learning about digital video and creating their own movies—in small filmmaking teams—that were ultimately shown to a real audience at a public “Movie Premier” celebration at the theater.

Five paid counselors served as instructors or “guides” during each week of camp. Some of them were preservice teachers and others in-service teachers. Each counselor was assigned to a group of students once the small group filmmaking composition began. Most of the counselors were repeats over the two summers, which allowed me the opportunity for a trust-based relationship among LMM staff, and with returning campers.

The camp director was in charge of the organization and operation of the camp. Having created the concept and directed the filmmaking camp for six years, he was able to provide specific insight and interpretive assistance to the inner workings of filmmaking camp.

The staff directly involved with daily operations of the camp included the theater

director and one of her staff members. They ensured the logistics (pick-up, drop-off), communicated with parents, and provided detailed information about the theater (including ideas for setting).

### *Selection of Participants*

Due to the ethnographic nature of the study, my sample size consisted of one cultural group (Creswell, 1998). This cultural group included all participants in all sessions of the camp. My overall sample was a convenience sample (a group readily available and willing to participate) due to the nature of the ethnography. Within this sample, those who agreed to participate as key informants formed a layer of purposeful sampling. Within this sample, I focused on a purposeful sampling of cases or informant teams, which were of “central importance to the purpose of the research” (Patton, 2002, p. 46).

In terms of my purposeful sampling, initially I thought I would choose three groups with strong ideas to follow. However, when immersed in the situation, I modified my choices as follows. In the first week, I chose a group with a strong idea. Three of the students had been to camp previously, two of them numerous times; this was an experienced group, that I called the Idea Group. Therefore, during the second week, in order to select a group that could provide a more contrastive perspective, I chose a less experienced group in order to reach a broader range of “typical” campers. Also as a contrastive perspective, this was an all-female, close-knit group, as opposed to the all-male group of the first week. This group of girls, who were new to digital video, appeared to bond as a strong team during the activities on the initial day. I called this the Group Group. While both of these groups provided me with different experiences, they were similar in their high level of cooperation in collaborative work. I wondered what would happen in a

group that did not begin with such a common shared idea or purpose. Therefore, for the third group, I decided to choose a group that was less consolidated in purpose, both in their idea and their collaborative team; I called this group the Forming Group. In Chapter Four, I provide a more thorough analysis of my decisions, as well as descriptions for these groups.

### Data Selection and Collection Procedures

In order to study digital video creation I collected data from a wide variety of sources as indicated in Table 3.1. In the first summer, I collected data across the four one-week sessions of the camp. This initial data set included videos created during camp, as well as my videotapes of analysis of my three focus groups of middle school students. As indicated previously, within the larger ethnographic study, I followed three groups of students as designated informants. My first group was my main team of informants and I used the other two groups as a “contrastive” perspective for data triangulation, searching for “frame clashes and rich points as contrastive spaces for identifying cultural knowledge” (Green, et al., 2005). Prior to visiting during my second summer, I conducted a preliminary constant comparative analysis (Corbin & Strauss, 1994) where I searched for emerging themes in my data. Then, during the second summer, I focused more on confirmatory interviews and observations—in the form of a photo-ethnography. These observations provided further opportunity for engaging contrastive perspectives (Green, et al., 2005) from my initial interpretations.

The data set included all of the videos created made during the four weeks of Making Movies Camp. For the systematic investigation of the film context, I employed an ethnographic design, based on a modified version of the data design recommended by Athanases (2008) in his study of performance of poetry. In the following section, I provide

a more detailed discussion of how I collected, transcribed and analyzed my data. First, I provide a description of how I conducted my videotaped observations and interviews. Then I describe my reiterative collection, transcription, and analysis processes.

*Table 3.1. Data Collected Throughout the Let's Make Movies Camp*

Focus	Data Collected
Training Sessions	<ul style="list-style-type: none"> <li>• Videotapes of large group sessions</li> <li>• Videotapes of practice sessions</li> <li>• Observations of understandings of film and use of digital editing tools</li> <li>• Informal interviews with children about their knowledge of movie-making</li> <li>• Discussions with counselors about children's understanding</li> <li>• Photographs of key moments of literacies-in-action</li> </ul>
Video Planning	<ul style="list-style-type: none"> <li>• Videotapes of planning sessions</li> <li>• Artifacts: planning sheets, scripts, storyboards</li> <li>• Informal interviews during processes with children and camp counselors</li> <li>• Observations for textual toys to follow through video creation</li> <li>• Discussions with children about their use of these textual toys—where did they come from? What is their understanding? Why did they choose them?</li> <li>• Observational notes of change from initial planning to scripts to storyboards</li> <li>• Observational notes about role and team emergences</li> </ul>
Filming	<ul style="list-style-type: none"> <li>• Videotapes of filming sessions—special attention to groups who planned with textual toys and watching for the emergence of these in other films</li> <li>• Informal expert interviews with children during the filming process</li> <li>• Observations of textual transformations during filming</li> <li>• Observation notes on performances of literacies-in-action as students move from pretext to performance of text—do they change roles?</li> </ul>
Editing	<ul style="list-style-type: none"> <li>• Videotapes and observations of editing process—attend to text transformations</li> <li>• Informal interviews with students-as-experts during the editing process</li> <li>• Observation of changes in student roles.</li> </ul>
Reflections and Impacts	<ul style="list-style-type: none"> <li>• Videotaped interviews of the children in expert role about their movies: what did you learn? How did your ideas evolve? How did you solve problems—especially those dealing with lines of flight?</li> </ul>

	<ul style="list-style-type: none"> <li>• Interviews of counselors about movies</li> </ul>
Audience	<ul style="list-style-type: none"> <li>• Observations and interviews with audience.</li> <li>• Videotapes of sessions in order to view verbal, facial, and gestural responses to idea generation.</li> </ul>

### *Videotaped Observations*

While collecting video data, I was mindful of my particular selection of what I recorded; I realized that all observations were selected through my terministic screen (Burke, 1945/1966). Therefore, these selections reflected my view of reality and also deflected ideologies different from my own. Furthermore, as I began to analyze the data, I narrowed my focus to search for my identified unit of analysis: influential literacy performances. Therefore, in studying the culture of filmmaking camp, I do not assume I recreated the absolute reality. Rather, as Geertz (1973) noted: “Cultural analysis is (or should be) guessing at meanings, assessing the guesses, and drawing explanatory conclusions from the better guesses, not discovering the Continent of Meaning and mapping out its bodiless landscape” (p. 17). Therefore, I used videotaped observations to create my best guesstimates or “to draw large conclusions from small, but very densely textured facts” (p. 28).

Schuck and Kearney (2006) discuss the use of digital video as a tool that enables the researcher to capture such densely textured facts for more close analysis. One important feature of digital video is that the eye of the camera captures the raw process in motion, as opposed to observer notes written through a researcher’s perspective. During the process, I observed all aspects of the filmmaking process, video-taping those observations to maintain the multiplicity of meaning inherent in creation data. I videotaped the training sessions, the planning sessions, the filming sessions, and the



editing sessions—paying special attention to those instances of the use of textual toys to follow throughout the processes.

Another strength of videotaping data is that it helped me capture interactions and changes over time. Videotaped data allows a researcher to view and review the data through different lenses. In this case, where I was particularly interested in mapping influential literacies, videotaping allowed me to go back and view the events that created possibilities (popping the qwiff), the interactions during the influential literacies, and the effects of those literacies-in-action, in space and time. I came to consider videotaped data essential for a dramaturgical analysis.

### *Interviews*

Dyson (2000) discussed the oral language “in, around, and about writing” (Dyson, 2000, p. 45) as essential to understanding text “on its own, isolated on an expanse of paper” (p. 45). Similarly, Britton (1970) described the “sea of talk” on which “writing floats” (p. 164). Dyson noted that the sea of talk is something that “provides the links between you [educator] and them [students] and what they write, between what they have written and each other” (p. 45). Therefore, in addition to paying close attention during oral discussions, I employed both informal and formal interviews “in, around, and about” composition of digital videos.

Morse (1994) recommended collecting between 30 and 50 interviews. I conducted these interviews with my focus group teams, as well as with a representative sample of all stakeholders in the filmmaking camp (i.e. camp director, counselors, students, theatre employees, parents, and other audience members who attended the final premiere). These interviews were not necessarily formal interviews, but rather, consisted of strategically

placed questions and comments during the flow of work. In the following sections, I elaborate on my methods of interviewing employed in the study.

### *Informal Questions*

During my initial observations, I found that interviewing during the creative process of filmmaking to be highly interruptive. Therefore, I used more unobtrusive informal questions during natural breaks in the creative processes. In general, students enjoyed showing their works in progress to adults involved with the camp. More specifically, when I followed a group closely, they asked my advice, shared their ideas, and confided in me—sharing secret rituals and other “off-the-record” moments. Most of these off-the-record moments involved playful moments, during which I turned off the video camera.

### *Member Checking Interviews*

I conducted regular member-checking interviews as I collected my data. When I noticed something interesting (something that really caught my attention) I discussed it with the camp director, the counselors, and the students. I continued this recursive process as themes began to emerge within my data. I checked my interpretation of these themes with the perspectives and activities of the participants.

### *Interviews in Filmmaking Role*

In past experience with LMM, many of the post-production interviews were conducted in role, where the researcher would ask the students about the decisions that they had made as directors, actors, writers, and editors. Students responded, not from a child-like stance, but more from a dramaturgical (Goffman, 1959) perspective, where I interviewed the children in their filmmaking roles. In a dramaturgical approach, I

assumed the position of interviewer/reporter, while the students assumed the positions of filmmakers in response to my questions to them as experts. Therefore, the students answered questions from a frontstage (Goffman, 1959) perspective—in role as filmmakers, in front of a presumed audience—rather than a backstage (Goffman, 1959) perspective.

Like *any* questioning method, I considered the legitimacy of the answers. However, I used this method because it was a regular activity in camp. Part of the camp process was to interview students as the directors of their movies similar to the idea of directors' interviews on DVD's. Because this was part of the dramatic role in camp, the questions were co-constructed with the organizers of the camp. They were interested in learning what worked—and didn't work—for the students in camp. However, because these questions were performed as if the students were directors on a talk show, they were perhaps not as rigorous as detailed qualitative questioning methods. They were not intended to be typical qualitative questions. Therefore, when I used the data to triangulate my findings, I took the positive and performative nature into perspective. While I used this data to triangulate other findings, I did not use this data as a primary source.

#### Data Analysis Procedures

To capture Bauman and Briggs (1990) notions of “entextualization” and “decontextualization” I created a meta-narrative. The meta-narrative included my own observations and how these appeared to link to other events. Bauman and Briggs recommended the use of “meta-narration” as a methodology that could include elements that are usually overlooked in transcripts. Meta-narration includes “features of the ongoing social interaction but also the structure and significance of the narrative and the way it is

linked to other events” (p. 69). Through the creation of meta-narratives, I added an interpretive perspective to descriptive analysis; thereby, providing “thick description” (Geertz, 1973). Geertz (1973) noted that “thick description” means not only a full description of the study, but also an interpretation of meanings: “it is an interpretive; what it is interpretive of is the flow of social discourse, and the interpreting involved consists in trying to rescue the ‘said’ of such discourse from its perishing occasions and fix it in perusable terms” (p. 20).

I considered these meta-narratives as interpretations of what I observed, in conjunction with descriptions of what took place. Furthermore, these interpretations included connections of how observed social interactions are “linked to other events” or recontextualized within the composition processes. More specifically, I examined multiliteracy events as a modification of Heath’s (1982) definition of a literacy event: “any occasion in which a piece of writing is integral to the nature of participants’ interactions and their interpretative processes” (p. 93). For example, I considered a multiliteracy event as “any occasion in which one or more [multiliteracies] were integral to the nature of participants’ interactions and their interpretive processes.” As I inserted the meta-narrative notes into my script, I attempted to capture the literacies students used, and in particular how the performances of these literacies served to influence the collaborative composition.

I used meta-narration as a way to relate observed social interactions to their significance within the performances of literacies. The meta-narration functioned like an aside in literary plays. Consider, for example, the Shakespearean aside where the main character gets out of character and tells you what is happening in a first person point-of-view. I considered meta-narration to be an essential component throughout my data

collection and analysis. As previously indicated in the data collection section, I wrote notes on my reflections and connections throughout the process.

During camp, I participated in a complex cycle of data collection, transcription, and analysis. I viewed the filmmaking processes and participated in aside discussions with the counselors, in order create narratives of the processes and metanarratives about my understandings of these students' use of multiliteracies in collaborative composition. I took researcher's notes of what I observed. I filmed and took digital photos. I observed and copied student artifacts. This is what I called *visions*—recording what I saw. Interpreting data—or discussing my views of what happened—is synonymous with its collection, but also entails the selection that is an active part of collecting data. After all, nobody can nor should, collect *all* the data. Rather, the recognition that a particular object, artifact, behavior or verbage is worth selecting is acknowledged in *visioning* data, as a selection of what I saw as a researcher.

During the initial stages of research, I created meta-narratives of my *views*, or what I thought was happening. I recorded the literacies students used, how they used them, and how these served to influence the context (collaboration) as well as the creation of text (composition). Then, as an ongoing process throughout data collection, I participated in member checking through informal discussions and interviews. That is, I checked my views with those of the participants and created a meta-narrative within a “hermeneutical circle” (Kvale, 1987). Within hermeneutic approaches, researchers must negotiate the meaning through a community of interpreters. Kvale discussed the interpretation of meaning as “characterized by a *hermeneutical circle*, or spiral” (p. 62) of understanding and meaning making. Kvale further noted that understanding a text (or any

other representation) “takes place where the meaning of the separate parts is determined by the global meaning of text” (ibid.) and that “such a hermeneutical explication of the text is an infinite process while it ends in practice when a sensible meaning, a coherent understanding, free of inner contradictions has been reached” (ibid.). Although I realize an interpretation can never be absolute, the use of hermeneutics helped me create an interpretive perspective that was dependent on intended meanings and the cultural context (Patton, 2002).

As I wrote and rewrote my notes, I employed what Richardson and St. Pierre (2005) called creative analytic writing practices, as a method of inquiry. Because I am a recreational writer, scribbling down good ideas and expanding these through word play and metaphors is a comfortable activity for me. Expanding these activities to research, I used writing as a method of inquiry (Richardson & St. Pierre, 2005) similar to St. Pierre’s (2000a; 2000b) notion of nomadic writing, which is “a kind of nomadic inquiry” in which the writer has the ability to “deterritorialize spaces” and travel between the writing and what the writing produces, in a practice she called “circling the text” (2000b). In describing the strengths of nomadic writing, St. Pierre (2000b) noted, “As I write, I think, I learn, and I change my mind about what I think” (p. 57). Likewise, in this study, as I wrote, I thought and talked to participants, an act which helped create a mindset of meaning that was “situated” within a socio-cultural context (Barton, Hamilton, and Ivanic, 1999).

#### *Data Analysis: Available Designs*

My first level of analysis was to determine the Available Designs in filmmaking camp. As previously stated, Available Designs are “resources for Design” and the

structured set of conventions within a multiliteracies community of practice (NLG, 1996). Within these communities, one would expect what Brandt (1995) referred to as *literacy sponsors*: the institutions, policies, and individuals that make the learning of literacy possible. Literacy sponsors have power over knowledge and uses of literacy in particular contexts. Furthermore, they can provide and/or control access to literacy tools, which in the case of a filmmaking space, would include: digital cameras, computers, and informational sources about moving image techniques. In this study, I considered these literacy sponsors as part of Available Designs. Hamilton (2000) recommended “identifying elements of literacy practices more closely” and “challenging and elaborating the concepts of *practice* and *event*” (p. 16). Therefore, while I identified literacy sponsors, I also attempted to elaborate on traditional views of literacy practices and events.

Through this largely descriptive analysis, I viewed the activities through a dramatistic lens where language is viewed as just one of many symbolic actions (Burke, 1945/1966). Geertz (1973) noted that once behavior is seen as symbolic action, a debate on whether culture is “subjective” or “objective” together with the essentialist insults of “idealist!—materialist!”; “mentalist!”—“behaviorist!”; “impressionist!—positivist” is “wholly misconceived” (p. 10). Geertz noted that the question is not “what their ontological status is” but, rather, “what their import is” or their *influence* within the culture (ibid.). When I examined literacies-in-action in this study, I considered how these literacies appeared important or influential in the filmmaking camp.

I determined these Available Designs through two years of observation and video data. Through the use of photo ethnography (Pink, 2002) I gathered images. I separated

the activities into scenes or episodes based on Harrè and Secord's (1972) notion of an episode as a natural division of social life. Within these episodes, I envisioned the processes through a position of constructed reality (Lincoln & Guba, 1985) on the nature of reality as "constructed by an actor" or "created by a participant" (p. 87). I also collected researcher notes, paying special attention to the use of multiliteracies during the activities.

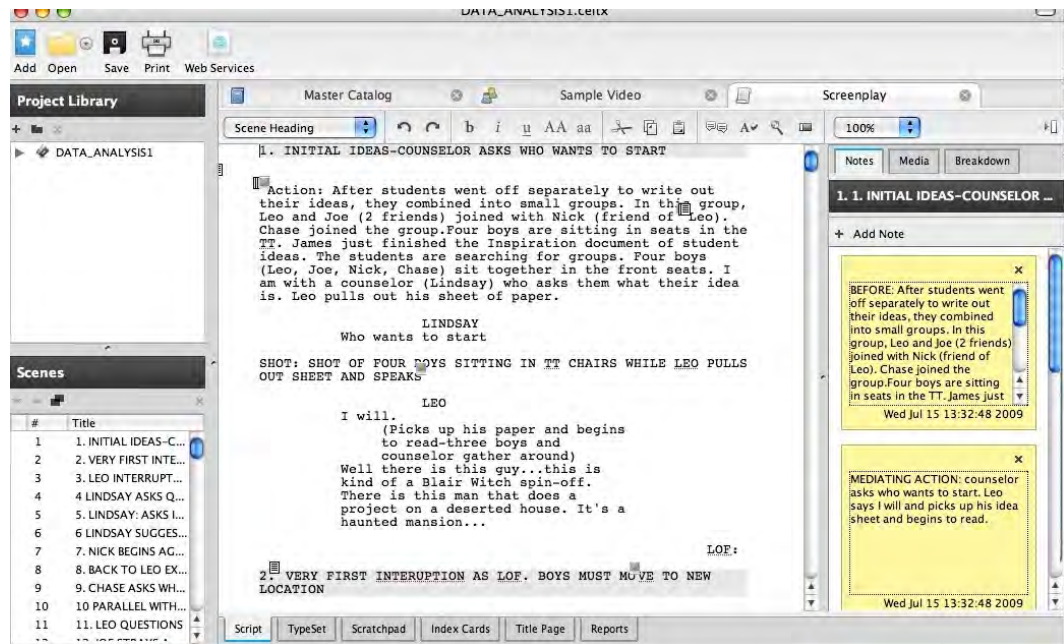
In order to examine the multiliteracies performed in camp, I first examined the structure of camp or the "this-is-what-we-do-here" contextual organization of the filmmaking camp. In case study research, Dyson and Genishi (2005) call this process, "casing the joint" (p. 19) where "situated on the edge of local action" researchers "amass information about the configuration of time and space, of people, and of activity in their physical sites" (p. 19).

In order to define the Discourse community, I used a combination of video footage, researcher notes, informal interviews, and photo-ethnography. Using these multiple sources, I first constructed a narrative of the activities in camp. Then I searched through a photo-bank of 800 shots taken over two years in camp. I chose a photo that appeared to be representative of the narratives I had constructed. Finally, following the photo narrative, I summarized the multiliteracy practices engaged during these activities and entered these into a table (see Table 4.1) where I summarized the literacies used in performance of instruction. After this descriptive analysis of the Available Designs in camp, I participated in a more local analysis of my three focus groups as they participated in the collaborative composition processes of designing their own films.



### *Designing Phase I: Literacies Used*

A second level of analysis reviewed the filmmaking camp activities to provide a descriptive analysis of the multiliteracies used by students in collaborative composition. I watched the videotapes of processes of the three major focus groups and transcribed these into a script using Celtx ([www.celtx.com](http://www.celtx.com)), the same scriptwriting software the students used in camp (see Figure 3.1).



*Figure 3.1 Data Transcription as a Script*

Because I worked from a dramaturgically grounded perspective—where I considered language to be only one of many symbolic actions—the script was more representative than more traditional language transcription methods.

The scriptwriting program was an invaluable aid to organization of my data. For example, as illustrated in Figure 3.1, the scriptwriting program automatically formatted actions and dialogue. As I organized the ongoing actions with scene headings, the program automatically created hyperlinks to the scenes (see the lower left-hand corner of Figure 3.1).

Furthermore, within each scene, I was able to add my interpretive notes (see right-hand side with notes tab) and link photos or video data (see media tab) relevant to interpretation.

Ultimately, creating these scripts helped me to organize the continuous flow of activities into a more coherent narrative that could be broken down into scenes. I broke the actions down into scenes based on interruptions; that is, as I observed continuous actions, I created scene shifts where someone did or said something that caused my attention to shift. Therefore, I considered the transcription through a Deleuze and Guattari-inspired (1987) process philosophy construction. I envisioned “lines of articulation” as the ongoing flow of activities toward the “molar” goal of creating a film. Meanwhile, I also considered the “lines of flight” as shifts in attention or activity. Furthermore, I considered my side notes as rhizomatic connections, which tied the transcript to the ongoing activities, as well as the effects in future scenes.

Within any social situation, there is the possibility of several realities existing at once, as was discussed by Lincoln and Guba (1985) and their discussion of Schrodinger’s cat in the cage. William James (1950) described the use of selective attention to differentiating different “worlds” that our attention makes possible. Each of these subworlds has “its own special and separate style of existence” (p. 291) and “each world, *whilst it is attended to*, is real after its own fashion, only the reality lapses with the attention” (p. 293).

In interpreting Design, I “attended to” literacies-in-action as interpreted through my terministic screen, which was illustrated throughout Chapters 1 and 2 of this dissertation. In *Language as Symbolic Action* (1966) Burke stated that a human is a “symbol-using animal” (p. 3) in that “reality” is built of a “clutter of symbols about the

past combined with whatever things we know mainly through maps, magazines, newspapers, and the like about the present . . . a construct of our symbol systems" (p. 5). This constructed reality equals an individual's terministic screen.

Furthermore, even though there is a "world," much of a situation is "reducible to a small set of interdependent rules and practices" (Goffman, 1974). In *Designing*, I used my terministic screen to search for specific literacies in action and the system of rules and/or practices that help define and analyze social life. More specifically, I envisioned *Designing* as how performances of literacies helped to influence the collaborative composition processes.

Following the collection of data, I reviewed my notes and re-viewed (viewed again) the process through my video data. I watched myself as a participant and played the tape for stimulated recall (Bloom, 1954). It created a new reflexive viewing persona: I was me (the researcher) watching tapes of me (the data collector) as I interacted in the research context. For example, I remember sitting in my study, watching the playback on the camera's viewfinder. I actually rotated the camera to try to include an off-screen voice—as if I were filming.

After I completed this transcription-analysis procedure for all three groups, I recorded the use of multiple literacies of the groups across the *formal episodes* (Harré & Secord, 1972) of composition. Within camp, there were distinctly labeled activity structures that created shifts in campers' activity. The camp director introduced these activities in the following manner, "First you will form into groups. Then you will complete your planning sheets. When you return tomorrow, you will create scripts and storyboards. Once your scripts and storyboards are complete, you can begin filming. You

should wrap up filming and begin editing on Thursday.” (video data, 7-19-08) .

Therefore, I used these distinct activities as a way to break my analysis into the formal episodes of: 1) forming groups; 2) completing planning sheets; 3) creating scripts and storyboards; 4) filming; and, 5) editing. Then, in Table 4.2, I recorded the major literacies used by the groups when working at these five “events” of filmmaking.

### *Design Phase II: Collaborative Composition*

When I completed the scripts/transcripts for my three main informant groups, I had identified the major literacies used in collaborative composition. However, I had yet to determine how the students used these literacies. Because I was looking through a lens of Designing (NLG, 1996), I tried to envision all of the activities as occurring on a continuum. Because I was studying collaborative composition, I realized there were two major motions I needed to examine: the inward coming together of the collaboration as well as the forward motion of the composition. In order to envision these literacies-in-motion, I created diagrams that mapped the activities of students in their filmmaking groups (see Figure 3.2).

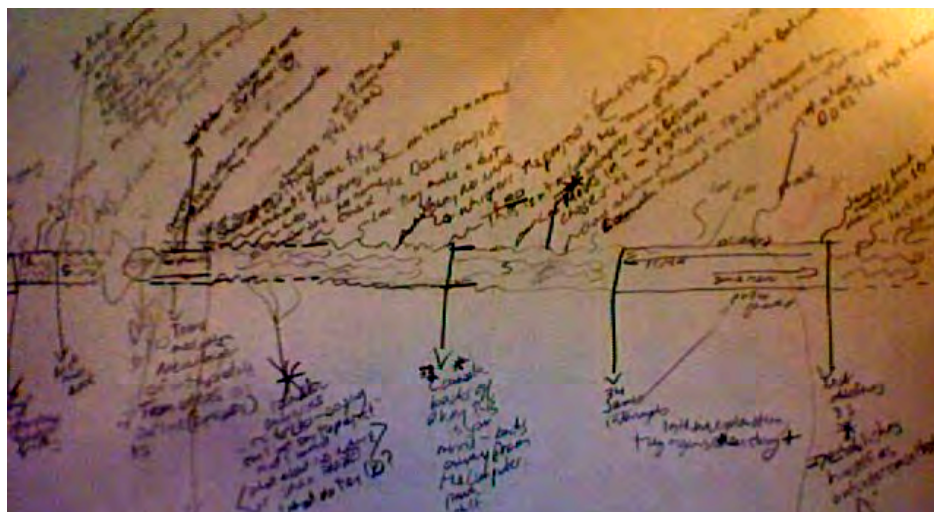


Figure 3.2. Collaborative Composition: Inward and Forward

I recorded the inward motion of how the students performed with socio-cultural skills and competencies to collaborate. Then, I designed the middle “roadway” as the path of forward moving composition. Along this pathway, I recorded various instances where students’ performances of literacies affected a transformation of the text. As I recorded these activities, I placed asterisks on the lines of flight (Deleuze & Guattari, 1987) as times when I noticed shifts in activities that lead to transformations in text. I also searched for rich points (Agar, 1994) as times when I noticed shifts in culture or development of the newly formed teams as microcultures or *communitas* (Turner, 1974). In the following two sections, I will discuss my interpretation methods as I followed both the collaborative (coming together or emergence of *communitas*) as well as the composition (creative processes manifesting as influential literacy performances that lead to textual transformations). The overall frame of interpretation I used was based on Bauman & Briggs (1990) discussions of contextualization and entextualization, which I describe in the next two sections.

#### *Designing as a Collaborative: Contextualization as Method*

In order to interpret the collaborative composition, it was necessary to define the emerging context. Rather than simply describing the context as dictated by the social and physical environment, I used a performance-theory inspired notion of contextualization (Goffman, 1974) as an interpretive lens. Using this notion of contextualization, I illustrated how the social and physical environment emerged “in negotiations between participants and social interactions” (Bauman & Briggs, 1990, p. 68). In order to analyze this emerging contextualization process, I searched for “contextualization cues” (ibid.) as signals for producing interpretive frameworks. That is, I searched for keys to

performance (Bauman, 1977) that helped me discern “larger formal and functional patterns” (Bauman & Briggs, 1990, p. 69) that guided the collaboration. For example, I watched for emerging patterns of behavior within the context that seemed to bring the group together and move the process forward.

In order to contextualize the activities of filmmaking, it was first necessary to frame behavior by asking, “What is going on here?” (Hare & Blumberg, 1988, p. 70). Sarbin (1977) noted that a dramaturgical approach places an emphasis on the context or *contextualism*, in that events consist of a collage of many complex scenes or episodes. Each of these scenes lead to another and each, in turn, was influenced by parallel scenes and multiple actors who performed actions to meet their responsibilities and desires. The implications of these actions are that of constant change in the situations and the positions/roles actors occupy. Also, in order to identify shifts in behavior I was guided by Goffman’s (1974) notion of identifying the structure of interactions at particular moments as constantly changing; “participants in interaction may have interests in blurring, changing, or confounding it” (p. xiv). Because I was interested in collaborative composition, it was necessary to study the emergence of teams (Goffman, 1959). Recall Goffman’s (1959) definition of a performance team is “any set of individuals who cooperate in staging a single routine” (p. 79).

Within these teams, I studied this emergence of the collaborative through the performance-theory lens of *communitas* (Turner, 1974), where I considered emerging ritual behaviors and routines that helped students work as a performance team. As the team developed a sense of shared purpose as *communitas*, one would expect them to develop inside jokes and ritual behaviors as part of their backstage performance. These

would differ from the frontstage behaviors students would exhibit when they were interacting with individuals outside of their collaborative team. As I searched through the different episodes, I was able to identify the emergence of these behaviors as they related to influential performances.

As these teams developed, I identified particular rituals that manifested as performance keys (Bauman, 1977). As Bauman (1977) noted, the essential task in performance ethnography is “to determine the *culture-specific constellations of communicative means that serve to key performance in particular communities*” (p. 22). In a community, however, one would expect students to perform in different keys. For example, in a school-like situation like filmmaking camp, one would expect the individuals would perform in the role of students during learning activities; there would be behaviors that signify performing in the key of a student. However, one would also expect students to perform in the role of actors during filming. Performing as an actor would be keyed differently than performing as a student. In the analysis process, I identified students performing in four different keys—performing as a kid, performing as a student, performing as a filmmaker, and performing as an actor—and I noted how performing in these keys were influential.

As students worked together and communicated, one would expect they would develop specific ritual behaviors and guiding routines for their teams. In the results I show how the development of performance keys helped me identify the students performing in different keys and how these keys, as roles, facilitated students’ work. All of these rituals and routines are important in identifying the emergence of the collaboration and how this coming together influenced on the composition processes and

ultimately, the texts that were produced. The use of contextualization implies an “agent-centered” (Bauman & Briggs, 1990) view of performance as an “active process of negotiation” within which “communicative competence, personal histories, and social identities” of the participants will “shape the reception of what is said” and done (p. 69).

*Designing as Composition: Entextualization as Method*

While I described the emerging context through contextualization, I also participated in a parallel analysis of the transformations of texts through entextualization. Bauman and Briggs (1990) noted that studies of performance are not simply poetic or aesthetic uses of language. Rather performance could provide a “frame” that “invites critical reflection on communicative processes” that would involve, in this case, envisioning literacies-in-action as an evolution or emergence over time:

A given performance is tied to a number of speech events that precede and succeed it (past performances, readings of texts, negotiations, rehearsals, gossip reports, critiques, challenges, subsequent performances, and the like). An adequate analysis of a single performance thus requires sensitive ethnographic study of how its form and meaning index a broad range of discourse types, some of which are not framed as performance. Performance-based research can yield insights into diverse facets of language use and their interrelations. Because contrastive theories of speech and associated metaphysical assumptions embrace more than these discourse events alone, studying performance can open up a wider range of vantage points on how language can be structured and what roles it can play in social life (p. 60-61).

Bauman and Briggs’ (1990) description of the use of performance for a frame was



highly influential in my investigation of the uses of literacies-in-action across the Design processes. I searched for performance keys (Bauman, 1977) that I identified as “indices of entextualization” (Bauman & Briggs, 1990, p. 74). While contextualization focused on “grounding of performance in situational contexts” (p. 72), entextualization enabled me to examine the “reflexive capacity of discourse” (p. 73) and take specific instances of influential literacies out of their contexts. Bauman and Briggs proposed an approach to the process of entextualization in performance, “by exploring the means available to participants in performance situations to render stretches of discourse discontinuous with their discursive surround, thus making them into coherent, effective, and memorable texts” (p. 73-74).

In this study, I used the concept of entextualization as I pulled scenes where students used literacies in ways that appeared to influence the composition processes. Recall that as I created the script/transcript, I was particularly mindful of influential literacies as spaces where literacies caused “lines of flight” or provided “popping the qwiff” possibilities. Using data and notes from my three main informant groups, I recorded—in the notes tab—how students’ use of literacies-in-action became influential in the processes.

Lahr and Price (1973), in the book *Life Show: How to See Theater in Life and Life in Theater*, describe the dramaturgical perspective, calling the participants “life performer[s]” who are “continuously being placed in cultural scenes in which special performances are demanded” (p. 6). Therefore, after mapping the emerging cultural “scenes” (contextualization), I was interested in studying the influential “performances” of literacies-in-action (entextualization). More specifically, I used Bauman and Briggs’

(1990) framework of performance analysis, which investigated entextualization (verbal art forms through performance keys), decontextualization (decentering from context), and recontextualization (recentering into a context) as a way to open:

A way toward constructing histories of performance; toward illuminating the larger systemic structures in which performances play a constitutive role, and toward linking performances with other modes of language use as performances are decentered and recentered both within and across speech events—referred to, cited, evaluated, reported, looked back upon, replayed and other wise transformed in the production and reproduction of social life (p. 80).

Bauman and Briggs (1990) noted that in order to study the mechanisms of entextualization, it is first necessary to decontextualize texts and then recontextualize them back into the surrounding activities. Using this notion of decontextualization and recontextualization in my study, I first decontextualized scenes of influential literacy performances to study as text segments. In order to visualize the differences in agency and power between individuals in teams, I created visual dramaturgical socio-grams, where I showed which individual/s appeared to be the center of attention or influence. I adapted a conceptual illustration Hare and Blumberg (1988) used to depict dramaturgical interactions (see Figure 3.3).

In this model, it is necessary to first define the pentadic elements: the act, the agents, the agency (individuals, literacies, and tools that affect the idea), the scene/s, and the purpose or motives. Next, the action area or region is defined. Individuals are placed, depending on whether they are performing in a frontstage, backstage, or off-stage (off-task) position. Students are depicted as circles; the most influential student in each scene

is depicted as a large circle and the other students as small circles. For example, in Figure 3.3, the influential student, depicted as the large circle, was the one who had the most attention of the others on the team.

Within each scene, I also placed interaction/attention arrows to show the movement of discourse. One-way arrows mean the discourse goes one way. Two-way arrows equal transactive, attentive discourse. In most scenes, there was usually some form of interaction with a counselor. Occasionally the team members asked for researcher input. As a researcher, I filmed the entire process, with the exception of very few requested off camera moments; I respected those times when the students asked me to keep the filming “off the record”.

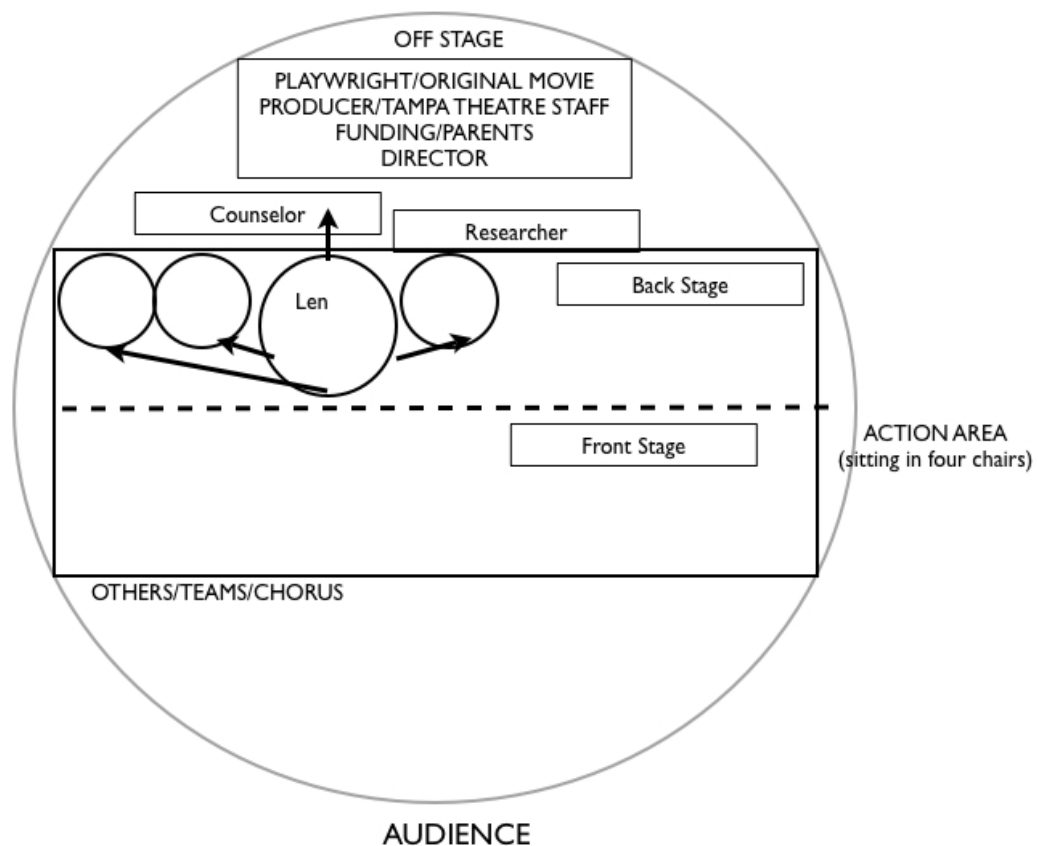


Figure 3.3. Dramaturgical Interactions: Model of Socio-grams Used

In the scene illustrated in Figure 3.3, the students are working in “backstage” functions as a crew. At this point, one student, “Len” was in the principle role as the idea generator or possible future director (as his pitch and gestures signify). The smaller circles represent the others who joined as a team. Hare & Blumberg (1988) noted this observance could be thought of as similar to the chorus in a Greek Tragedy, where they begin to parrot ideas as supporters, but also function as potential actors depending on agency and power shifts. In the diagram, I also depicted the “audience” and the offstage characters, which may occasionally infiltrate the small circle of the team.

Using this diagram, I deconstructed particularly influential literacies-in-action and discussed how these became influential within a “web of meaning” (Geertz, 1973). Because I was interested in how literacies influenced the processes of Designing, I considered Bauman and Briggs (1990) elements of access. Bauman & Briggs referred to the following four elements—access, legitimacy, competence, and values—which “bear centrally on the construction and assumption of authority” (p. 77). I consider Bauman and Briggs notion of “authority” to be similar to Foucault’s (1980) notion of power as “productive”: power is “a result of interactions and relationships, rather than an entity that is possessed by some and desired or resisted by others” (Moje & Lewis, 2007, p. 17). Although Foucault (1977) noted power relationships and acknowledged how some groups were dominant over others, he argued that power is produced through practices within systems. These systems are part of an “archeology of knowledge” (Foucault, 1969/1974) or an historical treatment, which searches for dominant discourses operating within systems, resulting in authority.

Authority is necessary for influence. From this perspective, authority considers

none of these elements as a “social or cultural given” because these elements are all “subject to negotiation” through the processes of entextualization, decontextualization, and recontextualization (p. 76). Rather, these elements are based on “the construction and assumption of authority” (Bauman & Briggs, 1990, p. 77). Citing Bakhtin’s (1923/1981) notion of “authority,” Bauman and Briggs (1990) noted that an authoritative text is “one that is maximally protected from compromising transformation” (p. 77). Therefore, authority in constructing the text could be considered an *influential* performance of literacy (Goffman, 1959). That is not to say that this authority may not be compromised. In fact, based on a Bakhtinian approach to authority, carnivalesque (Bakhtin, 1941/1965) performances, like parody, engage individuals in both a simultaneous performance, but also a resistance of order through transformations. These questions helped me deconstruct the transformations and explain how the different literacy performances are enabled by shifts in agency and create changes in power structures throughout the process.

Therefore, within a specific performance team, I studied the ways in which students performed literacies that ultimately influenced transformations in text. I identified tactics (de Certeau, 1984) students appeared to use to gain attention and gain influence (Goffman, 1959) within teams. Recall Goffman’s notion of teams that I discussed in Chapter Two. Despite the emerging rituals and shared rights and responsibilities, certain performances of literacies were more influential in the teams and resulted in individuals who were “given the right to direct and control the progress of the dramatic action” (p. 97) and exert more influence over the resulting text.

Using this Bauman & Briggs (1990) method of contextualization and

entextualization, I created an emerging model of influential literacies that combined the emergence of the coming together of collaboration with the forward motion of the transformation of text through composition. Then, in the third section, the *Re-designed*, I examined the influence of the elements of this model as I participated in a micro-analysis of an idea changed over time.

### *Re-designed*

The New London Group (1996) defined Re-designed as how ideas are “reproduced and transformed through Designing” (NLG, 1996). While the word “Re-designed” denotes a static, completed product, the definition implies an active performance. Therefore, in investigating the “Redesigned” I was interested in how influential literacies served as acts of Redesigning to transform the text over time. In order to follow a particular transformation, I used all three groups. Within each group, I provided an analysis of one particular idea and how it transformed over time. By using three groups, I was able to provide a comparative and contrastive analysis, where, using the Available Designs and the Designing processes, I was able to envision how students performed multiple literacies in order to transform texts over time. Below, I describe the methodology used for all three groups individually.

First of all, I chose an intertextual archetype (Eco, 1986) that students used as a textual toy (Dyson, 2003). Students appropriated these ideas as “memes” (Dawkins, 1976; Lankshear & Knobel, 2003) or particularly strong ideas, from popular culture. I considered the idea and what I knew about it as an intertextual archetype (Eco, 1986).

Second, I analyzed the product using a methodology based on Burn and Parker’s (2003) method for analyzing media texts. However, rather than focusing on a social

semiotic interpretation, I used a lens of performance theory. More specifically, I focused on the influential performances of literacies that created transformations in the text over time. Like Burn and Parker, I chose a particular segment of a short video created by one of the student groups. In this study, because I wanted to follow appropriated ideas, I chose to analyze a scene from the Idea Group. In particular, I focused on the “I’m so scared” scene as appropriated from the movie *Blair Witch*, and followed its transformations across a variety of modalities and media. I organized my analysis similar to Burn and Parker; however, as previously stated, I focused on performances of literacies, rather than representational meanings of text. First, I describe the Re-designed text of the scene. Second, I follow the scene through the Designing process, keeping note of how performances of multiple literacies and tactics influenced changes—the Re-designing—of the texts over time. Third, I provide a summary, in table form of the influential literacies and tactics that appeared to be influential in Re-designing. Finally, I summarize all three groups in terms of influential literacy performances and tactics and discuss these 2008 results in terms of my observations during the 2009 camp.

#### *Step One: The Re-designed*

First I provide a brief summary of the film, which includes a discussion of the genre and how the film fits into the culture of camp. This is followed by a more detailed description of the actual “I’m so scared” scene. In this description, I also provide a description of the different modalities based on Burn and Parker’s (2003) kineikonic analysis of a scene. As described in the first two Chapters, Burn and Parker discussed Metz’s (1974) notions of the language of film, which include both filmic and cinematic elements. Like Burn and Parker, I provide an analysis of the following modes: music,

action, shots and angles, written language, speech, movement over time, designing social space, and putting the modes together.

*Step Two: Redesigning*

Next, I consider the “I’m so scared” scene as it transformed over time. As discussed in chapter 2, I chose an idea that represented a textual toy (Dyson, 2003) that I identified as a strong popular culture “intertextual archetype” (Eco, 1986) from film. I began with the assumption that even though students appropriated a strong idea into their movie, they did not just “meme” (Lankshear & Knobel, 2003) or replicate the original idea. Rather, they “repurposed” the textual toy to fit within their storyline (Jenkins, Purushotma, Weigel, Clinton, & Robison 2009). I considered this repurposing in terms of Bauman and Briggs’ (1990) notions of transformations through contextualizations of texts.

I began with “mimesis” where the idea “memed” or resembled the text from which it was appropriated. Then I searched for a “poesis” or how the text was re-made within the context; that is, I searched for influential literacies in the composition processes that involved “making” of the particular scene. Within this poesis—or creation—I searched for evidence of kinesis or change, using the PAID Attention model described in Design. While I used the model to illustrate the construction of the text during Designing as lines of articulation (Deleuze & Guattari, 1987), in Redesigning, I show how this model can also be used to illustrate transformations as lines of flight (ibid.).

In order to locate transformations, I was guided by Bauman and Briggs (1990) who noted that the process of decontextualization and recontextualization of texts “is transformational” and in the analysis, one must “determine what the recontextualized text



brings with it from its earlier context(s) and what emergent form, function, and meaning it is given as it is recentered” (p. 75). Bauman and Briggs noted that in mapping “dimensions of transformation” through decontextualization and recontextualization, the following elements were essential to examine, both independently and interrelationally: framing, form, function, indexical grounding, translation, and emergent structure. Therefore, I considered the guiding questions found in Figure 3.4, when envisioning textual transformations.

*Figure 3.4.* Bauman & Briggs (1990) Dimensions of Transformation

- 1) Framing. What is the footing (Goffman, 1981)? Is it linked to prior renderings? What are the changes in genre?
- 2) Form. Is there a change in form in terms of grammar, speech style, or use of multimodalities? Is it placed in a particular space in the text to evoke a key emotion or a “whole” feeling of the past meme?
- 3) Function. How is the textual toy used? Is it used for entertainment? Is it used as part of the literacy practices? Is it used for influence? Is it used for pedagogy?
- 4) Indexical grounding. Where are the changes in person, location, and time? How did the audience make connections from this textual toy?
- 5) Translation. What uses of different language elements and/or different media influenced the transformations of this text? How did different literacies-in-action influence this text and the context?
- 6) Emergent structure. How did these changes in text translate into changes in the situational context?

Therefore, when analyzing these texts, I chose specific points where the composition processes focused on issues surrounding the composition of the text-scene and mapped these scenes based on the model developed in Designing. Ultimately, I provide a more detailed microanalysis, where I document how individual students perform literacies in order to influence the attention of their group toward their ideas, which lead to transformations in text.

### *Step Three: Redesigning Through Influential Literacy Performances*

After each section of analysis, I provided a table, which summarized the multiple literacies and tactics engaged during influential literacy performances. Furthermore, I summarized the multiliteracies and tactics of performance students used and then compare/contrast these across my three main focus groups in order to provide further evidence of my findings. This provides a contrastive (Green, Dixon, & Zaharlick, 2005) viewpoint to illustrate how different groups of individuals working within the “control mechanisms” (Geertz, 1973) I discovered in camp. Finally, I summarize these findings and then provide another layer of generalizability: I examined these results of the 2008 camp and compared them to my experiences in the 2009 camp. In 2009, I had subjected my 2008 data to the first round of data analysis and had discovered the Influential Literacy Performances. Then, during the four weeks of the 2009 camp, I observed episodes of behaviors of all groups in the camp and made notes as to how these new observations triangulated with my findings.

### Ethical Considerations

I completed an IRB the first year of data collection for the main study. I have completed continuation forms for an extension of the study. Other ethical considerations

include the fact that I remained available for parent inquiries throughout the entire process. In addition, I videotaped all questioning so parents could have access to these sessions if they wished. Mindful of students' creation processes first and foremost, I ensured to maintain a low profile and unobtrusive questioning so as to not interrupt the flow of work. Furthermore, placed the data in a locked filing cabinet. Only the research team (listed on the IRB) had access. Within the body of the results and discussion sections, I have provided pseudonyms for all participants.

### Limitations of the Study

Johnson and Christensen (2004) defined external validity as how extensive the results of a study can be generalized. Due to the fact that this research was conducted with a specific sample within a population, the results cannot even be generalized to the population. However, research in the area is new and this study will attempt to define parameters to be studied in the future.

Tashakkori and Teddlie (1998) defined legitimation (validity in quantitative research) as the degree to which interpretations meet rigor and the degree to which alternate explanations can be ruled out. Threats to legitimization in this study include the degree to which participants are truthful in their discussion of techniques used to create their movies. I attempted to maintain rigor and trustworthiness by constant observation and maintaining an emic perspective. I also consistently provided on-the-spot, recursive member checks with the participants as I wrote my researcher observation notes. In addition, in focus group interviews, I ensured the answers were interpreted as the participants planned.

In addition, I used rhizomatic validity (Lather, 1993). Lather (1993) suggested

“rhizomatic validity” in qualitative research addresses:

A nomadic and dispersed validity...a strategy of excess and categorical scandal in the hope of both imploding ideas of policing social science and working against the inscription of another ‘regime of truth’...rather than prescriptions for establishing validity in post-positivist empirical work [rhizomatic validity offers] a forthrightly personal and deliberately ephemeral antithesis to more conventional and prescriptive discourse practices of validity (p. 677).

Lather suggested rhizomes supplement and exceed those concepts that have been ordered to represent more stable concepts. Therefore, rhizomatic validity lets “contradictions remain in tension, to unsettle from within, to dissolve interpretations by marking them as temporary, partial, invested” (p. 681). I was particularly interested in concepts “unsettl[ing] from within”; therefore, I attempted to link my interpretations to past or future actions of the individuals within the study and to show how these were temporary interpretations that were linked to particular circumstances and transformed over time. After each observation—and subsequent videotape—I went home, wrote notes, observed the videotapes, and checked any interesting findings with the participants the next day. Therefore, rather than maintaining my own observations and interpretations, I infused opinions of the participants into my interpretations. When their opinions and observations matched my findings, I considered these as validations. Alternatively, when their observations did not match my findings, I further questioned these participants and tried to view “reality construction” through their eyes—or add elements of their terministic screen (Burke, 1945/1966) to my own.

In terms of external credibility (the degree to which findings can be generalized

across different populations, settings, contexts, and times) the findings of the qualitative phase of this study should be considered in terms of the specific sample of students, performing the same task, within the same context (building and instructional).

I addressed internal credibility as well as qualitative rigor in the following ways. In terms of structural corroboration, I used investigator triangulation (Denzin, 1978) to view this process through the eyes of the multiple students as they create these projects, attempting what Eisner (1991) called a “confluence of evidence” (p. 110). In order to guard against observational bias (Onwuegbuzie, 2003) I participated in persistent observation and prolonged engagement, as suggested by Lincoln and Guba (1985). I also obtained a sufficient sample of behaviors (through videos) from the underlying data in order to guard against observational bias (Onwuegbuzie, 2003). Furthermore, when I found interesting “rich points” (Agar, 1994) I discussed these with the camp director and/or counselors to gain their perspectives.

Due to the fact that this was an exploratory study, I held no preconceived notions of participants’ responses. However, I tend to view the world through a glass-half-full perspective; that is, I “see” what works and try to think of ways to move learning forward and transfer what works to other settings. I understand that my personal positive bias has potential to skew data. A dramatic lens aligned with my philosophy and allowed me to be less personal with the data interpretation. Therefore, using a dramaturgical lens, I tried to detach myself from the immediate data (and my expectations) and re-view and create a sense of order about the social interactions through the use of scripts and social interaction diagrams about “what it was” from my own terministic screen of background knowledge.

I employed the following techniques to assess or increase legitimacy: prolonged

engagement, persistent observation (including video and photos), leaving an audit trail, reiterative member checking, weighing the evidence, checking that data adequately represents the experience, check for bias, making contrasts/comparisons, theoretical sampling, checking the attributes of and meaning of outliers and negative cases, using extreme examples for extra evaluation, thick and rich description, assessing rival explanations.

I continued member checking (which establishes overall credibility) of the data as a reiterative process throughout my data collection. As Lincoln and Guba (1985) recommended, member checking is “the most critical technique for establishing credibility” (p. 314). However, as Miles and Huberman (1994) found, few interpretivists employ member checks—probably due to time constraints. I experimented with a variety of “member checking” methods and decided to use an ongoing reiterative process with my research notes. When I identified something “interesting” I checked with different stakeholders and asked for their opinion on my impressions. Then I compared their impression with my immediate thoughts and recorded the ideas that agreed and kept investigating “lines of flight” in my thoughts for further evidence. Finally, during data analysis, I checked my interpretations with the camp director for three reasons. First, I wished to capture the molar structure in relation to his intents and purposes of the camp. Second, I wanted an experienced set of eyes (ran and observed the camp for 6 years) to review what I saw. I treated these discussions as a “do-you-see-what-I-see” exercise. Third, for any lines of flight, I reviewed my data and discussed these with the camp director. These instances provided particularly insightful discussions that both informed my data and provided ongoing structural/functional changes to camp.

Through my use of contrastive triangulation (Green et al, 2005) I was able to determine differences as “outliers” as advocated by Miles and Huberman (1994). In fact, as a rhizomatic perspective suggests, these spaces of deterritorialization important spaces for interpretation. In terms of discussing these contrasts, I used *condition-seeking* methods (Greenwald, et al., 1986) through my dramaturgical analysis—where I searched for influences of literacies-in-action. I assembled video clips and then went back and wrote the script by first envisioning the actions and discourse in terms of a script. Then, in another layer of inquiry, I illustrated these activities as scenes and searched for the ways in which literacies influenced the composition processes. After I identified influential literacies, I searched for how the texts and contexts shifted following these influential uses of literacies.

In chapter 4, I report on my findings for these methods. Following the overview in this chapter, I first provide a descriptive analysis of the Available Designs. Next, I focus on the Designing processes, during which I create a model of how influential literacy performances can be envisioned as a creation of an attention economy. Finally, I take the model of attention economy and show how students’ influential literacy performances affected the Redesign of their filmmaking.

## CHAPTER FOUR: RESULTS

### Introduction

In this chapter, I provide an analysis of data from a study of collaborative composition in a digital filmmaking community. The analysis was inspired by performance theory and framed within the New London Group (NLG) “Designs” of meaning (1996) in a Discourse community (Gee, 1996). According to the NLG, when students are designing with multiliteracies, they draw from *Available Designs* as they work on *Designing* their own products, which are then considered the *Redesigned*. As previously discussed, the NLG framework is heavily inspired by a social semiotic stance. However, in this study, I have operated from a stance informed by cultural performance theories.

First I examine the Available Designs as performances of literacy in the filmmaking Discourse community. The NLG defined Available Designs as “resources for meaning: available designs of meaning” (p. 77). Therefore, in this first section, I provide a descriptive analysis of the instructional sessions in filmmaking camp. This descriptive analysis creates an overview of the contexts, materials, strategies, filmic resources, literacies, and language used during instructional sessions; these are construed here as “raw material” that has the potential to be used (or ignored) when students construct and perform their meaning.



This descriptive analysis creates an overview of the Available Designs of multiple literacies in the filmmaking Discourse community. Here, I examine how these Available Designs are taken up and performed as literacies during the instructional sessions. As previously mentioned, rather than using a semiotic framework, I was interested in looking at a cultural model of how multiliteracies were used or performed, in this instance, by the camp director. These available performances served as a form of “modeled filmmaking” where multiple literacies were used throughout the instructional practices. I described the filmmaking camp instructional processes through a descriptive analysis of the director’s predetermined categories of multiliteracies engaged during the instructional processes in camp. As discussed previously, rather than considering the available designs through a social semiotic perspective, I created predetermined categories based Jenkins et.al. (2009), which include: oral language, traditional literacies (reading and writing), visual literacies, and media/digital literacies. Furthermore, I augmented the media/digital literacies to include visual and moving image literacies (Burn & Parker; 2003). Therefore, in the first section, I provided a descriptive analysis of *what* multiliteracies are used during instruction in the filmmaking camp, categorized as oral language, reading, writing, visual, moving image, and media/digital literacies.

Second, I examined the processes of Designing or the “the work performed on/with available designs ” (NLG, 1996, p. 80). In other words, I examined the processes of collaborative composition. First, I completed a constant comparative analysis (Bogdan & Biklen, 1998) to find major influences during the collaborative composition processes. This is where I discovered two emergences that required attention for analysis: the inward development of the collaborative as teams and the forward motion of composition

as influenced by individuals. Second, I conducted a performance-based analysis, inspired by performance theory (Bauman & Briggs, 1990; Burke, 1945/1966; 1969; Goffman, 1959) as illustrated in Chapter Three. Because I examined collaborative groups, the dramaturgical lens provided an interaction-based perspective through which to view the cooperative nature of *how* multiliteracies were used throughout the composition processes. Furthermore, using influential literacies as a unit of analysis, I examined how individual students within the collaborative groups were able to affect the composition processes and create transformations in the emerging text. This analysis resulted in a model of collaborative composition, which accounted for both the emerging collaborative contextualization (inward motion) as well as the textual transformations over time as influenced by individual performances of literacies.

Third, I provided an overview of the Redesigned, where I show how resources were “reproduced and transformed through Designing” (NLG, 1996). In other words, I examined the product and its change over time as Redesigning. Ultimately, I traced back through Designing to create a model of how literacy performances influenced the transformation of texts. Using Deleuze and Guattari’s (1987) notions of lines of articulation and lines of flight as a temporal lens, I located and traced “textual toys” (Dyson, 2003) as “intertextual archetypes” (Eco, 1986) to map how literacy performances transformed ideas throughout the composition processes; I called this process Redesigning. In this analysis, I used lines of flight (Deleuze & Guattari, 1987), or the incursion of difference as rich points (Agar, 1994) for transformations in text as a process of Redesigning. According to Agar (1980; 1994), rich points offer contrastive looks at data, as they appear in high relief as compared to the existing pattern (e.g. Deleuze and

Guattari's notion of lines of articulation as existing pattern and lines of flight as contrastive). The use of contrastive analysis forces/allows alternative perspective-taking.

#### Available Designs as Affordances for Literacy Performance: Part I

In the filmmaking Discourse community the camp director's objective was to engage students in a rich, multiliteracy experience, where they could use a variety of literacy practices to create well-constructed stories that reflect film genre knowledge. In order to examine the multiliteracies performed in camp, I first examined the structure of camp or the "this-is-what-we-do-here" contextual organization of the filmmaking camp. The camp, as an event, constituted a bounded case. In case study research, Dyson and Genishi (2005) call this process, "casing the joint" (p. 19) where "situated on the edge of local action" researchers "amass information about the configuration of time and space, of people, and of activity in their physical sites" (p. 19).

In order to define the Design community of the film camp, as described in Chapter 3, I used a combination of video footage, researcher notes, informal interview, and photo-ethnography. Using these multiple sources, I first constructed a narrative of the activities in camp and chose a photo that represented episodes within the narratives I had constructed. I chose these photos based on how I thought they represented the descriptive narrative.

In the following sections, I provide a step-by-step photo-ethnographic narrative of the structured activities of camp. The experience of photo-ethnography can be enriched by simultaneously consulting Table 4. 1 for the constituent activities. The photos provide a snapshot of the ongoing activities and the narratives situate the activities as part of the Available Designs in filmmaking camp. In each section, I introduced how

the multiple literacies were introduced to students and applied as knowledge performances.



*Figure 4.1. Getting Ready for Camp*

#### *Getting Ready for Camp*

Prior to the students arriving at camp, the director, instructors, and theatre staff prepare the learning space (see Figure 4.1), which consisted of the theatre stage and tables filled with filmmaking equipment. This preparation includes setting up all of the equipment necessary for the day's activities, including: projector, cameras, computers, lights, microphones, and tripods. All of the technical equipment is plugged in, turned on, and tested prior to the students' arrival. The theatre staff members also assist with the creation and organization of nametags and sign-in sheets for the students. Right before the students arrive, the camp director opens his files on his presentation computer and checks the projection. As an observer, I found the atmosphere organized and energetic.

#### *Campers Sign In*

Before the students arrived, one theatre staff member and two instructors waited outside to the check-in (see Figure 4.2), which was located at the car drop-off spot

outside of the theatre working entrance.



*Figure 4.2. Campers Sign In*

This was an organized process, where the theatre staff member asked parents to sign a sheet to signify they had dropped off their child. Then, one instructor handed a nametag to the student before the student entered the building. Another instructor guided the student from the doorway, into the theatre. As an observer of the process, I found the activities set a tone of order to the camp. I speculated that this order, sequence, precision, and preparedness indicated to campers that this was a safe, structured space for learning.

#### *Introduction of Cast of Characters*

Once all the students had arrived, the camp director provided introductions (see Figure 4.3).

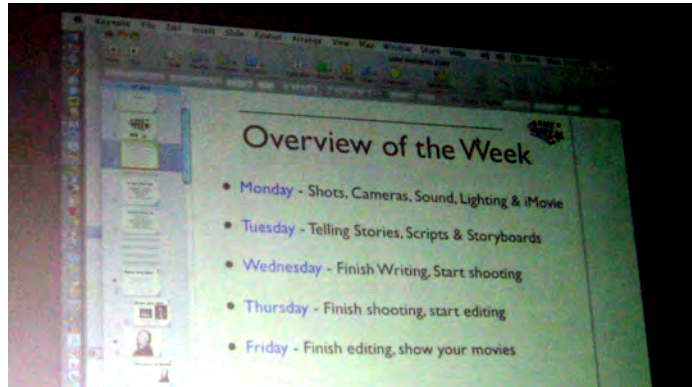


*Figure 4.3. Introduction*

First, he welcomed the students to camp and established their position and the purpose of camp: “We are here to help you create films.” Then he introduced himself to the campers as part of the team of counselors. Next he introduced the theatre staff and counselors and discussed their roles within the film camp. In this process, the camp director established a “cast of characters” of the theatre staff and counselors as “people who are at camp to teach you filmmaking and to keep you safe.” At this point, the camp director, along with the staff and counselors, became part of the Available Designs.

### *Overview*

After the camp director introduced the staff and elaborated on behavioral expectations of camp, he provided an overview of the week’s activities (see Figure 4.4).



*Figure 4.4. Overview of the Week*

He began by explaining, “Filmmaking is a collaborative activity and you will be working in cooperative groups” (Fieldnotes, July 2009). Then he narrated a Keynote presentation where he provided a general overview of the multiple literacy activities involved in filmmaking, including: scriptwriting, storyboarding, lighting, shots and angles, camera and tripod use, digital editing with iMovie, and story writing skills. He

also discussed the learning objectives and group activities (making films in collaborative groups) to be accomplished over the week of half days. This activity resulted in an organizational structure for the entire week, which is illustrated in the following sections.



*Figure 4.5. Location Scouting*

#### *Location Scouting*

Following the overview, one of the theatre staff members led the students on a location-scouting tour (see Figure 4.5). The theatre staff members conducted this tour as if the students were location scouts for a film studio. While discussing the history and features of the theatre, the guide also provided ideas on how to use theatre settings in “imaginary” ways. For example, the doorway to the downstairs bathrooms is also gated with a black wrought iron gate—an “artistic” embellishment for this 1920’s Italianate themed movie palace. For previous film camps, this gate has been used as a jail cell. Throughout the tour, students were encouraged to use their imagination, to visualize selected theater “locations” as possible sets for their future movies; and, to share these ideas with the group. Location scouting helped immerse students in the Available Designs of camp. While the theatre staff members pointed out possibilities, they also

encouraged the children to use visualization and fantasy as strategies to project their own meaning onto these items of Available Designs.



*Figure 4.6. Popcorn Break*

#### *Popcorn Break*

After the location scouting tour, the students stopped for a popcorn-and-drinks break (see Figure 4.6). This was a daily routine that occurred approximately in the middle of the session. The first popcorn break set the tone for the week. During each popcorn break, the students sat down in the theatre and watched clips from television, movies, YouTube, and music videos that depicted a variety of moving image literacies. These example videos, and their cinematic elements, became part of the Available Designs. During this time the counselors engaged students in large group discussions about topics such as the use of shots, angles, lighting, music, and special effects in movies. For example, in order to teach the concept of a tracking shot—a shot where the camera follows the action—counselors would first define the concept. Then they would show a movie clip that illustrated the concept. The viewing was followed by a discussion of the shot; this extended to connections the students made to other films they had seen. After



the first popcorn break, the students learned the routine, and this time became ritualized as “the popcorn break”—a time for watching, learning, and discussing moving image literacy—which is a decidedly different purpose than simply enjoying film clips.

### *The Workshops*

After popcorn break, the students were randomly assigned to rotate among four workshops in groups. This random assignment was one of two activities during which the students had opportunities to work with different people prior to choosing their filmmaking teams.

There were four simultaneous workshops, through which the students rotated on a fifteen-minute schedule. These workshops included: shots and angles, camera and tripod use, lighting, and sound. After the students were sorted into the four groups, they followed the instructors to their assigned activities as noted in the following descriptions.

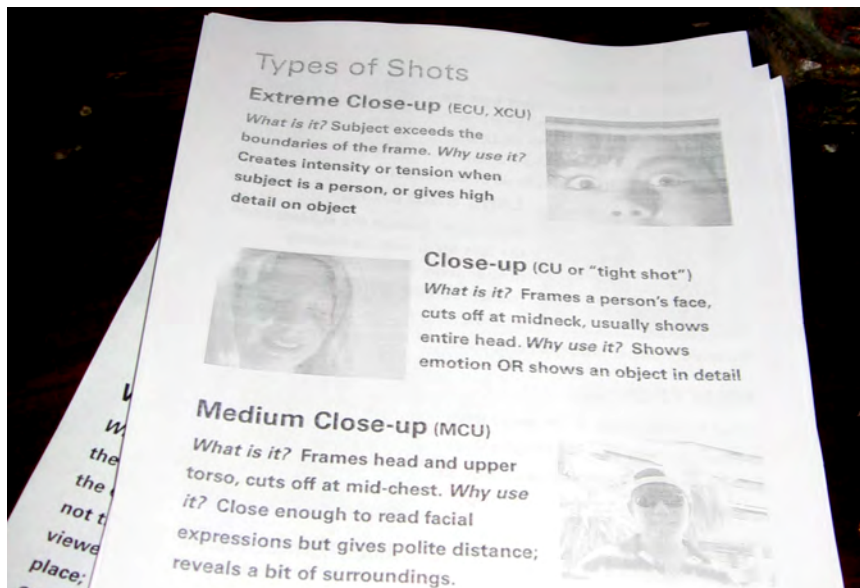


Figure 4.7. Shots and Angles Workshop

### *Shots and Angles*

During the shots and angles workshop, students learned about the different shots

and angles used during filming; such as, extreme close-ups, close-ups, medium shots, long shots, over-the-shoulder shots, wide-angle shots, high angles, low angles, and Dutch angles (used in horror movies before something crazy is about to happen). As shown on the information sheets, in Figure 4.7 (see Appendix I for a complete listing) students learned both *how* to film shots/angles and also *why* someone would use a particular shot to convey meaning. Then they practiced shooting different shots and angles with the video camera. After shooting, they watched the footage on the viewfinder and discussed whether they thought they chose the best shot for the visual purposes. Counselors reviewed the vocabulary of shots and angles with the students and encouraged them to use the vocabulary of filmmaking as part of the Discourse community of camp. This vocabulary and the shots became part of the Available Designs in camp.



*Figure 4.8. Lighting Workshop*

### *Lighting*

During the lighting workshop, the students learned the construct, procedures, and terminology of three-point lighting, including: key light, fill light, and back light. After the counselors reviewed the terminology with the students while reading the hand-out together (see Appendix II for the hand-out), the campers participated in a hands-on

session where they were able to try out the lights and see how they affected the appearance of the shots on the screen, as illustrated in Figure 4.8. Later, the counselors scaffolded the students' use of this vocabulary while setting up their lighting systems during filming. The lighting information became part of the Available Designs in camp.



*Figure 4.9. Camera and Tripod Workshop*

### *Camera and Tripod Workshop*

In the camera and tripod workshop, illustrated in Figure 4.9, the students learned how to operate the cameras, insert and eject video tapes, change the batteries, set the cameras on the tripods, and manipulate the tripods in order to shoot at different heights and angles. For example, they learned how to pan, zoom, and tilt the camera while using the tripod. While working, the students learned the vocabulary of the parts of the cameras and tripods. In addition, they learn the language of filming, such as: “three, two, one, action”; “cut”; “quiet on the set”, and “that’s a wrap.” They also practiced saying “action” prior to hitting the film button and waiting to say “cut” until after they finished filming the shot. Camera manipulation and its vocabulary became part of the Available

Designs in camp.



*Figure 4.10. Sound Workshop*

#### *Sound workshop*

During the sound workshop, the students took turns reading from a script and filming different shots, with and without the use of microphones (illustrated in Figure 4.10). They shot a short scene that required six shots: a long shot, a medium close-up, and four close-ups. The close ups were of two different people having a conversation.

After filming, they watched the clips and discussed why it is better to use close-ups for speaking shots. During these speaking shots, they also critiqued the voice and learned to speak clearly and not too quickly while being filmed. Next, the counselor showed students how to use microphones, and they refilmed the long shots and medium shots. The counselor downloaded the clips into iMovie and showed the students how to do voice-overs for some of the long shots. The use of sound techniques and vocabulary became part of the Available Designs in camp.

#### *Learning to Use iMovie Software*

After the four rotating workshops, the students returned to the theatre seats and watched the big screen as the camp director demonstrated the use of iMovie—the video-

editing software used in filmmaking camp. Students learned how to download a movie into the program. Then they learn how to add transitions (i.e. fades, wipes, flips) and visual effects (i.e. aged film, fog, rain).



*Figure 4.11. Learning to Use iMovie*

The course director also demonstrated the many ways audio could be used to enhance a film, including: how to add sound effects, how to do voice overs, and how to add music. After the students watched the demonstration, they downloaded the footage shot at the sound workshop and took turns practicing the skills they learned using iMovie, as illustrated in Figure 4.11. Editing and editing software became part of the Available Designs in camp.

### *Homework*

At the end of the first day, students received an idea sheet with instructions, (see Appendix III for a copy of these sheets). The camp director instructed students that their homework was to write down three ideas for possible movies.

The counselors discussed the difference between a “seed” and a “watermelon” idea—a seed idea is small, whereas a watermelon idea is a huge plot, filled with several

small ideas. Before the students left, the camp director reminded them that these ideas should not be “epics”; rather, they should resemble a seed idea that could build into a simple video short. During the large group discussion, the counselors helped the students make connections to examples from some of the short movies and YouTube clips they watched during the instructional sessions. Students left with the task of coming up with small seed ideas—as opposed to big watermelon ideas—for a movie that will last from three to five minutes.

### *Genre and Story Structure Presentation*

Day two began with a presentation on film genres (i.e. horror, comedy, reality, documentary, mystery) and story structure. Students learned the discourse of genres, as well as the specific filmic and cinematic elements found in these genres. For example, they discussed how extreme close-ups or Dutch angles are used in scary movies to produce specific effects—something crazy is about to happen. They viewed examples of extreme close-ups of frightened eyes and linked these to scary movies. They also discussed how the use of music and sound effects could be used to enhance the mood of the film, such as: scary sounds and suspenseful music for horror, lively music and funny sound effects for comedy, and sad, slow music for dramatic effects. In essence, they learned how certain genres provide particular Available Designs for filmmaking.

Students also learned how to use a traditional three-act structure to frame a screenplay, as illustrated in Figure 4.12. They learned beginning, middle, and end, using the metaphor of a Shark (bite, body, tail). The counselors also used the plotline shown in Figure 4.13, which is a simplified version of Freytag’s (1894) pyramid. At the end of the workshop, the camp director used shared writing (McKenzie, 1985) to plan a group story

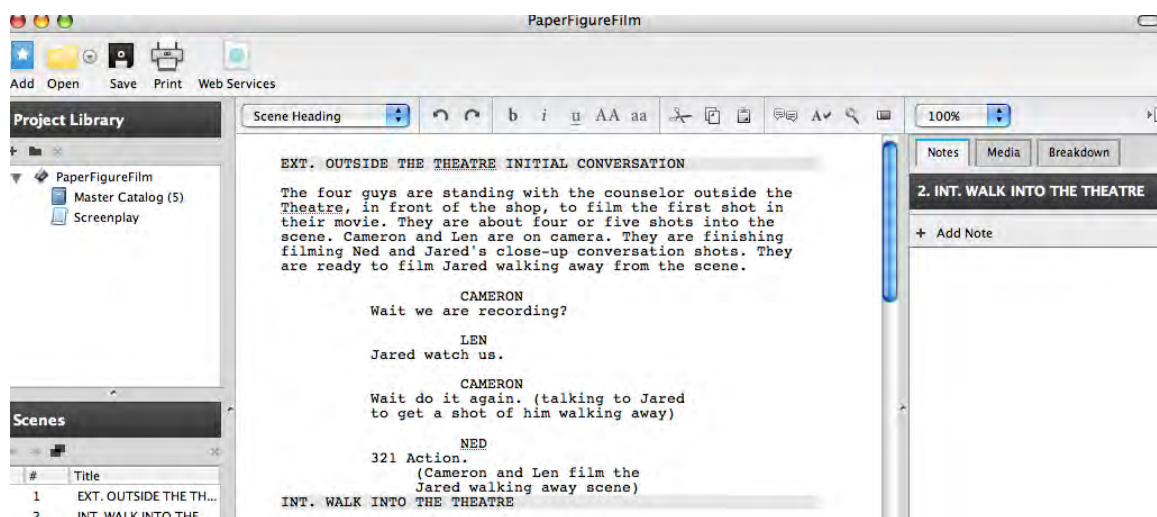
to use for the next activities: the scriptwriting and storyboarding demonstrations. The planning structures and the camp director's modeling added to the Available Designs in camp.



Figure 4.12. Presentation on Movie Genres and Story Structure

### *Scriptwriting Demonstration*

During the scriptwriting demonstration, the camp director showed students how to use Celtx ([www.Celtx.com](http://www.Celtx.com)), a scriptwriting software that is available online for free (see Figure 4.13). Once again, the students were seated in the theatre and the camp director was on stage; his computer screen projected onto the big screen.





*Figure 4.13. Scriptwriting*

While they worked together on a shared writing of a script, the camp director demonstrated how to format using the automatic formatting tool (see where it says *scene heading* in Figure 4.14). The students learned how to properly format their scripts in terms of dialogue, actions, and scene headings. They learned the ratio of one page of script equals one minute of movie. Additionally, he taught students that their scripts should be approximately 4 pages long, which includes: one page for the bite or beginning, two pages for the body or middle, and one final page for the tail or ending. Celtex became a part of the Available Designs in camp.

#### *Storyboarding Instruction*

The camp director and counselors demonstrated—on large chart paper—how to create quick storyboards to plan shots and scenes as illustrated in Figure 4.14. .



*Figure 4.14. Storyboarding*

During the storyboarding large group session, counselors emphasized how the



storyboards are used to plan shots. The counselors began by modeling the process for the first shot. Then they switched to a more interactive strategy of “shared illustrating”—a process similar to shared writing (McKenzie, 1985). Together, counselors and students created a storyboard for the short script they had previously written together in the scriptwriting demonstration. As they worked through the illustrations, the counselors helped the students choose the best shot to illustrate actions within the script.

Storyboarding was used as part of the Available Designs in camp

### *Dialogue and Acting Demonstration*

The counselors helped the camp director demonstrate how to read/speak dialogue, make meaningful gestures, and act while being filmed. Using the script and storyboards produced in the last two lessons, they performed in role. They modeled reading a script in front of the group members and asking them if it “sounded right and looked right.” The counselors also demonstrated how to “set-up” for a shot by arranging the camera, lights, actors, and microphones (if necessary). Enactments like these entered as literacy performance models for Available Designs in camp.



*Figure 4.15.* Dialogue and Acting

### *Expanding Ideas*

Before students self-selected their filming groups, they participated in a whole-group discussion, where they shared some of their ideas for movies. The counselors recorded ideas and asked the rest of the group to expand upon those ideas. The counselors also modeled expected discourse for discussing ideas, including: praise, polite critique, and questioning for clarification.



Figure 4.16. Ideas

### Summary of Available Designs as Literacy Practices

The above description defined the scene of filmmaking and sketched the expected literacy behaviors that were modeled and taught to the students. From a Deleuze and Guattari (1987)-inspired interpretation, the available designs defined the “molar” structure of filmmaking camp; that is the “situated literacies” (Barton & Hamilton, 2000), the “domains” (Barton & Hamilton, 2000) or the patterned contexts of literacy practices that are routinized ways in which people acted in Discourse spaces (Gee, 1996). The

scripted molar expectations were both explicit and implicit. Explicit expectations were stated through the instructional sessions. During each session, the instructors either modeled appropriate behavior or provided practice tasks for the students to complete under supervision with feedback. For example, during the sound session, after watching the instructor's example, students recorded a five-shot sequence. Then the camp director provided a demonstration of the use of iMovie. Finally, they downloaded the shots into iMovie and learned how to use this application. During all of these activities, the students received explicit "how-to" instructions.

In addition to the explicitly stated molar expectations, a more implicit culture of communication also emerged during the instructional period. Because I focused on multiliteracies, I coded each episode based on the dominant literacy practices that were engaged during these instructional periods. I used a combination of video data, field notes, and photos to capture these literacy practices. In Table 4.1, I provide an overview of the dominant literacies I viewed during all of the sessions.

Individuals practiced these literacies, which became ritualized within the community as emerging "scripted" expectations. As Hunt & Benford (1997) noted, "scripting refers to the construction of a set of directions that define the scene, identify actors, and sketch expected behavior" (p. 107). As these practices were performed by instructors and mimicked by students, they became part of the ritualized implicit structure of camp culture. In essence, they merged with the molar structure and became part of "the way we do things here" or the staged behaviors of camp.

In Table 4.1, I provide an analysis of the ways in which literacies were performed during the instructional time. Realistically, these literacies were practiced as a

multiplicity. However, in order to clarify the overall use of different literacies, this artificially discrete system of labeling helps to identify a structural overview of the emerging Discourse community.

Table 4.1 *Influential Literacy Practices as Available Designs*

<i>Activity</i>	<i>Literacy Practices: Oral (O), Reading (R), Writing (W), Visual (V), Moving Image (MI), Digital/Technological (DT)</i>
1) Sign in:	(O) Introduction to sign in sheets (W) by theatre staff & parents on sign-in sheet (R) Students read tags to check spelling of names
2) Introduction:	(O) Camp director – oral introductions and an overview of expectations.
3) Overview	(V) Slide show (O) Oral narration (R) Text in slideshow (MI) Moving image examples (DT) Slideshow shown on computer attached to an LCD projector, projected on the theatre big screen.
4) Location Scouting	(O) Narrated tour with student questions (V) Students invited to verbalize imagined scenes in a movie as they tour
5) Popcorn Break	(V & MI) Students watch movie clips (O & V) Camp director discusses specific moving image literacies (shots, angles, lighting, and effects) used in clips as students observe.
6) The workshops	There are four simultaneous workshops
6-a Shots and Angles	(R) Students read a page that details the different shots and angles. (O) Counselor guides students through the information on the page. (DT) Counselor shows students how to shoot different shots (V) Students can see these shots in the viewfinder of the camera (MI) Students shoot different shots and angles. They also learn to use the specific vocabulary.
6-b Lighting	(R) Students handed a page that details 3-point lighting. (O) Counselor guides the students through the page (DT) Counselor demonstrates how the “points” of lighting are set up. (V) Students learn effects of the lighting on the big screen as they manipulate the lights. (MI) Students discuss how to use lighting to create effects in movies.
6-c Camera and Tripod	(O) Counselor discusses how to use the camera and tripod. (V) Oral discussion is accompanied by visual demonstration. (R) During the demonstration, the counselor refers to a chart that details the step-by-step instructions. (DT) After the brief demonstration, the students form into groups and use the chart to set up their cameras. (MI) Learn moving image terminology (i.e. zoom, pan) and how to manipulate the camera to create different angles.
6-d Sound	(O) Counselor describes the use of sound and microphones. (V) Students create a visual demonstration to watch. (DT) Students learn how to use microphones for shots other than close-ups. (MI) Students learn how to manipulate sound with different shots. They also learn how to do voice-overs. (R) Students read from cue cards

Table 4.1 continued. *Influential Literacy Practices as Available Designs*

7) Digital Editing	<p>(O) Camp director introduces the digital video editing program</p> <p>(V) During his oral discussion, camp director shows a visual interactive example on the big screen.</p> <p>(R) As he points to parts of the program, camp director points out specific tabs and words for students to remember.</p> <p>(DT) Students learn to download films into a computer and manipulate their films through the use of digital technology. As they watch the demonstration, the counselor asks questions to guide them through the process.</p> <p>(MI) Students learn how to add transitions, visual effects, sound effects, and music to enhance films.</p>
8) Homework	<p>(O) Students are sent home with a task. Come up with up to three ideas for a movie.</p> <p>(W) Students fill in an “idea” sheet provided in camp.</p>
9) Day 2 begins with a presentation on genre and story structure	<p>(O) Oral discussion on film genres and story structure.</p> <p>(V) Oral discussion with a visual presentation on a slide show.</p> <p>(MI) Students learn about different genres of screenwriting and discuss genre-specific elements. They also learn how to create a “three-act play” structure for their films (i.e. <math>\frac{1}{4}</math> beginning, <math>\frac{1}{2}</math> middle, <math>\frac{1}{4}</math> end)</p> <p>(W) Students learn how to create a problem-solution story that has a beginning, middle, and end. They also learn how to plan a climax for a story using Freytag’s pyramid.</p>
10) Scriptwriting	<p>(O) Oral discussion on scriptwriting.</p> <p>(R) Students are directed to read what is on the script screen</p> <p>(V) Oral discussion with a visual presentation on a slide show.</p> <p>(MI) Students learn about different genres of screenwriting and discuss genre-specific elements. They also learn how to create a “three-act play” structure for their films (i.e. <math>\frac{1}{4}</math> beginning, <math>\frac{1}{2}</math> middle, <math>\frac{1}{4}</math> end)</p> <p>(W) Students learn how to create a problem-solution story</p>
11) Storyboarding	<p>(O) Oral discussion on storyboarding</p> <p>(V) Oral discussion with a visual demonstration on chart paper.</p> <p>(MI) Students learn how to plan specific shots for their stories, using a storyboard</p> <p>(W) Students learn how to describe their shots and plan the visual/audio.</p> <p>(R) Students learn how to work on the scripts and storyboards simultaneously, reading the script to plan the storyboard.</p>
12) Dialogue and Acting	<p>(O) Oral discussion on speaking dialogue and acting.</p> <p>(V) Oral discussion with visual presentation on a slide show.</p> <p>(R) Counselors demonstrate “reading” lines on a script with expression, gestures, and actions.</p> <p>(MI) Students learn to speak slowly and clearly. They also learn to not look into the camera, unless this is used as a special effect.</p>
13) Ideas	<p>(O) Students are given oral instructions on writing ideas. They communicate their ideas orally.</p> <p>(R) Students read the ideas both from their own idea sheets and the group brainstorming the counselor created.</p>

In Table 4.1, I listed the literacy practices in a descending order; the most

influential literacy used appears first in each activity. This is followed by the other influential literacies used in these activities. As I recorded these influential literacy practices from an observer's perspective, I realized these were times when specific literacy practices mediated my attention.

Wertsch, del Río, & Alvarez (1995) noted that Burke's dramaturgical pentad (act, scene, agent, agency, purpose) provides a useful organizing framework in connection with "mediation," "mediational means," and "mediated action." Wertsch et al. defined mediation as "a *process* involving the potential of cultural tools to shape action, on the one hand, and the unique use of these tools, on the other" (p. 22). I considered mediated actions to be knowledge performances of literacies that shifted my attention.

From a cursory examination of the multiliteracy practices listed in Figure 4.1, one could view the predominance of oral communication in the Available Designs of filmmaking camp. While much of the initial oral communication initiated with camp director or counselors presenting ideas or modeling activities, the discourse eventually evolved into a two-way information exchange or process between the instructors and the participants. Furthermore, as a mediator, oral communication either augmented or was augmented by other modalities of presentation. For example, oral communication augmented other literacy practices when the camp director or instructors used oral communication to describe how to write scripts, create storyboards, film scenes, and edit movies with digital video software. Likewise, oral communication was augmented with other literacy practices in instruction, when the camp director or instructors used visual or moving image props to enhance meaning in their presentations. In examining all of these practices as detailed on this analytic chart, it appears that oral communication bound the

literacy practices together. Oral communication, however, was not just the words and language, but included a performance communicating the other multiliteracies involved in camp.

Therefore, in the next section, I use a performance-based interpretive frame in order to discover how performances of multiliteracies affected the Designing processes.

### Designing: Part II

An underlying requirement of camp was the creation of collaborative composition; collaborative group work and decision-making were a big part of the culture of camp. In fact, the camp was premised upon an underlying assumption and requirement that filmmaking, and therefore, camping in general, would be carried out in small cooperative groups. The camp director stressed these principles from the very first day as a culture of collaboration was created within the camp. When I interviewed the camp director about the collaborative composition focus, he described his decisions as follows,

There is a theoretical base but also a practical base for the use of collaboration. In filmmaking, there are so many things to do. You can't possibly make a film by yourself; you need to collaborate. This collaboration requires communicating a vision to others. Also, you need to learn how to incorporate other people's visions into a project. If you can't cooperate, this process is a potentially difficult ride. In reality, you physically cannot do this by yourself with limited resources and time. In order to successfully create a film in this environment, you need to learn how to collaborate through communication, cooperation, and compromise. (Interview notes, September 15, 2009)

From this response, it is clear that the camp director had intentionally created the

group structure for the purpose of efficiently completing the tasks of camp. What was not clear at this point was the degree to which the camp director had considered the social impacts of this grouping on the outcome of the films. This question drove my analysis of the cooperative aspect of collaboration and the individual communication aspect of influencing composition.

Examining collaborative composition required an inquiry into two movements: the moving together of the collaborative (creating the context), and the individualization of ideas that created transformations in the composition over time (creating the text). In general, I found that the literacy practices during group activities mirrored, to some extent, those identified as Available Designs in the instructional sessions. However, as I followed these literacy practices across the different episodes, I noticed that specific literacy practices were more influential than others. While instructional sessions provided an explicit focus *for* students (instructor presents, the students participate as “audience”), the creative collaborative composition processes required engagement and enactment of multiliteracies *by* students. This is where I began to notice how students performed literacies in order to influence the emergence of text. In the following sections, I first provide a macro-analysis of influential literacy performances throughout the five episodes (see Table 4.2 for a summary). These data come from my observational notes across all sessions in filmmaking camp. Second, I provide a more detailed, performance-based micro-analysis, focusing on specific teams and how their performances of literacies influenced the collaborative composition processes. Within the micro-analysis, I was interested in discovering how individual students were able to perform literacies in order to influence the decisions within their collaboratives, which ultimately lead to



transformations within the filmmaking text composition.

### *Macro-Analysis of Influential Literacies*

Because my analysis was guided by a process philosophy overview, I considered the transformations over time. Therefore, as indicated in Chapter Three, I separated the processes into episodes for analysis. Furthermore, as previously noted, I used the Harré and Secord (1972) distinction of *formal episodes*—these were distinct activities that were regulated through the structure of camp.

Within the camp structure, there were distinct activities which occurred as part of the structure of camp: 1) forming groups; 2) completing planning sheets; 3) creating scripts and storyboards; 4) filming; and, 5) editing. Within these formal episodes I envisioned the evolving composition as a continuous process of multiliteracy engagement of the molar “Available Designs” that emerged as the culture of influential literacies as knowledge performances (Lankshear & Knobel, 2003) in camp.

In Table 4.2, I provide an overview of the dominant literacy practices that occurred across groups during filmmaking. In the following sections, I elaborate on these findings as I provide an overview of the five episodes.

#### *Getting into Groups*

As illustrated in Table 4.2, as students got together in groups, the major influential literacy was oral language. As students discussed their ideas in small groups, some used their idea sheets as visual props. Furthermore, as they read their ideas out loud, students who read with fluency and expression—who maintained eye contact and a confident posture—gained more attention and were able to influence the idea of the group.

Table 4.2 *Influential Literacy Practices During Designing*

<i>Episodes</i>	<i>Literacy Practices: Oral (O), Reading (R), Writing (W), Visual (V), Moving Image (MI), Digital/Technological (DT)</i>
1) Getting into Groups	(O) Oral language gathered people around an idea. (V) Students used their idea sheets as visual props. (R) Students read their idea sheets out loud—with fluency, expression, and eye contact.
2) Filling in planning sheets	(W) The main activity is filling in the planning sheet—taking over the position of writer helped student gain attention. (O) Oral discussion was influential for emergence of ideas. (R) The person “in charge” of the planning sheet constantly re-read the written ideas to the group (MI) This serves as a part of “pre-production” where students plan the characters, possible scenes, general storyline, and props/costumes.
3) Creating Scripts and Storyboards	(O) Collaborative writing requires oral communication (DT) Being in charge of typing requires digital expertise or knowledge of scriptwriting software. (MI) Both skills require knowledge of moving image literacy. Those with the knowledge become more influential (V) For both scripts and storyboards, students needed to both read and manipulate the visual structure of a text. For storyboarding, students need to visualize shots and draw (stick figures). (R) Reading script to decide on shots for storyboard. Re-reading script to decide on future actions.
4) Filming	(DT) Students use digital cameras for filming. (MI) Students use moving image literacies, such as: lighting, sound, shots, angles. (O) Collaborative planning requires oral communication (V) Students transmediate simple illustrations of shots/angles into elaborate scenes. (R) Students read the script and transmediate language into actions.
5) Digital editing	(DT) Being in charge of editing requires digital expertise or knowledge of digital editing software. (MI) Students skilled in moving image literacies are influential in editing if they choose to participate (V) Visually, the students “read” the moving images and decide if they need to augment the meaning with audio or other effects. (O) Oral communication occurs mostly at decision points. (R) Use the script and storyboards to order the editing (W) Students type titles, credits, and text-on-screen.

Counselors mediated this process. While one student may have discussed the original idea, counselors intervened to ensure that the other students had a voice; they asked if other students either had different ideas or had something to add to the dominant idea. Ultimately, during the initial getting into groups, the students either gathered around an idea they liked, or gathered together and created an idea. The student who was able to perform knowledge the most influentially, gained attention and was able to direct the

direction of the text composition. The influential literacy performance of knowledge became my unit of analysis; therefore, I will elaborate on this concept throughout the results on Designing.

### *Filling in Planning Sheets*

After students agreed on an idea, the counselor brought out the planning sheets (see Appendix III). In most groups, the counselor initiated this activity by gathering students and encouraging discussion based on the focal points of the planning sheet. At this point, written and oral language emerged as the most influential literacies. While the counselors were initially in charge of filling in the planning sheet, in many groups they eventually allocated the task to a willing student. Writing—filling in the planning sheet—was the main objective of this episode. Oral language once again played a key role as an influential performance of literacy. Ideas emerged on the planning sheet based on students' ability to influence their team members. For example, students who were able to engage the group through discussion gained attention. Furthermore, students who used the language or vocabulary of moving image literacies—referencing filmic elements (genres, characters, scenes, props, storylines) or cinematic elements (shots, angles, lighting, special effects)—gained attention and influence within their groups. Thus, the emerging texts reflected their ideas.

### *Creating Scripts and Storyboards*

As previously indicated in Available Designs, students used a free scriptwriting program, Celtx (<http://celtx.com>) to create their scripts (see Appendix IV for an excerpt from a script). Typically, the scriptwriting process began with counselors either beginning to type or asking students if anyone was interested in typing.

As in previous episodes, collaborative writing required oral language skills. Furthermore, digital/technological literacies became more influential in this episode: a student who was able to type and knew how to use Celtx took charge of directing scriptwriting.

Both scriptwriting and storyboarding required moving image literacies. As in previous episodes, students who used the language of film (filmic and cinematic) gained authoritative attention of the other group members. Additionally, for both scripts and storyboards visual literacy—visualization and the ability to visualize and illustrate shots—was an influential knowledge performance. Students who were able to describe the action in a scene influenced the text. Often these descriptions were accompanied by acting, gestures, and expressions. Furthermore, as students wrote the script, they reread aloud (often in role) to determine future actions. In this episode, the multiliteracies expanded. Influence depended on skills and performance in a variety of different literacies. Different students, depending on their strengths, were able to influence the text in a variety of ways during scriptwriting and storyboarding. More literacies meant more roles, and more opportunities for performance.

### *Filming*

During filming, students in all groups became more active. Preparation for filming required that students assemble the cameras, tripods, lights, and props needed for filming. In all groups, students used the scripts and storyboards as guides. Because digital editing allows manipulation of clips, students did not have to film in a linear fashion; that is, they were able to film shots out of sequence if necessary. For example, sometimes two groups required the same location, so instead of one group sitting and waiting, they could

choose to film another scene.

Filming became a time of constant role shifting; students shifted from acting to directing throughout the process. This multiliterate process required students to transmediate their ideas from scripts and storyboards, into actions. Once again, a wide variety of literacy tasks and roles were available as opportunities for performance. Students read scripts silently. Then they read their lines orally with fluency and expression. Furthermore, shifting back and forth from filmmaker roles to acting roles, the students were able to critique others' reading of lines. As they critiqued, they applied what I called fluency filters; that is, while the actors read (or performed) their lines, they asked the other students (serving as directors or future audience members) if they were speaking/acting in a manner that relayed their message.

### *Digital Editing*

The final episode I report on in this dissertation involved the digital editing. Digital editing involved downloading the film clips into a computer loaded with iMovie. Students downloaded the clips, placed them in order, and then began cutting and editing them into a coherent film. Being in charge of editing required digital expertise and knowledge of the use of digital editing software. All students gained experience with iMovie on the first day. In most groups, the students took turns with the digital editing process.

Ultimately, digital editing was a less active episode than filming. While editing required many different forms of moving image literacies—cutting, splicing, creating titles and credits, making transitions, adding sounds, recording voice-overs, adding music, creating visual effects—these processes involved sitting in front of a computer

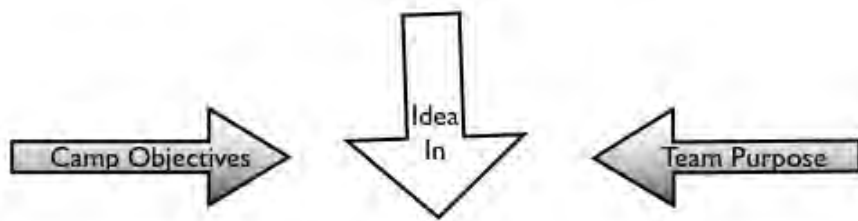
screen. While students enthusiastically joined the editing processes, their motivation waned as the process became long—and subsequently tedious. This resulted in many groups where either the counselor or one really dedicated student took over the editing.

### *Summary*

In the above episode descriptions, I have provided a brief description of the multiliteracy processes. While I illustrated from a macroanalytic perspective how these literacies were influential in the collaborative composition processes, I began to notice how specific students performed literacies to influence Designing. Therefore, in the next sections, I illustrate a microanalysis of individuals within the groups and the effects of influential literacy performances.

### *Microanalysis of Influential Literacy Performances*

Within the collaborative composition groups, while the counselors provided activity scaffolding and technical support, the majority of work was student driven. As I further investigated collaborative composition, I observed two movements: the coming together of the collaboration, and the movement forward of the composition.

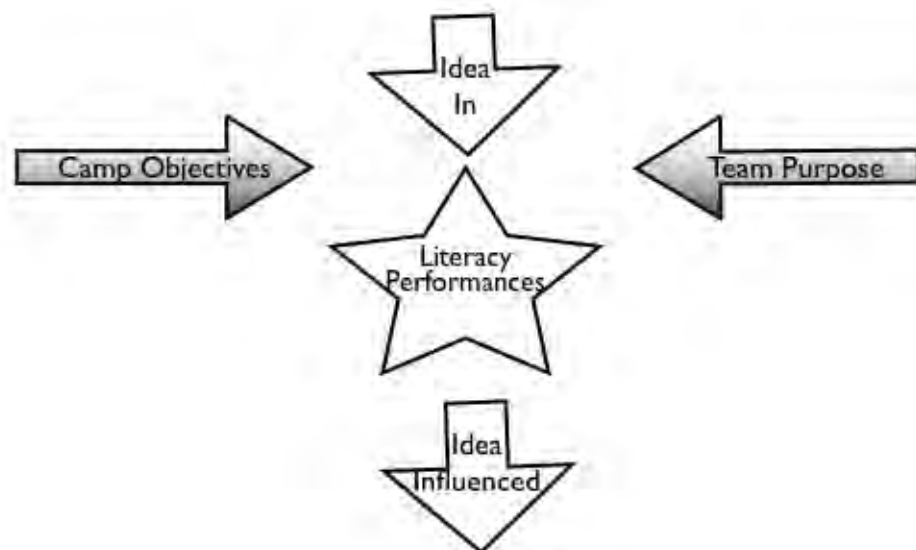


*Figure 4.17. Collaborative Composition: Coming Together and Moving Forward*

As indicated in Figure 4.18, the students came together with the camp objectives of making a film as a mandate. Furthermore, they joined together in a collaborative group with a team purpose of making a film based on an agreed-upon idea. However, in

addition to the collaborative coming together, the students also brought in a film idea, which was constantly transformed throughout the composition processes.

So far, I have described the contextualization of literacy practices as influential performances within the filmmaking Discourse community. While these practices are essential to understanding the workings of the learning community, I was also interested in how individual students used multiliteracies to influence the composition of the text. Furthermore, as I observed the groups, I identified certain instances as influential literacies or shifts in the attention structure, which resulted in transformations in text and/or context. More significantly, I noticed there was something about the performance of literacies that helped students gain the attention of the group and, thus, influence the composition processes. It wasn't just the knowledge of Available Designs; rather, there was something about the manner in which students performed literacies that made their new suggestions stick and influence the idea.



*Figure 4.18.* Ideas Influenced by Performances of Literacies

In the next sections, I provide an analysis of how the performances of literacies

influenced the text composition processes. I illustrate the two movements of collaborative composition as both inward (toward camp objectives and team purpose) and forward (as progressing toward a completed film). In Phase One, I *contextualize* the activities of the three focus groups of students, by grounding their performances in the “situational contexts” (Bauman & Briggs, 1990). I discuss how patterns of activities brought the group and ideas together as a collaborative—these served an organizing function. Then, I conclude with my observations that although collaboration is essential, there was something else that ultimately drove the processes forward—individual influential literacy performances.

In Phase Two, I use Bauman & Briggs notions of *decontextualization*, *entextualization*, and *recontextualization* to examine how influential performances of literacies drive the composition processes forward. I consider influential literacy performances as times when individual students were able to shift group attention toward a particular suggestion or idea. Using influential literacy performances as a unit of analysis, I entextualize the stretch of discourse from the script transcription and lift it out of its interactional setting as a text. Next, I specifically focus on the literacy performances I considered as influential; these include times when a student performs knowledge (Lankshear & Knobel, 2003), which ultimately influences the other students. Finally, I recontextualize the text in order to envision the historical actions that preceded the influential literacy performance and the future of how the student’s performances of literacies influenced the text and context.

In this section, while I completed an analysis of all three groups, I provide an ongoing analytical description of one particular group—the Idea Group—in order to



more clearly illustrate transformations over time. Then, I provide comparative and/or contrastive examples from the other groups to illustrate how these performances are generalizable to the context of camp. Through an episode-by-episode analysis, I trace how individual students gain attention through influential performances of literacies. Finally, I create a model of how the attention economy appeared to work with in the groups.

### *Phase I: Collaboration Coming Together*

The process of “getting into groups” was chaotically creative. While some students pitched their ideas for movies, other students shopped around for an interesting group. Still other students struggled to come up with a big idea for a film. The head counselor directed the students to talk to the other filmmakers and get into working groups of approximately four people. As the students formed groups, the counselors circulated; they helped some students initiate collaboratives and assisted others in finding a group.

Within any team where a group works together, as activities are shared and rituals build, so does a collective experience. Anything verbalized or acted within the group becomes part of group knowledge or the team collective brain. Within performance theory, this collaborative could be considered *communitas* or as Edith Turner (2005) stated, “sense of sharing and intimacy that develops among persons who experience liminality as a group” (p. 97) and can be shared by any group that “engage[s] in a collective task with full attention” (p. 99). A training situation, such as the filmmaking camp, is a context where learners are naturally in a lower hierarchical position of power than the camp director and counselors. Furthermore, these filmmakers share in a

“collective task” of making a film with “full attention” during the processes of composition; therefore, creating a prototypical example of *communitas*.

Bell noted that most importantly “*communitas* invites critique of established rules and structures because it arises “1) through the interstices of structure in *liminality*, times of change of status, 2) at the edges of structure, in *marginality*, and 3) from beneath structure in *inferiority*” (Turner, 2005, p. 98). I found this notion of *communitas* particularly relevant for this stage in the filmmaking processes. It was a time when students broke from the established structure of camp into a liminal position—between a student and filmmaker. As one student so eloquently asked, “Is the learning over now?” To which the camp director answered to the students, “Yes the learning is over. It is time for you to get into groups and make your films.” This statement provided a shift in status from learner to creator. While the students had entered the filmmaking camp performing in the key of students, they knew that once they learned the required literacies, they would be able to shift into the special world—a place where they could create the rules to a certain extent.

As previously stated, the main goal of camp was that of collaborative composition: forming ideas was just as important as the team formation. In addition, as the teams formed, they separated from the camp culture into their own emerging microstructures. Interestingly, as I discovered in the following contrastive analysis, all three teams formed their *communitas* around a big idea, which guided their composition processes.

The first group, I named *Idea Group*, because one student, in this group, Len, created an idea for a movie that the group members all liked and they formed their group

around the idea. Alternatively, the second group, I called *Group Group*, because these four girls met early on the first day of camp and continued to form a group-like relationship throughout the week, apparently based on the relationships they developed while at the camp. They decided on the genre as a funny murder mystery. Finally, the third group, I titled *Forming Group*, because they collected together as a forming process. Initially three 8<sup>th</sup> grade boys put together a few ideas into one plan, when two 6<sup>th</sup> grade boys asked if they needed any actors. Then, once the two 6<sup>th</sup> grade boys heard the idea, they decided to join in.

Table 4.4 *Three Focus Groups With Members' Purposes for Joining*

<i>Idea Group – 4 boys gather around one idea</i>	<i>Group Group—4 girls want to work together &amp; act in role during composition</i>	<i>Forming Group—3 boys (8<sup>th</sup> grade) form idea &amp; 2 (6<sup>th</sup> grade) join as “actors”</i>
Len – idea guy	Gabby – part of group	Mark – idea (8 <sup>th</sup> grade)
Jared – likes to act and likes idea	Mary – part of group	Roger – new to camp likes idea (8 <sup>th</sup> grade)
Chase – likes idea	Tilly – part of group	Aiden – likes idea (8 <sup>th</sup> grade).
Ned – knows Len and likes idea	Jessica – part of group	Randy - (6 <sup>th</sup> grade) joins as actor
	Andy—part-time in group	Bobby – (6 <sup>th</sup> grade) joins as actor

In Table 4.4, I provide an overview of a cast of “characters” that includes the individuals’ stated reasons or rationales for joining groups. The main difference in groups can be defined through their purpose for forming into a collaborative. In the following sections, I illustrate how the groups came together, based on both student and counselor influence.

As indicated above, the members in the Idea Group predominately stated their purpose (Burke, 1969) or motive (Mills, 1940) as an interest in creating a movie based on Len’s idea, of creating a movie about two guys who make a bet that they can spend the

night in a haunted house In fact, in one of the informal interviews, the three other members stated one of their main motives for joining the group was that they liked Len's idea. Therefore, one would expect the direction of their future activities to be devoted to the development of that idea.

In the following transcript expert, I isolated the first multiliteracy event, and discussed how literacy performances influenced the composition processes.

LEN

Well there is this guy...this is kind of a  
*Blair Witch* spin off. There is this guy that  
does a project on a deserted, haunted house.  
It is a haunted mansion .

Prior to Len reading his idea off of his paper, the counselor had asked if anyone in the group had an idea they wanted to share. Len raised his hand and read his idea. After he read his idea, the counselor asked if any other students wanted to read their ideas. They all stated that they liked Len's idea; they had already agreed to use his idea prior to the counselor joining their group. Then the counselor asked if any students had anything to add to the idea. Counselors also helped students organize their ideas, directing their work forward.

This counselor assistance was similar in all three groups. In fact, I noticed this pattern in all groups that I partially observed over two summers: counselors helped initiate dialogue and then ensured that all students had a voice in formulating the movie idea. In the Group Group, as described above, the girls came together as a group who wanted to work together; this was their main purpose. They stated that it didn't matter what movie they made as long as they could work together. Furthermore, in describing their idea, they collaboratively agreed on a text of a "funny murder mystery" that reflected the context of "this spooky place," indicating the 1922 Italianate-designed

historical theatre. Therefore, one would expect this group to work well as a cohesive team—and it did. For example, here is the initial scene I observed with the group. The counselor had just joined the group of girls-Gabby, Tilly, Mary, and Jessica—while they filled her in on their idea.

COUNSELOR

Okay listen. (Students stop talking and look at her) This is what we have so far. (She looks down to read her notes). Matilda finds Uncle Harold dead. She screams. Everyone rushes in. Grandma is slow. She gasps. Points suspicious finger. Next scene they go to kitchen. Margaret accuses Matilda because she was the only one in the room. Matilda accuses Joon because of money. Joon accuses grandma because she never liked Harold. Grandma accuses Margaret of cheating at cards.

Counselor looks up and smirks and they all laugh.

JESSICA

I think Grandma should get there first.

COUNSELOR

Grandma first. (says as she records on her notepad).

JESSICA

And then she's already there and says, "what took you so long?"

TILLY

Yeah

GABBY

She'll be like, "Harold you did it" and you'll be like say...

JESSICA

I'll go, "Mom, Harold is dead!"

MARY AND TILLY

Yeah!

TILLY

Margaret did it (points at Mary, who will be playing Margaret).

JESSICA

Margaret cheated at cards.

COUNSELOR

Okay, so someone has to say "whoever did it could come for us next" or something.

JESSICA

One of them (points to Tilly and Mary who will play Matilda and Margaret) next.

COUNSELOR

No. Remember Grandma falls down and  
they think she died. But it's just a broken  
hip...or a charley horse

Everyone laughs

Because they had already begun to orally plan their idea as a group, they collaboratively described their story, while the counselor recorded their words, like a shared writing (McKenzie, 1985) session.

Finally, the Forming Group performed differently than the other two groups. They had a lot more difficulty coming together as a collaborative. They seemed to function as they began: three 8<sup>th</sup> graders with an idea, plus two 6<sup>th</sup> graders who join as actors. While the three 8<sup>th</sup> graders developed a system of cooperation, the two 6<sup>th</sup> graders took position behind the group—in a liminal space—on the periphery.

Three 8<sup>th</sup> graders sit around the computer. One 8<sup>th</sup> grader has taken control of the keyboard (claimed to be a good typist). The 6<sup>th</sup> graders stand behind for a few minutes, then they begin their own off-topic conversation.

COUNSELOR

Hey, Randy and Bobby, we need your input here too.

ROGER

Yeah guys (moves back to make room for Randy and Bobby).

RANDY

Is this where we use the guns?

THREE 8<sup>TH</sup> GRADERS

There are no guns. Don't you listen? No guns allowed.

BOBBY

Yeah, Randy. (looks at the screen). Oh I have an idea for that...

As Bobby turns his attention toward the screen, Randy begins to poke and tickle him.

BOBBY

Hey, stop that (he says to Randy and then turns his attention toward the screen).

RANDY

I'm going to start the storyboard.

COUNSELOR

We need to focus on the script together before we start the storyboards.

In this scene, Randy and Bobby pitched in suggestions from the margins. The other students listened to these suggestions. However, once Randy and Bobby began

“fooling around” by poking each other or participating in other off-topic behavior, the 8<sup>th</sup> graders became irritated and asked them to pay attention. However, they soon drifted back a few feet and sat in the theater seats discussing future ideas for the script.

This is an example of the disruptive nature of the divided attention that occurred during less active parts of the composition processes. While initially observing the process, the counselor and I had a discussion about why this group might not be “running as smoothly” as regular. As an experienced counselor, she noted that there seemed to be more conflicts between individuals in this group, especially between the 6<sup>th</sup> graders and the 8<sup>th</sup> graders. We wondered at first, if this could be an age difference. However, in the previous week, with the Group Group—composed of two 8<sup>th</sup> grade girls and two 6<sup>th</sup> grade girls—I did not notice a similar conflict. As I further distinguished the groups I found that the “purpose” was one of the main differences as they formed. However, as the Forming Group progressed, and became more of a collaborative, their conflicts diminished.

### *Phase II: Composition Moving Forward*

While collaboration or coming together was important in this activity, I was also interested in examining the moving forward motion of composition. Conceptually, from a process philosophy perspective, the collaborative ordering and organization of creative ideas functioned as lines of articulation (Deleuze & Guattari, 1987). These lines of articulation or emergences brought ideas and the group together.

In this section, I follow one specific team (Goffman, 1959) through the Designing processes: planning, scriptwriting, storyboarding, filming, and digital editing. This team included: Linda (counselor); Len (experienced in this filmmaking camp and originator of

idea); Jared (experienced in filmmaking camp); Ned (friend of Len who came to learn filmmaking); and Cameron (had previously been to camp and joined the other three because he liked the film idea). After illustrating a particular influential literacy performance with one group, I provide a contrastive analysis by discussing similarities and differences within the other two teams. I use excerpts from my script based on the video transcription to illustrate influential literacy performances and to build a model of how students used tactics to gain attention; and, thus, influence Designing.

### *Making Successful Pitches*

Oral language was the predominant literacy during the initial team organization. In fact, the room vibrated with the sound of idea “pitches”—one of the most attention-getting tactics at this point of composition. A student, who convincingly articulated an idea for a movie and gained an audience of other students to listen to the pitch, most likely took charge of the initial idea generation process. Indeed, this is what happened in this filmmaking team.

Len is holding his idea page while the counselor and other students wait for him to read.

LEN

Well there is this guy...this is kind of a  
*Blair Witch* spin off. There is this guy that  
does a project on a deserted, haunted house.  
It is a haunted mansion.

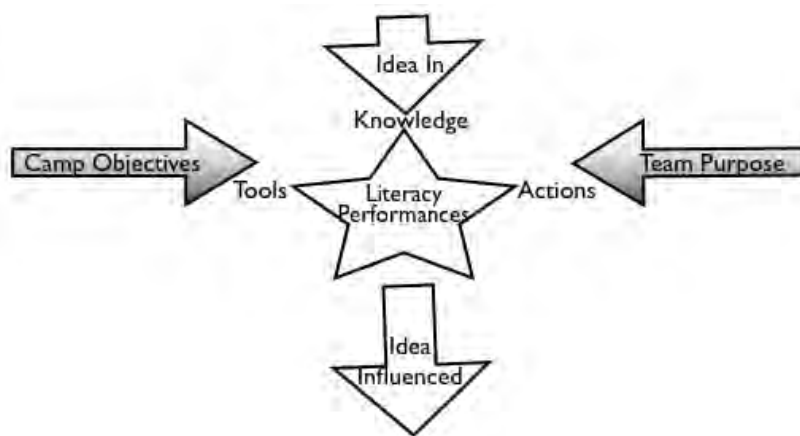
Len looks up and makes eye contact with the group members. Some nod and the others appear to be paying attention.

In the above scene, four students sat in chairs in the front row in the theatre. One of the students, Len, held his “idea” sheet in his hand and explained his idea to the boys as they turned their heads, moved closer, and made eye contact. As Len spoke, he used eye contact and gestures. In turn, he appeared to watch the reactions of his “audience” as they responded with nods and/or visual contact. Then, he wrapped up his idea with a



director-like hand gesture.

From a recontextualization perspective, these tactics created both change in the group and in Len's agency and power. As indicated above, Len was the major literacy performer, who assumed the main position as speaker. He held his idea sheet (literacy tool) as he read with fluency. Occasionally he paused and made eye contact with his audience of listeners. The counselor and the researcher stood nearby observing and listening as receptive audience members. However, possibly more important, the other three boys became an "audience" through their body postures (leaning in), attention to Len (gazing in his direction), and gestures (occasional nodding and positive facial gestures).



*Figure 4.19.* Influential Literacy Performances: Tactics of the Pitch

I illustrated tactics Len used in his influential literacy performance, which ultimately gained the attention of his teammates, and transformed the text under composition. First, Len used his knowledge of the discourse of film; he brought his idea in as illustrated in Figure 19. Second, he confidently used a literacy tool (his idea sheet) and literacy knowledge as he performed by reading from his idea page—with fluency, expression, and audience engagement. Third, his actions drew attention from the other

team members, through eye contact, posture, and gestures.

In the other two groups, *The Pitch* was the heartbeat of the idea; once it gained momentum, it set the idea in motion. The Forming Group experienced a slightly similar situation. As they talked about the movie *Tropic Thunder*—where the director died and the actors thought they were acting in a movie, but were really in danger—Mark mentioned how they could use the idea in a haunted house. Then he discussed a movie he had starred in the previous summer—*Poultrygeist: Refried*—and initiated a discussion about different kinds of ghosts that could be used. In the Group Group, they had already decided on a funny murder mystery earlier in the week. However, Jessica initiated the idea of “Aunt Joon” killing “Uncle Harold” because she was so tired of him. When she consolidated this original idea into the funny murder mystery plot, the group accepted her pitch.

### *Brainstorming*

After Len gave his initial pitch, the process was interrupted as the students were asked to spread their teams out further into the theater—to allow for more private small-group interactions without distractions (from noise and discussion from the other teams). The four guys in the Idea Group followed their counselor to the back of the theater, joking with each other along the way. When they settled on a spot (the ledge behind the back row of seats) the playfulness—performing in the key of a kid—continued for a while. This seemed to provide an opportunity for all students to talk and play like kids in an interlude of bonding outside of the task-at-hand. I found that when students performed as kids, their performance both helped them to bond (gaining attention within their group) as well as hindered their progress in creating their film composition. “Attention-seeking

behaviors” (normally seen as disruptive within classroom settings) detracted too much from the task-at-hand, and this had a negative effect on the attention seeking students’ authority. Counselors, however were able to monitor these behaviors and allow just enough playfulness for creativity, but not too much to detract from the task-at-hand. Within the camp, while I noticed variability in counselors’ tolerance of “attention-seeking behaviors” this was not necessarily an essential point of focus for this study.

After a few moments of joking around and settling in, the counselor asked if they were ready to continue. Then, she specifically gestured to Len to begin. Len stood at the ledge with his idea sheet in hand. The other students gathered around him. Len raised his idea sheet and read.

LEN

So there’s this guy who goes into this big house with a theater inside of it. And he goes inside with his buddy, his cameraman. And while they are talking about the house, the cameraman goes missing so he has to film the remainder without his cameraman. And...ah...like later on he sees a ghost and drops the camera and you see his hand...

Looks up and models shaking hand as if terrified. Then looks back at page.

LEN

And then it fades out.

He lowers page, makes a “that’s a wrap” gesture with his hand, and looks at his team members.

As indicated after the group relocated, Len continued with his movie idea, moving from “pitch” to an overview of the beginning, middle, and end. He had positioned himself in the previous scene, as influential; therefore, the counselor directed her attention toward Len so he could continue reading his idea. During this scene, he further consolidated his position through tactics: his oral reading included accurate film knowledge and his delivery was performed with expression, gestures, and eye contact. In essence, he gained influence within the group, by setting a frame for the activity.

Through his performance of literacies, he influenced the group through his tactics.

Envisioning these tactics through Bauman & Briggs (1990) elements of authority (access, legitimacy, competence, value of texts), Len established power through an assumption of authority. While all the students had access, Len was the first one with the knowledge and ability to “carry out the decontextualization and recontextualization of performed discourse” (Bauman & Briggs, 1990, p. 77). He was able to translate what he had written into convincing discourse within his group; he established competence through his actions. Furthermore, in the days prior to this activity, Len had answered a variety of questions using the language of film (establishing legitimacy) and the knowledge of camp procedures (establishing his membership of access or inclusion). However, just because Len lead this initial idea, it didn’t mean he remained as the center of attention for all ideas and transformations in text. As Bauman & Briggs (1990) noted, the authority is not a social or cultural given, but is rather, “subject to negotiation” (p. 76). In the next sections, I illustrate how this authority that was gained through influential literacy performances shifted as students used different tactics to gain attention for their ideas.

Brainstorming, prior to the official writing, was the time when students in all groups were most free to contribute new ideas. In fact, in all groups, I observed an active free-flow of ideas. However, just because students contributed an idea in space, it didn’t mean this idea continued on in time. While students contributed ideas during oral discussion, and were able to gain the attention of their team members, these ideas were consolidated only when they were written down, as I illustrate in the next series of practices.

### *Norming Ideas Through Writing*

In all groups, sometime after the initial brainstorming had settled down, the counselor initiated the use of the planning sheet. As students used the planning sheet, only certain ideas were recorded, as illustrated in the following expert from the Idea Group.

After Len finished reading the idea to the group, there was a short pause in activity and interaction. Then the counselor interrupted this inactive space with a question. Holding up the planning sheet, the counselor made eye contact with all students and asked if anyone still had a pen in their hands. Len raised his hand, holding a pencil, and said, “I do” as the counselor handed him the planning sheet. In terms of a dramaturgical approach, the counselor’s question served as a sort of *performative* utterance (Austin, 1962), which invited doing something with words. In other words, the way in which the counselor structured her question, invited participation and opened opportunities for action.

Once the counselor opened the possibility for someone to take over the planning sheet, she offered over control of the planning sheet. She was no longer the scribe. Len, who was obviously paying attention—perhaps performing like a “good” attentive student—took over the scribal role without dispute from the other team members—likely due to his emerging authority within the team. Once again, through a tactical literacy performance, Len put himself in a new role, the lead planner/writer. As the other students moved closer to Len, the counselor edged her way toward the periphery to serve as a guide-at-the-side. Then Len took the pen and planning continued.

LEN

So this is going to be a documentary.

JARED  
What is this a mix of? *Cloverfield* and what?  
LEN

*Blair Witch*.

JARED  
(Nods) So is it a spoof?

CAMERON  
What's *Blair Witch*?

After Cameron asks his question, Jared and Cameron look toward Len and the counselors. In a parallel activity, Ned moves in close, showing his notebook. He has illustrated a scene for the film while the boys were talking.

During this scene, Len started answering the questions that were written on the planning sheet: “list the genre of the movie.” First, through discourse, Len framed the movie in terms of the genre of a documentary. He established his legitimacy and competence. He already discussed the hand-held nature of the film, which could bring other hand-held movies like *Cloverfield* into the frame. Indeed, both movies fit into a genre frame: *Cloverfield* was a more recent film that followed the *Blair Witch* genre of a hand-held self-created mock documentary film. However, when Jared brought the *Cloverfield* reference into the discussion, he also established his competence in the discussion. Then Len nodded at the *Cloverfield* reference—giving attention to Jared—and added *Blair Witch* to the interaction, further valuing both texts as legitimate references.

Within this interaction, there were both verbal and unspoken tactics to understanding. For example, it appeared that Jared made connections between hand-held mockumentaries, like *Blair Witch* and *Cloverfield*. Although he did not name *Blair Witch*, his reference to *Cloverfield* implied his knowledge of the genre. Furthermore, the use of this professional film language positioned Len and Jared as film experts in the group. Although the face-to-face dialogue was between Len and Jared, the others appeared to listen; their gestures, facial expressions, and body language—moving

closer—implied they were an interested audience. These moves added attention and, thus, influential impact to these literacy performances. Now, both Len and Jared were the center of attention.

Then Cameron made a move that caused a shift in attention. He asked a question about *Blair Witch*. Like Jared, because he questioned only one of the movies, one could imply his familiarity with *Cloverfield*. When I initially decontextualized this segment of text, I thought that this ...could go either way. Glancing strictly at the words the page, “What’s Blair Witch?” could be construed from many angles: did this imply he knew *Cloverfield*, but was interested in *Blair Witch*? Or was he trying to take over the conversation? Both of these options could be examined as possible motives. However, what was more significant was the “*emergent structure* of the new context” (Bauman & Briggs, 1990). When I recontextualized this segment of transcript and examined what followed, I noticed that what his comment *meant in space* was not as significant as what it *did in time*. What I mean is, while a researcher may interpret his motives in many ways, what actually mattered was the effect this question had on the emerging context and texts. Ultimately, Cameron’s question triggered a discussion of *Blair Witch*. It also led to future sharing among the team members of their bits and pieces of knowledge about the film—which engaged Cameron as the center of attention. While he had previously showed interest, he stood more on the periphery (Lave & Wenger, 1991). Then, as he engaged in conversation, he also shifted his body position closer, immersing himself in the team’s emerging frame of ideas and activities.

During this initial time students were just beginning to frame their activity, as a time when they “obtain a sense of what is going on but will also (in some degree) become

spontaneously engrossed, caught up, enthralled” (Goffman, 1974, p. 345). Jared and Cameron’s questions implied interest—they asked questions to clarify what was going on—as well as attention (their questions related to the task at hand and demonstrated that they were paying attention).

Simultaneously, as a parallel activity to the above discussion, Ned had been creating an illustration of Len’s idea in his notebook. While the group discussed *Blair Witch*, Ned stood on the periphery discussing his idea with the researcher (me). While the others had been contributing verbally to the planning sheet, Ned had been working on a parallel activity that was somewhat out-of-frame. However, Ned first “tried out” his idea on me, in my role as researcher, orally describing his illustration. After receiving an affirmation, Ned moved in closer and described his idea to the group, bringing it from the periphery, into the creative frame.

Using his illustration as an attention-gaining tool, Ned described his idea using a multiplicity of literacies—including drawing, labeling drawings with writing, and explaining the drawing within his group. Ned broke frame, flooding in (Goffman, 1974). His influential literacy performance initiated an attention of the other group members and gained him authority as a contributing member of the team. His illustrations became an influential part of the planning process as he introduced his visual literacy skills through a strong interactive performance between showing the researcher his work on the side, which resulted in some interested side-glances from the rest of the boys as they talked about the story. Then, as he raised his sketchbook (as a visual prop) the others looked up and moved a little closer to see what he had drawn, as he explained his idea for a scene—and gained attention.



Once again, through an interruption or break in frame, students were able to insert new keys into the context. However, through a performative interpretation of the students' actions, it wasn't just their discourse that created influence. Cameron's interested facial expressions and posture, beginning with his initial joining of the team, existed as nonverbal performances. Additionally, Ned's enthusiastic rendition of his drawing—his upkeyed performance (Goffman, 1974) may also have had something to do with the attention he received in the interaction. Both of these individuals broke the frame, as they created situations where attention was shifted; thus, creating footing (Goffman, 1974) and attention for them within the frame.

In the other groups, I noticed similar patterns of behaviors. Students gained attention of their peers while performing in the key of kids; however, this attention was not always positive. For example, while acting like kids could entertain the group, when it interfered with the flow of activities, the rest of the team regarded it as “fooling around.” More positive attention gained from performing in the key of kids emerged from group-sharing ideas—getting to know each other, rather than all-about-me. Performing as kids brought the students together through their sharing of kid culture.

Alternatively, performing like students gave them cultural capital with the counselor. When students were able to gain the attention of the counselor through knowledge performing, the counselors generally rewarded them with attention or an authority role. As one would expect, in a school-like setting, when the campers performed like “good” students, they were rewarded.

While I have illustrated how the students gained attention while performing in the key of kids and students, as time progressed, they also gained attention through

performing as actors and filmmakers.

### *Performing Dialogue*

Most of the attention gained by students so far was through the consideration of everyday life as performance (Goffman, 1959). However, they also gained attention through their tactical performances, acting in role as their chosen characters. For example, as the students began to plan the characters for their film, Jared spoke suggestions for dialogue in role; he used gestures, actions, and intonation in his enactments of dialogue. In other words, he performed as an actor, which directed attention toward his activities.

LEN

We need a name for the man. We can't just call them man 1 and man 2.

JARED

I'm the camera man (makes a silly face). He can be called Len.

Jared smirks at Len. The team members laugh. Len rolls his eyes and grins.

In the exchange, Len discussed the need for a name for one of the characters. Jared, speaking in role as the character, said, "I'm the camera man." When Jared noted that he would like to be the cameraman, he also spoke in an "acting" or "front stage" voice and made cameraman gestures (clicking an imaginary camera). In essence, he authorized his own role. Furthermore, through his tactical performance, he gained attention; thus, influencing the team acceptance of his role. After Len acknowledged this performance (with a grin), he recorded Jared's name in the planning sheet as the cameraman.

I noticed a similar pattern, of students gaining attention through speaking in dialogue, in the other groups. In fact, in the Group Group, the counselor took over the scriptwriting as a shared writing activity while the girls quickly developed and spoke their dialogue in role. Speaking dialogue in role usually gave individuals authority over

text, whether it was their own role or the role of one of their team members.

### *Becoming Filmmakers*

While the students worked, they began to use the terminology of moving image literacies, a practice one of the counselors and I called “vocabulary-in-action.” In all groups, the counselors scaffolded moving image literacies and helped the students operationalize these new literacy practices. However, in some groups, students came to camp with both filmic and cinematic language. When they performed this language, they assumed authority as illustrated in the next sequence from the Idea Group.

At this point of time, the counselor asked Len which character he wanted to play in the documentary. When she asked this question, this opened the possibility for the students to act. Furthermore, Len’s correction of the counselor’s terminology (documentary to mockumentary) further establishes his authority. In fact, it shifts his authority from a liminal (van Gennep, 1909) position in the team, toward a stance of performing more film knowledge than the counselor.

COUNSELOR

What do you want your name to be in the documentary?

LEN

I don’t know.

COUNSELOR

A lot of times in documentaries you are yourself, so...

LEN

It’s a *mockumentary* (emphasis on word) though. It’s not really happening

COUNSELOR

You just made up a word.

JARED

It’s a word that’s in the YouTube dictionary most likely.

LEN

No it’s a real word. It’s on IMDb.

Len and Jared both validated the word “mockumentary” as authoritative by citing

online movie sources—like YouTube and IMDb—where film aficionados may go to find movie vocabulary. This discussion further built on Len and Jared’s authority in filmmaking language and served as a “rite of passage” (van Gennep, 1909); students began to move from being “liminal *personae* (‘threshold people’)” (Turner, 2004) into more fixed and authoritative positions within the *communitas* (Turner, 1982; 2004) where they began to legitimate their social relationships and positions within the team. This wasn’t unique to the Idea Group; in the other teams, as students moved together and consolidated their social relationships they also began to seek individualized contributions as well. In this situation, a filmmaking Discourse community, performing the language of the moving image helped students negotiate positions of authority.

### *Negotiating Individual Positions*

Once student teams completed their planning sheets, they gathered around a computer to begin their scriptwriting (with Celtx) and their storyboarding. Students used their planning sheets from the previous day to refresh their memories. Then they negotiated for positions on typing the script, creating dialogue, illustrating action, and drawing the storyboard. With this new activity emerged new possibilities for influential performances of multiple literacies: *writing/typing* a script and *illustrating* a storyboard. Valued aspects of performing writing included the knowledge of: how to write a script, how to use the computer software for scriptwriting, and how to type quickly. Likewise, for the storyboarding, the performance knowledge and skills included: understanding shots and angles, drawing a shot-by-shot plan, and writing a shot description. Now that the groups and idea had formed, the students began to position themselves within their groups. While the previous idea-generating activity required a focused collective to create

the collaborative idea, scriptwriting/storyboarding allowed more autonomy and individual effort within the group. Students began to take on different filmmaker roles within the creative team through negotiation of positions. Furthermore, as they strategically deployed these roles through multiliteracy performances, they became influential. Ultimately, the scriptwriting and storyboarding helped the students to organize their plans and ideas into a coherent story. Despite the group working as more of a collective consciousness (Durkheim, 1895/1982) with a common goal, this is also the time when individuals within teams began to perform with more personal identity; that is, although they worked toward the collective purpose, individuals began to negotiate positions as they assumed agency in putting forth new ideas that created transformations in the emerging text. In the next sections, I identify the ways in which students performed in roles to influence composition.

*Negotiating filmmaker roles.* I found that students were able to influence text when they took on specific roles within their teams. Sometimes students verbally accepted a position, while other times, they created roles for themselves. Recall in the first two episodes how Len appeared to fall into the position of the director and team leader—lead writing planner through his performances. Furthermore, students were able to position themselves into filmmaker and roles—often through an influential performance in the key of a filmmaker role.

*Negotiating roles for digital composition.* As the demands of technology increased (from verbal discussion and pencil and paper) toward more technology-enhanced multiliteracy tools, student competence in the use of the tools became more

important. For example, the students used Celtx, a freely available scriptwriting program (see <http://celtx.com/>), to write/type scripts on the computer. This session began with the counselor sitting at the computer, setting up the script and providing a short demonstration of the software, while entering the following information: the title, the initial action for the first scene, and dialogue for the first speaker. Therefore, at this point, students were able to negotiate more defined filmmaking roles, such as scriptwriter and storyboarder.

Counselor is sitting at computer and has just opened Celtx. She stands and looks at students.

COUNSELOR

Does any one know how to use Celtx?

JARED

(Nods) I do because I went to the workshop at USF.

COUNSELOR

(To Jared) Do you want to be in charge of typing the script?

JARED

I'd rather help. I'm not a good typist but I know how to use the program well.

COUNSELOR

Who can type well?

LEN

I'm an okay typist

The counselor motions for Len to take the typist seat in front of the computer screen. Jared pulls up a seat beside Len on the right hand side. Ned stands behind the group (beside the counselor). Cameron pulls up a seat and sits to the left of Len.

As shown in the above scene, the counselor asked the students if any one knew how to use Celtx. Jared said, "I do because I went to the workshop at USF." Through this move, he established his legitimacy. However, when the counselor asked if he wanted to be in charge of typing, he said he'd rather help, "because I don't type fast." Therefore, he countered his access with a confession of his lack of technological competence, while maintaining his eligibility and legitimacy as an authority of Celtx.

Len volunteered his typing skills—"I'm an okay typist"—and remained in charge of typing throughout the process. He added his technological competence to Jared's program knowledge. Therefore the two paired up; Jared sat on Len's left side to help as a scriptwriting advisor while Len typed.

*Negotiating roles through an economy of attention.* Meanwhile, Ned stood behind Jared, with his notepad in hand, reviewing his planning sketches. This notepad planning established his competence as a valuable member of the team. Because he contributed verbally and his illustrations were always on topic, Ned established a value-added status for his texts. Cameron sat on Len's right-hand side, close to the storyboards that were spread on the table. While he had not yet joined in on the conversation in this new activity frame, he positioned himself as an active listener. Because this was a new activity at the beginning of the second day, in a new space (at a table in front of a computer) the entire space was reframed. Therefore, when the counselor introduced filmmaking roles of the "crew" (scriptwriting, storyboarding), students flooded into this frame as they grouped around the computer. Then the counselor placed their planning sheet beside Len—who was now seated in front of the computer—and asked "What is your first scene?"

CAMERON

I have an idea for that.

LEN

I was thinking that the opening shot would be from the overhead. Then I was picturing the whole thing as hand-held.

COUNSELOR

I like the whole thing being hand-held.

Although Cameron had established his position within the group both physically

(paying attention) and verbally (asking questions) he had not yet contributed new ideas for the composition. Then, while the other students continued to discuss the scene, parallel activities emerged. Jared showed Len how to change from “scene heading” to “action” in the Celtx program. Ned stood behind Len and Jared as he sketched their idea in his notebook. While all of these parallel activities were on task, they were in slightly different frames. Even though students were emerging into *communitas*, they still self-selected into specific roles to help the common goal of creating a film. Therefore, while a common frame of activities emerged within the team, students found or made their social roles within the *communitas*.

At this point, the camp director stopped by to check on the group’s progress. He noticed Ned’s sketches and said, “You draw well, would you like to create the storyboards?” Ned declined, stating that he preferred to draw detailed scenes—more *mise-en-scène* (put into the scene) than a *montage* (sequence) of shots. At this point, the camp director stood back for a few minutes and watched the students work. I noticed Cameron sitting between Len and the storyboards—still spread on the table next to the computer.

In the discourse below, Cameron began by stating he had an idea for the scene while Len was typing. The dialogue continued back and forth until Cameron asked “what kind of shot” they would use for the scene, while glancing at the storyboards. The counselor shifted her attention between Len and Cameron, noticing his proximity to the storyboards. She also exchanged “knowing” glances with the researcher (me) and camp director, and then asked Cameron if he would like to do the sketches.

CAMERON

(Shifting his eyes back and forth from the



storyboard pages to the script on the computer screen) What kind of shot would we use for this scene?

COUNSELOR

(To Cameron) Hey, can you do the sketches on the storyboards?

Cameron pulls the storyboards closer. The researcher hands him a pencil. Then he peers up at the counselor with a questioning look on his face.

COUNSELOR

Just draw quick images, like stick figures.

Cameron quickly sketches the first shot and looks up. The counselor nods.

The researcher (I) then handed one of my pencils to Cameron as he pulled the storyboarding sheets closer. Then he immediately drew his idea, following the stick figure directive of the counselor. She validated his work and he continued in this role. After he drew the first shot, he moved closer to look at the screen. This also put him in a more active position of designing attention in the group, as he began to parallel the storyboards with the scriptwriting. It was as if Cameron opened a possibility to his role as storyboarder by his comments, questions, and gestures. Then he took on the role of storyboarder. The counselor's affirmation of his actions signified his competence.

They were an active audience to his ideas, providing social reinforcement (Sarbin & Allen, 1968) to his role behavior. Thus, he continued in role as storyboarder with active participation in scriptwriting.

CAMERON

(Shifting his gaze from the computer screen, aiming his discourse at the other boys who are writing the script beside him) What did you just put there on the script? (Points to the screen). Maybe you should put, "I bet if you spend the night there, you won't come out alive!"

JARED

Yeah!

LEN

Okay.

Len and Jared both look at Cameron as they express their affirmations of his idea, legitimizing his comment. Then Len types Cameron's suggested dialogue into the script.

As I recontextualized this scene back into the continuing processes, I noticed that Cameron positioned himself as a more active oral contributor to the scriptwriting. While he had contributed a few other ideas in the past, this was his first “influential” discourse; this was a point when all of the group members replied enthusiastically, affirming his idea. This was a point when he gained full attention from the other group members and his contributions became value-added into the group work. It was at this point that I recognized a model developing, where students appeared to develop into an attention economy. I noticed this similar pattern with the other two teams. In the next section, I describe, in general, how this pattern of influential literacy performances developed within an economy of attention.

#### *Influential Literacy Performances as an Emerging Attention Economy*

This was the point in my interpretation at which I noticed the importance of attention in composition. More specifically, I realized how the individuals within the teams functioned as an attention economy. While influential literacy performances appeared to drive the composition forward, students were only able to influence the texts once they gained attention and authority within their teams. They gained this attention and authority within their teams through a system I called PAID (see Figure 4.20).

Working in collaborative teams, students first needed to “pay” attention to know what was going on. They could “attract” attention; however, that attention became influential only if it was “immersed” in the task-at-hand. Finally, only after gaining authority through this cycle, students were able to “design” future attention toward their ideas.

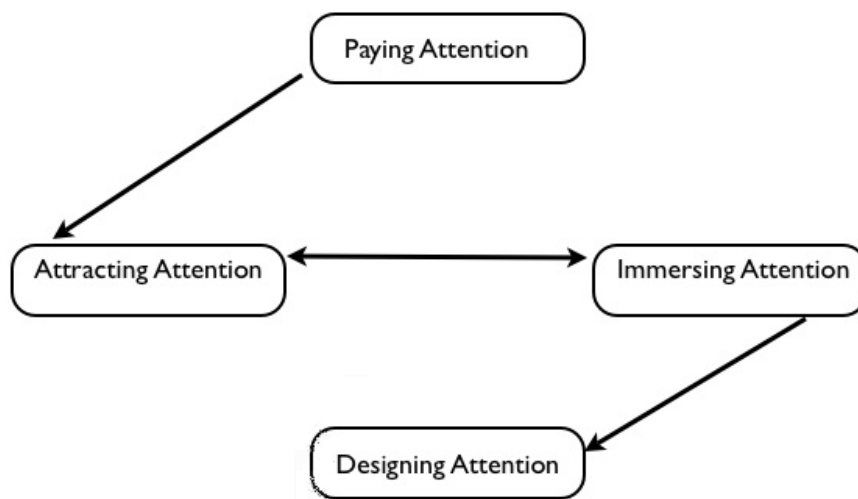


Figure 4.20 Attention Economy

In the following interpretation, I use Cameron's experiences from the above scenes to illustrate this progression. First, Cameron decided to join the Idea Group (positions self as interested group member—paying attention). He becomes an active listener (action, facial expressions, gestures—paying attention) on the periphery, watching Len discuss his big idea for the movie. As time progressed he moved in closer (action as part of inner team—paying and attracting attention). After he moved in closer, he asked a question (first verbal action—attracting and immersing attention) about the movie *Blair Witch* from which the idea was appropriated. His questions and interest related to his paying attention throughout the session. At the end of the first day, while waiting for his ride home, he discussed his interest with the researcher after the session (verbal on the periphery—immersing attention). He stated that he wasn't familiar with *Blair Witch* but planned to watch movie (building his funds of knowledge) so he could contribute more ideas (design attention) the next day.

On the second day, when the students first sat down and began to type, Cameron

stated, “I have an idea for that” while everyone was talking (verbal action without follow-up—paying attention but not attracting attention). While he did not follow-up his idea with an instant verbal idea, he shifted his eyes toward the storyboard sheet, and asked “what kind of shot do we need for that?” His timely question and gestures—shifting attention from script to storyboard—signaled how he had been paying attention. At this point, he attracted attention of the counselor; she noticed the proximity of the storyboards to his line of sight as well as his discourse about shots. Then she asked if he would like to be in charge of storyboards (future designing attention). He accepted (verbal—immersing attention) and pulled the storyboards closer (gesture—immersing attention), two moves that further immersed attention into the ongoing activities. Next, the counselor handed him a pencil. After drawing first shot, he appealed to counselor (gestures, tool of literacy, language—attracting attention) to see if his work was okay (immersing attention). As the counselor affirmed, she attracted attention of the other group members to his work.

The other students also affirmed his work; thus, immersing attention into the task-at-hand. This also further immersed Cameron into the action of composition. He moved (positioned as co-creator) closer to Len so he could see the computer screen as he created storyboards. As the students continued to plan the script, he began pointing to the screen, designing attention to his ideas for both the script and storyboard (connector of ideas back and forth between actions).

In summary, after Cameron joined the group, he paid attention to the discourse. He asked questions and further built his background knowledge about the movie *Blair Witch*. When he first tried to attract attention by saying “I have an idea for that” he was not as successful as he was with his next question, “what kind of shot do we need for

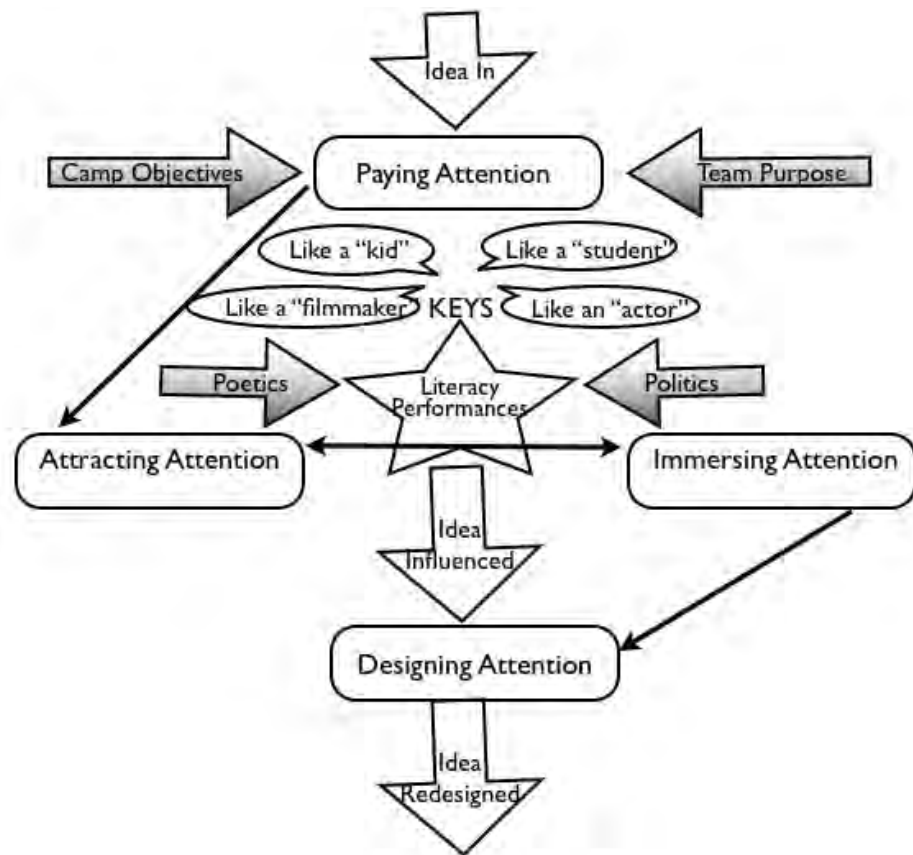
that?” His second attempt at attracting attention was successful. The group paid attention to his work and he immersed attention within the activities; therefore, the counselor immersed him further within the activities, by handing him the storyboards. Once he was placed in charge of the storyboards, he consolidated his space within the frame and gained authority within the group. They listened to his suggestions, and from his agentive position, he was able to design attention and influence the composition processes.

From an interpretive perspective, based on interactions, Cameron performed into the frame of the emerging collaborative. His influential literacy performance tactics-- words, actions, gestures, and eye contact—all may have played a part in this shift toward a more active role—gaining a more solid footing and the social position of designing attention—within the filmmaking collaborative *communitas* (Turner, 1988).

### *Summary of Designing*

As illustrated in Figure 4.21, the model PAID first depended on paying attention. Paying attention relied on: 1) funds of knowledge students bring into filmmaking camp; 2) attention to the camp structure; 3) attention to the team purpose or motive; and 4) attention to the ongoing activities. For example, before and/or during filmmaking, students paid attention to filmmaking and other performances that they could bring into camp as influential literacies. Furthermore, if they paid attention to the Available Designs, they were at an advantage to the molar “keys to performance” (Bauman, 1977) or “how things work here” in camp. Paying attention during Available Designs meant, not only attending to the details, but also attending to “verbal art as performance” (Bauman, 1977) as the teams developed an idea (motive or purpose) and developed that idea-text in context. As Bauman and Briggs (1990) noted, interpretation of performance

depends on both “poetics and politics” that are “illuminated by the poetics and politics of discourse within the communities” (p. 80).



*Figure 4.21. Verbal Art as PAID Attention: Politics and Poetics*

In Figure 4.21, I have combined the poetics (styles of performing) and the politics (attention) into one model. Students performed in different styles or keys (like a kid, like a student, like an actor, like a filmmaker) in ways that influenced the composition of text. However, with each new frame of activity, new patterns of behaviors became influential. These patterns required attention to both the inward development of the collaborative, as well as the individual creative contributions students made as composition moved forward. Furthermore, as discussed above, as the activities changed, so did the performances that gained attention. While one student gained attention through “the

pitch” that was accepted, many students were able to contribute ideas during “brainstorming.” Then, although many students contributed ideas during brainstorming, only those ideas that followed through became part of the text.

This “following through” developed through the written text. Once texts were recorded—through written notes on a planning sheet, diagrams on a storyboard, or typing in a script—they became more influential. To say something was one way of performing literacies; however, those literacies became more influential once they transmediated from oral language to text. Once they were “written in stone” it was more difficult to rewrite the idea or change it totally. Rather, the process resembled what Ivanic (2004) has called “wrighting” a text. Ivanic used the term “wrighter”—as in playwright—rather than “writer” to refer to composers who write in different modes. For example, in a play or film, writers must translate text into dialogue and action. Ivanic used “wrighting” in the way that wheelwright would “wright” a wheel, continually adjusting and creating small changes until it worked.

If students paid attention to both the behaviors within the collaborative, as well as the emerging text, they were more able to immerse their ideas. However, like in the above example—where Randy kept referring to the use of play guns—once the group had appropriated the camp rule of “no guns allowed” this continued reference was outside of the frame of activity.

Performing in the key (Bauman 1977) of the activity was particularly important for becoming influential. The further on in composition the students ventured, the more important it was that they were able to both immerse themselves within the collaborative, but also gain individual attention for their creative ideas. Furthermore, the

ways in which they performed these styles as they performed literacies, helped them to ultimately perform influentially: gaining authority and designing attention within their groups.

Therefore, as depicted in figure 4.21, designing attention was something gained through both poetic and political performances of the knowledge of multiple literacies. In this discussion, I tried to illuminate some of the larger “systemic structures” in which performances of literacies were influential (i.e. filmmaking as a primary Discourse). Furthermore, I linked performances of roles to styles of language use and the authority students gained to be able to design attention and influence composition.

### Redesigning: Part III

The New London Group used the term Redesigned to discuss how resources are “reproduced and transformed through Designing” (NLG, 1996). This definition implies the actions or performances of individuals who “reproduce” and “transform” resources during the active process of Designing. In this section, rather than envisioning the final product, I wanted to focus on the processes as they affected the text in transition. In order to complete this analysis of Redesigning, I chose one specific idea to follow throughout the composition processes. Ultimately, in this section, I wished to follow an idea—an “intertextual archetype” (Eco, 1986)—brought into the composition processes. Furthermore, in order to provide comparative and contrastive perspectives to the model I created during Designing, I will follow an idea through my three main focus groups.

Recall Bell’s (2008) discussion of performance as mimesis, poesis, and kinesis. I will show how while this idea initially appeared as mimesis, students played with these ideas as textual toys (Dyson, 1997; 2008), thus remaking these ideas into poesis.



Furthermore, through an analysis of one idea over time, I will illustrate the kinesis, or how the idea transformed over time through the performance of influential literacies (see Figure 4.22).

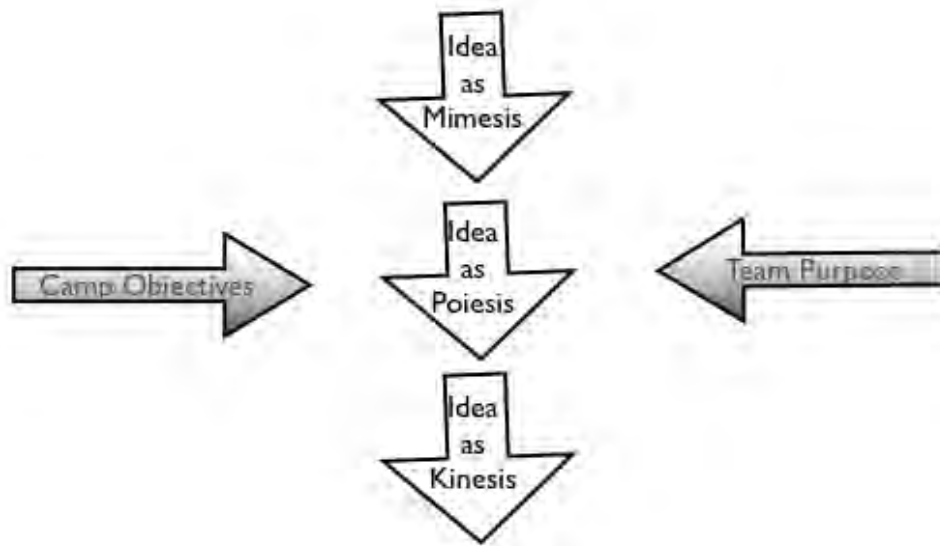


Figure 4.22. Ideas as Mimesis (copy), Poesis (making), and kinesis (transforming)

As discussed in Chapter Three, in order to map Redesigning over time, I chose a textual toy (Dyson, 2003) that I identified as a strong popular culture “intertextual archetype” (Eco, 1986) from film. For this process, I chose particularly salient “magic” moments from all three focus groups. First, from my main focus group, the Idea Group, I chose the “I’m so scared” scene from *Blair Witch*. This magic moment was not only salient, it was also featured throughout the composition process. Therefore, I could map multiple student engagements with the idea and the text surrounding the idea. Second, from the Group Group, I chose the initial “murder” scene in their of a movie inspired by the board game *Clue*. Finally, in the third group—the Forming Group—I chose the initial scene, where the actors discover their director is dead. They appropriated this idea from the movie *Tropic Thunder*, in which actors think they are starring in a movie about a war,

but in reality, they are immersed in a real battle.

### *Idea Group: “I’m So Scared” Scene*

The “I’m so scared” scene from *Blair Witch* involves an individual, who has just found one of a dead friend. The individual shifts the hand-held camera to an extreme close-up and completes an “I’m so scared” monologue. This scene has achieved iconic status in film, especially in the emerging mockumentary genre—where hand-held reflexivity about the surrounding activities has become an integral activity. This scene has been appropriated and remixed in many different modalities and has become an intertextual archetype (Eco, 1986) for use in “reality” documentaries and mockumentaries.

Within the movie from this particular filmmaking camp, Len’s group of students appropriated the “I’m so scared” scene into their own movie about a man who decides to create a documentary about a haunted house after two of his friends bet him and his cameraman that they can’t spend the night in a haunted mansion. During the night, he hears a scream and finds his cameraman dead. At this point, he shifts the camera on his face, as an extreme close-up shot, and recreates a unique “I’m so scared” scene. In the following sections, I will first deconstruct the “I’m so scared” scene based on a kineikonic analysis (Burn & Parker, 2003). I consider this the Redesigned analysis. Then I illustrate the emergence of this scene through the composition processes and show how the text transformed across Redesigning.

### *Design of “I’m So Scared”*

After selecting the moment, I subjected the frame to a kineikonic analysis based on Burn and Parker (2003) by engaging the following questions:

- 1) What are the prefilmic resources? (Resources appropriated into film). The resources appropriated in to the film include the “I’m so scared” scene. The students used a similar hand-held camera and extreme close-up shot. They also used some of the dialogue from the original movie.
- 2) What are the profilmic resources? (Resources created specifically for film). In this particular scene, the students used a new setting (a salon connected to a restroom at the theater). The cameraman went to the restroom and screamed. Then Len (acting as himself) awoke, upon hearing the scream, called for his friend, and rushed to the restroom. Upon finding his friend dead, he screamed, picked up the camera and began the monologue, which was modified to fit the setting of this new movie.
- 3) What are the cinematic elements used to create this film? What multimodal resources did the students use to represent this idea? The students used the hand-held camera and the extreme close-up shot. The students also used a stationary camera, which was manned by the “ghost” who breathed heavily while these shots were filmed. In order to distinguish between the hand-held shots and the shots being filmed by the “ghost” the students used text on screen—they placed the word “record” and a red record button on all of the shots that were completed with the use of the hand-held camera. The stationary camera shots were still and most often, were accompanied by heavy breathing, which signified the ghost as an observer, and presumably as a cameraman.

The “I’m so scared” scene was the textual toy most closely mimicked in the Idea

Group's movie. In fact, the students appropriated many elements directly from the original film. For example, in the original scene from the movie, *Blair Witch*, the actor turned the camera on his own face and, using an extreme close-up of frightened eyes, began a terrified, breathy monologue, describing the scene to the audience. Like the original, there was no extra music or sound effects and the visual "effects" included using a relatively inexpensive camera with low lighting—this produced the grainy effect.

From a product-based analysis, pulling this scene from the completed movie creates the impression that the students simply reproduced a scene from *Blair Witch*. This is *mimesis* from a performance theory perspective; which, from an Aristotelean perspective, amounts to an imitation (Bell, 2008). Alternatively, if the scene is envisioned as it evolved throughout the composition processes, its performance is more *poesis* or "making not faking" (Turner 1982, p. 93) in that the rich performances that hold the culture together, also makes the culture. Furthermore, once that textual toy is remixed into a different setting, performance can serve as *kinesis*, where boundaries are broken and power structures can shift (Conquergood, 1995). From the *poesis* or "cultural invention" of Victor Turner to the *kinesis* or "cultural intervention" of Dwight Conquergood (1998), performance can sustain and also subvert traditions. Thus, in the following analysis, I assembled specific scenes from the composition processes to show how the students appropriated a textual toy. Then I illustrate how students used multiliteracies to make their own meaning with the idea, and transform the text through their use of influential literacies.

### *Redesigning Blair Witch*

Recall during Designing, that Len chose *Blair Witch* as a descriptive term for the

type of movie he envisioned making. This set the initial tone for the movie. The setting, however, was also influential. Because camp was situated in an historic theatre, the students decided the setting for their movie would be a haunted mansion. Already the students created a remix; they combined the setting at hand with the mockumentary/reality-horror tone of *Blair Witch*. Then, Len discussed the plot of the movie he envisioned. When he came to the “I’m so scared” climax, Ned became more actively involved in scouting the ideal location and illustrating the entire mise en scene. Simultaneously, Jared made an analogy to another reality-horror mockumentary, *Cloverfield*. Then Cameron asked “What’s Blair Witch” and the whole group discussed bits and pieces about their knowledge of the film.

Jared and Len continued to lead the discussion on mockumentaries and the “hand-held” reality horror genre. Len dismissed ideas about using visual effects because the movie was supposed to be reality-horror; special effects would make it look like a movie, rather than reality. In fact, when the counselor asked for their title, Len stated, “There is no title...this is supposed to look like it is reality.” This discourse continued as the students progressed to their scriptwriting and storyboarding.

CAMERON

Okay, now he dies off in this scene (reads the script and draws the shot on his storyboard)

LEN

Do you have sleeping bags?

JARED

I have a pillow and sleeping bag and a teddy bear so if I get scared.  
(smirks and pretends to shake with fear)

NED

We don’t want funny parts.

LEN

The comic relief...in horror films...I've heard it a hundred times...dies first.

NED

Just like in my video games. The funny guy dies first. The nice one next.

Len and Ned made the link to horror movies and video games in that the “funny guy” always dies first. As if this were a cue, Jared began acting like the “funny guy” and dictated his lines and actions to Len—who scribed them into the script. But Jared is also admonished for his “funny” improvisation. Ned, using an authoritative “we” stance, brings Jared back to the genre specifics.

JARED

I die.

COUNSELOR

How do you die?

NED

A ghost.

LEN

So how does this go?

NED

He's in the bathroom. (picks up his notepad to show image to the other students). And two strings are tied here (points on diagram) you have to fix this first. The camera is going to there (points). He is going to panic (points to Len) and he will hear evil laughter. And (points to another space on the page, directing the attention of the other students) ghost noises come from over here. Then he runs in. The camera turns around. He screams. His camera falls to the floor.

As illustrated above, while Jared noted his actions, Ned provided a detailed scene that included the action and the sound effects, which lead to further discussion about how to film the scene.

NED

So should we have the camera fall on the floor?

JARED  
That sounds like a BAD idea.

LEN  
It's from the camera's view. So...hit it to the ground and look as if it dropped.

NED  
Is there a pillow we can drop it on?

CAMERON  
I have an idea...

NED  
Just show it falling...

CAMERON  
You can have someone behind the camera and make it go fast and put it on the ground.

NED  
So [on the screen]we can just do static.

LEN  
Oh. I've got it. If there is a camera falling, wouldn't there be frames missing?

CAMERON  
Yeah, and on the computer, you can create a static effect for that.

This discourse provides a glimpse into some of the complex problem-solving discussions the students participated in through the scriptwriting. As illustrated above, this wasn't just a problem solving of how to drop a camera. It also involved how to shoot that shot. If the camera that had been shooting live footage fell, how would the audience be able to view that shot? Because of this conversation, the students realized they could use a static shot to signify the camera's impact.

Next, they prepared to write "I'm so scared" scene on the scripts and storyboards. Len asked the counselor if he could look it up on YouTube to show the other students in the group.

CAMERON  
What do we have to do for this scene?

NED  
This scene is like the scene in *Blair Witch*. (Turns to counselor). They haven't seen Blair Witch so could I pull it up on YouTube?

COUNSELOR  
Sure. (Sets up a computer with YouTube up

on the browser) Do you know the exact scene? Does it have anything like...

LEN

Inappropriate?

COUNSELOR

Yeah (nervous laugh).

NED

No. She's going "I'm so scared" with a close-up on her face. (Turns to researcher and asks) Have you seen it?

After he completed drawing a close-up shot of the camera dropping, Cameron began to draw an extreme-close-up shot of Leo's eyes on the storyboard. The counselor hands the laptop to Len and he begins to search YouTube for the "I'm so scared" scene.

During this time, as illustrated below, the students all chimed in with suggestions for finding the correct trailer to watch. While Len held the laptop, the other students helped him search for the scene. They all provided suggestions about possible search terms. Then when they watched the scene, they discussed how they could actually use the scene in their movie.

LEN

Oh these are all spoofs of the movie!

NED

We can make it scary when the ghost is there...

LEN

Maybe like ghost fog. Because we don't want to show it [the actual ghost].

LEN

More spoofs of the scene of I'm so scared.

NED

Is there a thing in editing for like glowing eyes?

COUNSELOR

Look for an original.

CAMERON

Type in "I'm so scared" {points to the search space in YouTube)

COUNSELOR

(Points to the screen). That's a trailer. Could the scene be in the movie trailer?

LEN

Maybe.

JARED

(Points to trailer showing on the screen).



“R” is for restricted.

LEN

Yeah, but it’s a green trailer. That means it’s okay. Green ones are g-rated.

Once the students completed the next—and last—scene in the movie, they moved onto filming. Because they were using digital editing, they knew they could shoot their shots in any order. They decided to film the “I’m so scared” scene first.

They moved upstairs to the location. Ned took out his notebook and they studied his illustrations in combination with the script and storyboard. Prior to setting out their lighting and cameras, Len stood with the script as they all planned together how to film their idea with two perspectives: that of the filmmakers and that of the phantom. They shifted to a front-stage discourse as they acted out the scene in the manner they would like it to appear to the audience.

During filming they decided that the hand-held camera part relied heavily on showing objects from the point of view of the videographer character. However, they also decided it would be interesting to let the audience feel the presence of the phantom during the still-camera shots. So, as they filmed the shot before the “I’m so scared” scene from the phantom’s perspective, Cameron breathed heavily into the microphone. This alternate point of view was further developed during filming when Cameron and Ned placed the stationary camera and figured out which shots they needed to take from the ghost’s perspective. While this was not in the original script, the students developed the idea as they put together ideas from three different texts: the script, the storyboard, and the scene illustration.

As they filmed, they also put more meaning making into the story. For example,

although they had written the text for Len's "I'm so scared" scene in the script, as he read the lines, they coached him on looking scared. For example, they critiqued his reading with discourse such as, "When you sound scared, your eyes need to be wider" and "you need to speak quickly with 'fear' in your voice."

When they finished filming, more multiliteracies were added to this scene to help make meaning. First of all, the students added more heavy breathing during the phantom still-camera shots. They decided they needed to apply more visual effects to distinguish between the shifts of hand-held to stationary camera. They decided to add a visual effect to the stationary camera that uses a brown-aged tone that would be used to differentiate the stationary shots from others. Then, to the hand-held camera shots, they added a date and red filming dot to the bottom of the screen as if it were live footage on a home movie filming live. The students stuck to their "no music" rule in order to maintain the reality horror appearance and experience.

The students used multiple literacies to create this scene. While this literacy knowledge was essential, as previously noted, it was the performance of these literacies—through influential tactics—that allowed students authority over redesigning the text

#### *Group Group: "Who done it?" Scene*

Traditionally, the game of *Clue* begins with a murder of someone, in some location. This game borrows from the genre of the "cozy" murder mystery. The concept, setting, and characters of the game were borrowed and made into a movie entitled *Clue*, which turned the game into a comedy/mystery—with stereotypical over-the-top characters. The key to the murder mystery was to discover who, what, when, where, how,

and why: who done it, what they used, when they did it, where they did it, how they did it, and why they did it. The characters were introduced, someone died, and the rest of the movie was spent solving the crime.

When the girls in the Group Group first met, they decided to create a “funny murder mystery like *Clue*” (their words) that took place in a big old house—like the house in *Clue*. During the location scouting, the girls noticed how they could use many spaces in the historic theatre to make their movie appear as if it took place in an old house. For their movie, *Who Killed Uncle Harold*, like in *Clue*, the most important decision was where the dead body should be discovered. Then, the story focused on going through the different characters’ motives, and eventually discovering the real killer.

In *Who Killed Uncle Harold*, the movie begins with opening credits, which introduce the characters. Then, during the first scene, the viewer hears a scream, and sees a close-up of a short twin (they included twins—one short and one tall as comedic juxtaposition) screaming as she looks down. The camera zooms out to a medium shot and then cuts to the title of the movie *Who Killed Uncle Harold*. This is accompanied by suspenseful music. In the next shot, the music continues as the camera is focused on a close-up of Uncle Harold, dead. The camera zooms out. Then the next shot is a medium wide-angle shot of the other three characters in another room. They are arguing, when suddenly they hear a scream. They rise and run toward the direction of the scream.

#### *Design of “Discovering the Dead Body”*

After selecting the moment, I subjected the frame to a kineikonic analysis based on Burn and Parker (2003) by engaging the following questions:

- 1) What are the prefilmic resources? (Resources appropriated into film).

The resources appropriated into the film include the “discovering of the dead body” accompanied by the scream and extreme close-up shot. This is a typical scene that has occurred, not only in *Clue*, but also in most “cozy” murder mysteries both in movies and on television.

- 2) What are the profilmic resources? (Resources created specifically for film). In this particular scene, the students chose their setting as “the parlor” and used one of the sitting rooms outside the women’s restroom as their parlor (the same setting used by the Idea Group students). While their movie followed a typical “cozy” murder mystery plot, they relied heavily on comedy and also created their own unique characters for their movie. In fact, they spent a great deal of time on character development; each individual created their own character and often spoke in the role of the character while creating the script. Setting-wise, they chose locations that could be made to look like spaces in an old spooky mansion. They also chose many sound effects and music to enhance both the suspense of the plot and the comedic actions of the over-the-top characters.
- 3) What are the cinematic elements used to create this film? What multimodal resources did the students use to represent this idea? Right before the scream, during the last opening credit of the character Grandma, she walks up to the camera and tilts her head sideways, saying “Hello”—this made the shot appear as if it were a “Dutch Angle” which is used in suspense movies before something is going to

go awry. Then, the students cut to an extreme close-up of the short twin's face, looking terrified as she screams and looks down as the camera zooms out and dissolves into the title *Who Killed Uncle Harold?*—which served a subtitle role—letting the audience know what happened. This cut to the title slide and then to a close-up of Uncle Harold, lying down, with his eyes closed and his hat askew. Once again, the camera zooms out and then shifts to a medium the setting in another room, where the three other characters hear the scream. The camera remains stationary, while the characters run out of the room (shot).

In the Group Group, their whole movie resembled a *Clue*-like plot. However, *Clue* was so typical of the “cozy” murder mystery genre, that it was difficult to distinguish features specific to the original movie. Like the original, the characters were rather over-the-top. In the students' movie, however, they used original characters, rather than relying on Professor Plum and company. Like the original, the students used a mix of humor and horror; they augmented these feelings with appropriate sound effects and music. In fact, of the three movies I compare in this section, theirs used the most music and sound effects. The music and sound effects were very typical to a suspenseful mystery. In fact, sometimes when I am watching made-for-television movies, I recognize some of the “stock” sound effects and music they used. Furthermore, as in the typical murder mystery, the students used extreme close-ups for the terrified faces. They also used close-ups on the dead bodies. They also employed a skillful use of identifying the characters through opening credits in order to save time. Furthermore, their strategic

placement of the title, right after the scream, explained the plot of the movie: discovering who killed Uncle Harold. By placing this title after the scream and viewing of the body on the floor, the audience could assume: 1) the man was dead; 2) the man was named Harold; 3) his niece had found him; 4) he was assumed murdered; and, 5) the main plot of the movie was to discover who killed him.

Now that I have described the “product” of the scene, I will switch to an analysis of the creative collaborative development of this scene throughout the composition processes.

### *Redesigning Clue*

As discussed earlier, the four girls had met earlier in the week and decided to make a funny murder mystery. Prior to completing their planning sheet, they described how they wanted to include mystery, murder, comedy, and crazy characters in a film that was “like *Clue*.” As I watched these four girls in action, I could see they were having fun bouncing ideas off of one another, providing group entertainment. This was a highly performer/audience-inspired group; students shifted in and out of performing ideas and accepting ideas. In fact, they each began to construct their own crazy characters prior to beginning the planning sheet. Once they began planning, they had already begun to speak their dialogue for their characters “in role.” For example, the character performing as Grandma spoke in the Grandma voice, using facial expressions and gestures. Likewise, the “twins” spoke and acted as if they “were not exactly the smartest family on the block.” The killer character, however, was not part of the family. Uncle Harold—the murder victim—was married to her.

Initially, the girls did not have an individual to play Uncle Harold. When the

counselor suggested Andy, they agreed. Andy was a student who had been to camp many times. That week, he was working on a special project with the Tampa Theatre program director, Teresa, but also had time to help groups that needed assistance.

COUNSELOR  
So who finds the body?  
TILLY  
I do and then I scream.  
COUNSELOR  
Okay  
JESSICA  
Who is going to be Harold? We need to pick  
someone to be Harold.  
COUNSELOR  
What about Andy?  
JESSICA  
Okay

In this scene, Jessica took authority over finding someone to play the role of her “husband” Harold. The counselor made a suggestion. Because Jessica agreed, she took control over a design decision.

They looked around for Andy and noticed him walking with the Theatre program director, Teresa. They called him over and explained their movie and plot to him. After Andy accepted, they crowned him with the Uncle Harold hat.

ANDY  
So I’m already dead at the beginning?  
COUNSELOR  
Yeah. Maybe you can look for a location to  
use for the scene. It’s supposed to be a library.  
ANDY  
Yeah, okay. (He twists the Harold hat around  
on his head so it is sideways, and makes a silly  
face while the girls laugh) I’ve been in every  
inch of the theatre so...

After Andy clarified his role, the counselor suggested a role for him: to be a location scout and find a good setting to film his scene. Andy accepted, taking the authority of location scout and augmenting it with his acting gestures in role with the hat. In this scene, he performed: as a student (accepting the counselor’s suggestions), as an

actor (spinning the Uncle Harold hat to a sideways tilt—the position in which he wore it during the opening credits), as a kid (making a silly face), and like a filmmaker (letting them know he was on the job as the location scout). When he paused, thinking, the counselor turned back to the group and they continued to work on the script. Andy sat next to me (RESEARCHER).

RESEARCHER  
So what do you think?  
ANDY  
I'm thinking  
RESEARCHER  
Go scout it out  
ANDY  
Oh, okay.

Andy left to search for a location while the rest of the group continued with their scriptwriting. About fifteen minutes later, he returned with the theatre program director, Teresa. She sat down beside me (RESEARCHER) and Andy joined us.

TERESA  
Oh this is the clue group.  
ANDY  
Yeah, it is.  
TERESA  
So you need a “library” setting? We don’t really have a space with nice books arranged on a shelf.  
RESEARCHER  
Or it could look like a parlor or something like that. They find him dead  
TERESA  
The dressing room. The parlor with the couch. Does that work for you?  
ANDY  
Yes!

Interestingly, this conversation took place with just Teresa, Andy, and myself trying to figure out a location. The rest of the group was so immersed in the scriptwriting. Andy left once again to check out the dressing room.

Following this exchange, the students completed the script. Andy returned when



they call him back for filming. Actually, the next time the scene was mentioned was during the initial filming; it was the first scene they shot. They were situated in the dressing room, setting up lights, props, and cameras. The Counselor and the students read the script to make sure it made sense, adding ideas along the way. At this point, they were situated in the dressing room. The counselor was organizing the lights and camera and the other students stood around her, waiting for directions. This is when I entered the room. Mary's comment about "making it look like he was in the library" was aimed at me.

MARY

We're making it look like he was in the library.

TILLY

Does he have...should he have ate a muffin before? Does he need a book beside him?

COUNSELOR

No I don't think we need anything. Just because we wrote it like that doesn't mean it has to be a library. It could be a parlor...did you bring the muffins upstairs? (Tilly nods)

MARY

Here's the script to review our lines. Where do we need to stop...that we need to memorize before...

JESSICA

...Harold is dead.

COUNSELOR

Okay, dead Harold. Can you take your tag off Andy because you are not Andy you are Harold.

Harold takes off his nametag and then lies on the floor and closes his eyes.

GABBY

Harold is sleeping again! (in her Grandma voice..she playfully pokes him).

COUNSELOR

So we want to zoom out from his face, right?

The girls agree and arrange his hat askew and decide how his body should be positioned.

Once again, in this group, the counselor took more control initially in order to model what the students needed to do. While the counselor took control of "directing" the

students took over organizing the set. She filmed Uncle Harold lying on the ground, while they stood around watching. She walked them through the filming and asked them questions about whether her shot was correct and if the lighting looked good on the viewfinder of the camera.

JESSICA

I think she should grab him and drag him out  
of the room

After reading the script and examining the set-up for the scene, June spoke to the group with confidence, noting she thought the student who was playing Grandma should grab Harold and drag him out of the room. The student who was playing Grandma shuffled over, in role. Using her cane, she poked “Harold” and told him to “stop sleeping” and come with her. Then she grabbed his foot and began dragging him, saying, “Oh Harold. You are so silly. Sleeping at a time like this.”

While this activity was actually part of the next scene they were shooting—after the scream, the rest of the family rushes into the room and finds him dead—I thought it was one of the turning points, where the students began to take more control over the filming; they actively translated the pretext script into an active performance text. Note how in the next section, the Counselor affirmed their “improv.”

COUNSELOR

I love your improv. (looking at and guesturing  
to all of the students). Okay you want to get  
your scream filmed. Does someone want to do  
the camera?

Notice during this exchange that the counselor validated the students’ activities—which added to the composition—even though they had drifted into the next scene. She quickly redirected their attention to the task at hand and opened an opportunity for performance—filming. As illustrated, the student who was playing Grandma accepted

and they continue filming the scream.

GABBY

Okay.

COUNSELOR

Do you want to practice? Okay stay still for a minute and film the extreme close-up first. Then, after she starts screaming, film for a minute then zoom out.

GABBY

Okeey doaky (in her Grandma voice).

Notice during this exchange that the counselor validated the students' activities—which added to the composition—even though they had drifted into the next scene. She quickly redirected their attention to the task at hand and opened an opportunity for students to take over filming. The student who was playing Grandma answered in her acting voice, which was not unusual for these students. In fact, during the planning and scriptwriting the students often spoke in role, performing like actors—a tactic that gave them authority over the construction of the script text.

In the next scene, after the Counselor helped Gabby film the first shot, a still of Tilly's frightened face, they moved onto filming the actual scream.

TILLY

(screams)

COUNSELOR

You know the scream was amazing but you were kind of smiling. (turns to Gabby and says) This time zoom out while she is still screaming.

GABBY

Okay.

This shot actually took seven or eight “takes” before they were satisfied with the scream. During the process, Tilly got a case of the “giggles” and experienced difficulty trying to “wipe out” her smile. Finally they were satisfied with their shot. They all began to look in the lens and judge the scream. The video reveal exaggerated facial

expressions—eyes wide and frightened, mouth not smiling, and scream loud.

Then the next time they referred to the scene was during editing. In the scene illustrated below, the students have downloaded the clips into iMovie. They are examining the scream scene, in conjunction with the preceeding and following shots.

COUNSELOR

Okay where else do you want?

TILLY

We need a noise. It should be like evil laughter.

GABBY

It should be so loud it shakes the thearre.

COUNSELOR

You guys tell me where.

Here, all group members were making decisions about the sound effects and music to accompany the finding of the dead body.

MARY

Do we want some cheesy?

JESSICA

Like elevator music but suspense. It's cheesy suspense

COUNSELOR

Okay guys listen to these.

JESSICA

Oh I love that. I think it should be the scream and the da da da sound. I think the scream should be right after the cheesy music from the opening credits and then the da dad, suspense music after the scream.

COUNSELOR

Let's watch this again until you think we should hae another sound effect.

TILLY

I think you don't show me just hear my scream.

COUNSELOR

But we need to know you found him here.

TILLY

Maybe it should show Uncle Harold while you hear the scream and then show that I'm there too

COUNSELOR

What should be in the backgrnd when they find Harold?

Nothing. MARY  
 Let's listen. COUNSELOR  
 I like that. TILLY  
 People use it a lot. COUNSELOR  
 I like it MARY  
 Then we are unoriginal. COUNSELOR  
 That's okay we're not original. TILLY  
 How do you loop it? COUNSELOR  
 To loop it you just have to put it in a bunch of times. ANDY  
 They listen.  
 You need to turn it down a little in some points. ANDY  
 It's pretty loud. JESSICA  
 I like subtle. MARY  
 Yeah first the "da da da" and then a little less. GABBY  
 They listen.  
 I don't like that. TILLY  
 Counselor plays more songs for them to choose from.  
 Why don't you make up a song in garage band? ANDY  
 What about Dogma, didn't you like that? COUNSELOR  
 Oh yeah ALL  
 It seems happy. MARY  
 I've heard that before JESSICA  
 It's calming. ANDY  
 What about that? We could speed it up. MARY  
 Don't we need something more subtle? (she clicks to speed it up). Listen COUNSELOR  
 I like that. JESSICA

I included this extensive scene at the end to show how design was a shared process, where authority shifted constantly with new ideas and suggestions. Ultimately, during the editing processes, students either needed to find problems (something missing or unclear) or provide solutions (suggest how to augment their visual text with music, sounds, visual effects, transitions, and/or text on screen) to help make their film more interesting and understandable for an audience.

In the next section, I examine the Forming Group and describe some similarities and differences I found in their influential literacy performances.

*Forming Group: “The Director’s Dead!” Scene*

In the original film, *Tropic Thunder*, a director is unable to control his group of self-absorbed actors. After an expensive special effects disaster, the studio plans to shut down productions. In order to save the movie, the director drops the cast in the middle of a real jungle in order to film their experiences and capture real emotions covertly—from remote cameras. When they land, the director gives an inspirational speech. Then, he steps on an old land mine and blows up. The actors are shocked at first. Then one of the actors convinces the others that this is just an elaborate stunt. Upon finding the director’s disembodied head, he tries to prove to the other actors, that the head is just a prop. Then shots are fired and they run; all the while thinking they are being remotely filmed for a real movie. However, they have really stepped into a real war zone.

In film camp, the Forming Group appropriated this “director’s dead” concept into their own movie, *The Set of the Haunted Mansion*, about a mansion haunted by a werewolf ghost, which is supposed to be created by special effects. It turns out that the werewolf ghost is real. It kills the director and the camera-man. Two FBI agents try to get

the actors out of the building. They think this is part of the movie and refuse to leave. They continue hunting for the ghost, thinking they are still in a movie, being filmed by remote hidden cameras. However, they change their mind when they find the skeleton of their director and the detached hand of their videographer still holding the camera. Then they realize there is a problem and they race out of the building. Three hours later, they watch themselves on television, being interviewed by the local news about their narrow escape from the werewolf ghost.

In the next sections, I describe how the students appropriated and changed “The director’s dead” scene into their movie

#### *Design of “The Director’s Dead!”*

After selecting the moment, I subjected the frame to a kineikonic analysis based on Burn and Parker (2003) by engaging the following questions:

- 1) What are the prefilmic resources? (Resources appropriated into film).

The resources appropriated in to the film included the actors finding the director dead. Like *Tropic Thunder*, they used body parts.

However, they toned down the blood and violence considerably because of audience considerations (rated G for young brothers and sisters in audience) and the costs of special effects—their budget of zero dollars did not allow for the types of effects produced by major Hollywood studios.

- 2) What are the profilmic resources? (Resources created specifically for film). In this particular scene, the students used a new setting. They were obviously not in a jungle, but in a haunted mansion. They used

some Hallowe'en decorations to make their props. For example, they used a skeleton wearing the director's jacket. Furthermore, they used a "hand" in which they placed the camera.

- 3) What are the cinematic elements used to create this film? What multimodal resources did the students use to represent this idea? In this scene, the students use extreme close-ups to show terrified eyes and faces. They also use close-ups on the skeleton and hand to accentuate the scary nature of what the actors are seeing. Dialogue is minimal but lets the audience know they think the danger is real and have to get out of the mansion. While the students did not use music or sound effects directly in the scene, they used a howl and growl sound effect throughout the movie to augment the visual shadow of the werewolf's ghost. Furthermore, they used the shadow of a cardboard puppet on the wall to stand for the ghost. They actually copied this idea from a film from the previous summer camp entitled *Poultrygeist*. This was a movie about a chicken ghost. Mark had been part of that group and brought these ideas over to this new movie.

From a product-based analysis, this scene was very different from the "finding the director dead" scene in *Tropic Thunder*. They didn't plan, however, to copy the idea. Rather, they wanted to use the general idea of the director being killed during the making of a movie and the actors thinking that the scary things happening are part of the movie, when they are really "real." In the next section, I illustrate how the text transformed over time.



*Redesigning “The Director’s Dead*

Recall how I initially named this group the Forming Group, because they came together as three older boys with an idea, and two younger boys wanting to act. They didn’t always come together with their ideas. However, in the brainstorming session below, it is not obvious why I called this the Forming Group. During this brainstorming session, their ideas flowed, they were eager to accept all students’ suggestions. It was during the less active flow periods, where the two younger boys (fifth-graders going into sixth grade) often became playful (acting like kids) in ways that the older boys (two eighth graders and one ninth grader) construed as interfering with the task at hand. This caused conflict—different from the other two groups. When the younger boys contributed to the task-at-hand—immersed their ideas within the attention structure of the activity—their ideas were received by the three older students. However, when they interrupted the flow of activities (tried to get attention with a different ideas or through playful/silly behavior) they were not able to design attention within the group because: 1) their “different” ideas showed they were not paying attention to the frame of activities; and, 2) they were not immersing these ideas into the activity frame. These could be construed as “not-so-influential literacy performances.” This is an important point that contrasts with the analysis in the other two groups.

Now in the following sections, I follow the director’s dead scene across composition, beginning with the initial planning/brainstorming.

RANDY

Every time someone disappears, we could  
show the wolf shadow.

COUNSELOR

That’s cool. I like it.

BOBBY

Like the wolf did it.

MARK  
 Yeah. You could have a projector there that points to the big screen and project the shadow on the wall.

RANDY  
 We could have some skulls and skeletons.

COUNSELOR  
 Do your parents have any?

RANDY  
 I know how to make a skeleton out of pvc.

BOBBY  
 The places where people "disappear" (use fingers as quotes) that's where we will have them.

COUNSELOR  
 Who's going to bring in the bones?

RANDY  
 I can make them out of pvc.

COUNSELOR  
 Are you going to be able to make them tonight?

RANDY  
 Can't say I am going to be able to make it tonight. We might have to make it here. I can have [the pieces] for tomorrow. Hands and feet are made out of milk cartons.

BOBBY  
 I have plastic ones [skeletons], a bunch.

COUNSELOR  
 Can you bring tomorrow

BOBBY  
 (nods)  
 They have these eyes (widens his eyes, looking scared).

COUNSELOR  
 Bring those then we don't have to make them.

AIDEN  
 [We can use] skeletons as dead people.

COUNSELOR  
 You know how it happens that there is the guy that wants to get all the money out of it.

REED  
 He disappears last and has his hand ....off because he is so greedy.

During this planning session, Randy stood in front of a large chart and wrote down the students' ideas. He had positioned himself as the "writer" with a marker in hand. He gained authority over directing the discussions. However, all students contributed creative ideas during this brainstorming session. I found that brainstorming

was a time when many new ideas could come in and were accepted as possible design decisions. At this point, students needed to voice ideas that were immersed within the discussion of the general idea and they were accepted. However this wide acceptance narrowed as the text became more consolidated into a script as illustrated in the next experts.

MARK

Hey guys they come out and they go “oh my!”  
and then you pan out and see that they see the skeletons.

RANDY

I say they [audience] should see the skeletons

MARK

Yeah they see them and then (he puts his hands up as if holding a camera) you pan out so you can see that they see skeletons

RANDY

I have another idea. We can have them looking at the skeletons and see the two skeletons and do close up on the face of the skeletons with the light shining up ...and then the flashlight falls...so they have the flashlight and the whole room is black

The initial idea was Mark’s idea. Roger already recorded it on the script. Then when Randy shifted to “another idea” the group dismissed it. Scriptwriting began the organization of thoughts. New or alternate ideas were not as readily accepted when something was recorded in the script. Authority over the written text—the ability to attract attention for an idea and direct the text—became a “first-come-first-serve” activity. Unless there was a problem, a new idea did not usually replace something that was already written down in a script. Even though Randy had contributed many ideas during planning and he spoke with confidence, his idea was not validated by the group because Roger had already recorded Mark’s idea in the script.

Through Mark’s strategic use of tactics he gained attention. He used filmmaking

Discourse (panning) and gestures (as if he were holding to camera). Furthermore, he immersed his idea into Randy's discourse, the flow of ideas Roger had already been recording in the script. Alternatively, as noted above, Randy shifted the idea out of the frame. Even though he spoke clearly, and with authority, his performance was not as influential—he did not immerse his idea within the frame. In fact, while I was observing, I recorded this instance as a “Scooby-Doo” moment—a moment that caused me to pause, like Scooby Doo, tilt my head to the side, and think “huh?” These occurred at times when I was following the flow of ideas, and suddenly, a student would say or do something that was out of the frame of flow; my thoughts were interrupted and it felt irritating, rather than energizing (when ideas were added to the script). Viewing these types of “Scooby Doo” moments made me realize how different literacy activities (brainstorming) invite more creative (new) ideas, while other literacy activities (writing) were more organizational. While both activities flowed, the flow was different. Creative flow allowed more ideas in from the edge, while organizational flow required deeper immersion into the developing idea. During organization, edgy ideas often went right over the edge.

At this point, after Mark discussed panning out, the counselor handed him the storyboards. Like Cameron in the idea group, he was positioned next to the individual writing the script and discussed the appearance of a shot. Even though this was a different counselor in this group, she acted similarly and offered the job of storyboarding to the student who “performed knowledge” about storyboarding. In this case, rather than just asking what the shot should look like, Mark acted out the shot and discussed how the camera should pan out. After the counselor handed him the storyboard he began to draw

the shots, working closely with Roger.

While Mark began the storyboards, they continued working on the scene in the scripts.

AIDEN

We can use an extreme close-up when they find the skeleton.

ROGER

Extreme closeup on who?

COUNSELOR

One actor after the other.

MARK

Yeah and then after the close up we'll zoom out (puts up his hands again as if he was holding a camera)

RANDY

We see the skeletons and we turn around and we have a flashlight and its really scary and then we turn around and there's the other one.

BOBBY

With the flashlight and then they pan out.

COUNSELOR

Okay. why don't we show the skeleton hanging or laying wearing the director's jacket?

ALL

Yeah!

COUNSELOR

What is that jacket like? Is that jacket heavy?

AIDEN

Yeah.

COUNSELOR

We could probably lay it down and put the skeleton inside the jacket and you'll get the idea.

RANDY

And then for the cameraman we could have a tripod beside him

MARK

Are we going to have him hanging or no?

COUNSELOR

I dont' think we can.

MARK

So where do you want me to put him (on the storyboard)?

COUNSELOR

Just somewhere lying down.

MARK

Here? (points to space on storyboard)

COUNSELOR

Sure.

RANDY

So he is lying there or on the tripod?

MARK  
 Hmm.  
 COUNSELOR  
 So what is happening next? They just realized their director is dead.  
 MARK  
 I think they should now realize the movie is over since the camera man and director are dead.  
 COUNSELOR  
 Okay so they see the skeleton in the jacket and the tripod and camera on the ground?  
 MARK  
 Or we can have the skeleton hand holding the camera. (Turns to ROGER, who is writing and repeats) “camera in skeleton’s hand and tripod nearby” (then he draws on the storyboard)  
 COUNSELOR  
 So actor one is going to say...  
 ROGER  
 Maybe those FBI guys were right.

Once again, there are several ideas immersed into the frame. The counselor helped organize students’ thoughts and guided their story forward. However, the students, as they immersed their ideas into the organizing text, gained authority over design. The only time divergent ideas were accepted was when problems or questions about the text arose. For example, when the counselor reiterated what will happen with the skeletons, tripod, and camera, she asked it as a question. Then, Mark provided an alternative, which was validated by nods. Roger began to record the idea in the script and Mark followed up by drawing it on the storyboard. This further consolidated the idea and provided design authority for both Roger and Mark.

Within this short writing and drawing interlude, the two younger group members, Randy and Bobby, who had been playing the actor roles, backed away from the script and sat down in the theatre chairs. They began their own conversation outside the inner creative frame. As illustrated above, Roger had already created and recorded one actor’s line. The counselor looked back at Randy and Bobby and asked for their input on the

script. They got up and moved in closer, standing right behind Roger so they could see the script on the computer screen.

COUNSELOR

Okay, so what is happening now? The actors realize the director and camera man are dead when they see the skeleton. They realize it's not a movie.

MARK

I think they should hear the coyote or the wolf howl.

RANDY

I'd say find some guns and try to attack it.

ROGER

They don't have guns

MARK

They don't get guns! They [guns] don't work on ghosts, remember?

BOBBY

Yeah and why would they have any guns if it's not going to happen

MARK

They don't and if they did have guns to fight the wolf you will just use sound effects, remember?

Mark referred to the discussion the students had earlier that day with the camp director. One student had brought in a bag full of toy guns. The general rule in camp films is "no weapons allowed" so the students had figured out what else they could do. This is the third time Randy has brought up the use of guns. The other students look irritated as if this were already a done deal—no guns.

ROGER

You can see the shadow (He writes it into the script.)

COUNSELOR

Okay let's see the shadow and hear the howl (to Mark as he records this on storyboard).

ROGER

You can have the shadow behind them (to Mark, who is illustrating the storyboard shot).

MARK

And then they exit stage left.

ROGER

(First he looks at his script then he addresses Randy and Bobby) You turn around you start screaming and you see the werewolf.

Randy and Bobby look at the script and storyboard and nod.

As illustrated above, Roger and Mark, who are in command of the literacy tools, have design control. However, even though Mark has control over the storyboards, he

accepted Roger's suggestions about what to put in the storyboards. Then, Roger glanced at the script and informed Randy and Bobby about their acting. They responded through actions. They read the script, glanced at the storyboard, and nodded in agreement.

Although they did not initiate the discussion, they made design decisions through their agreement gestures. This scene illustrated how design authority did not always have to begin with a new idea. In this case, the students immersed themselves in the text and agreed with the decisions, which contributed to the design.

This was the last time the students dealt with this scene in scriptwriting and storyboarding. In the next section, I illustrate how they took their pretext and translated the scene into performance and moving image. The students had just finished shooting the previous scene (where the director disappeared behind the curtain) so they were ready with their lights and position of their camera. They they began to set up the props.

COUNSELOR

Now we need the jacket on the skeleton.

RANDY

We want the big skeleton.

COUNSELOR

And we want him to lie on the ground there.

RANDY

We are. I thought we were going to do that downstairs.

COUNSELOR

Then we are going to have to move our lights. The audience is not going to know where we are.

MARK

So do we need the camera?

COUNSELOR

Yes. Okay come lay him out here where the light is. (Students lay him out and they put on the jacket). Okay right here where the light is. (They move the skeleton).

RANDY

Let's have his head bent to the side. (After some affirming nods, he bends the head to the side.)

AIDEN

Okay is that kind of creepy as I look at the



skeleton in my jacket.

RANDY

Tell me when (to say quiet on the set).

MARK

Wait.

COUNSELOR

What are we doing, besides filming?

RANDY

I thought we were just filming the skeleton. I say the actors should walk up to see it.

ROGER

That's in the script.

MARK

I say we should just have the actors stand over there and then you pan and look over at the skeleton.

COUNSELOR

(Reading from script) "Oh this is not good. Maybe the FBI guys were right. We better get out of here." (She turns to the students) Right now all you are going to see is that (points to skeleton and camera) and then the actors walk in.

MARK

But I thought we would have the actors like scared. Like a close-up and a mid-shot and then we turn over there.

COUNSELOR

But this shot is just the skeleton. Then you are going to walk in and see him.

They shoot the shot of the skeleton.

MARK

Isn't the shot supposed to pan to that?

They shoot again, and pan down the skeleton's body.

RANDY

Am I in the shot here?

COUNSELOR

You are in the scene but not in this shot. This shot is just the skeleton.

RANDY

Oh (he watches as MARK and ROGER pan down with their shot).

COUNSELOR

Okay now we need actors to walk in and see the skeleton.

MARK

Take your name badges off.

RANDY

Are we just doing the walking up first or are we talking too. As we walk off are we saying lines or a close up?

MARK

I say as they walk in we have a shot. Then a shot here and then (moves around as he speaks) walk get out and they see the skeleton.

COUNSELOR

So you want what shots?

MARK

I want just a mid shot from here up and then wide and out so it gets bigger and then you put the camera this way so you can see (points down).

COUNSELOR

Yeah.

At this point, Mark took control as the director while Roger stood at the camera. Mark assumed authority over the design of pretext into performance text. Once again, he used filmmaking discourse and immersed the filming into the actions. From these actions, it was apparent that he had been paying attention. As he directed the actors, Randy asked a question about what the actors should be doing. Even though this was a question, he was still taking authority over design, by asking what he should do in his acting performance. Right after this shot they finished for the day. The next excerpt began the next day, after they have set up the scene once again to continue shooting the scene.

BOBBY

Okay I have a question (says after he reads his lines in the script). Are we saying the lines close up here?

ROGER

No.

COUNSELOR

Okay Mark I'm going to let you do it. It's going to be a wide shot. See the skeleton and they walk in.

MARK

Could I pan so I first get that then the skeleton and then them?

COUNSELOR

Okay back up a bit so you get it all in your shot. Then what do you say when you see the hand (to Randy).

RANDY

Should I say Oh MY!

COUNSELOR

Sure or "oh my gosh" or whatever.

ROGER

Wait, should I like look at their face and then pan down?

COUNSELOR

No we already filmed that yesterday

ROGER  
 Oh. Okay (He looks into the viewfinder on the camera) Hmm its really bright on this side of his face. It's really white (looking in the lens)

MARK  
 I'll fix it (moves light)

ROGER  
 Oh that's a good shadow...down there. That's a good shadow...but do you think their faces are washed out too much?

COUNSELOR  
 Can you move the light back a little farther?

Mark moves the light back.

COUNSELOR  
 Is that better?

ROGER  
 I guess.

COUNSELOR  
 (Looking at viewfinder) That's good.

ROGER  
 Allright so do you want them to say "oh my"? (Counselor nods. Roger turns to the two actors) Are y'all ready?

COUNSELOR  
 Say "quiet."

ROGER  
 Quiet on the set. Action!

(No action. The actors don't say their lines)

ROGER  
 Okay y'all are supposed to say "oh my."

BOBBY  
 What are we supposed to say?

ROGER  
 "Oh my" and then I pan down.

ROGER  
 Action

RANDY AND BOBBY  
 Oh my! (They have terrified looks on their faces.)

ROGER  
 Cut.

BOBBY  
 I think we need to reshoot that shot. I looked up.

COUNSELOR  
 It looks like your eyes are closed. Tilt your head up. Don't look at the ground just really big.

BOBBY  
 Ah. (giggles and opens his eyes wider.)

ROGER  
 Big as you can like your eyes are going to pop out of your head.

RANDY

Come on you've got to do it.  
BOBBY  
(Rubs his eyes) Okay. (He opens them really wide).  
ROGER  
Action. (films for a few seconds) Cut.  
COUNSELOR  
Okay focus on him right now. Medium shot but move real close. (To Bobby) Your first line is "This is not good" but you are looking towards Randy.  
BOBBY  
Okay...  
ROGER  
Action.  
BOBBY  
This is not good  
ROGER  
Cut  
COUNSELOR  
We need a quiet on the set and Bobby needs to be a little louder.  
RANDY  
Okay quiet on the set!  
BOBBY  
Okay what do I say?  
COUNSELOR  
This is not good.  
ROGER  
Action.  
BOBBY  
This is not good.  
COUNSELOR  
Now don't move. Nobody move. Bobby your next line "Maybe the FBI guys are right."  
ROGER  
Okay action.  
BOBBY  
Maybe the FBI guys are right.  
COUNSELOR  
Maybe the FBI guys WERE right  
BOBBY.  
Oh  
ROGER  
Action  
BOBBY  
Maybe the FBI guys were right.  
ROGER  
Cut.  
COUNSELOR  
(To Randy) Your line is "I think the movie's over"  
ROGER  
Action  
RANDY

I think the movie's over  
ROGER  
Cut. Don't look at the camera.  
COUNSELOR  
Don't look at the camera and this is very  
serious. You think you are going to die. This is  
very serious. Don't smile and loud  
ROGER  
Action  
RANDY  
I think the movie's over  
COUNSELOR  
Wait don't move and say, "I think we need to  
get out of here"  
ROGER  
Action.  
RANDY  
I think we need to get out of here.  
ROGER  
Cut.  
COUNSELOR  
Good or louder?  
ROGER  
I think louder.  
COUNSELOR  
Okay again.  
ROGER  
Action.  
RANDY  
I think we need to get out of here.  
ROGER  
Cut.

I used this extensive episode because the students continued to work, uninterrupted, on these shots. The episode illustrates how the authority over text design shifted back and forth among actors and the students performing as directors and videographers. While the style of speaking during filming was ultimately under control of the actors, the directors and videographers critiqued “how” it was said. Their critique included the appropriate use of the following: volume, tone, gestures, and facial expressions. The students were immersed in a shared design of transforming the pretext into performance text.

This was the last time this scene was referenced during filming. The next time the

students referred to this scene was during editing, where they sat around the computer, watching the shots on the screen.

RANDY  
Okay mister wide eyes (looking at Bobby).  
BOBBY  
What are you talking about?  
RANDY  
In the scene this is you (bugs out his eyes and makes a face).  
BOBBY  
Yeah (laughs).  
COUNSELOR  
What about that?  
ROGER  
Good. Keep that one.  
BOBBY  
What about that?  
They all watch the clip together  
ROGER  
Oh yeah. I'd rather have that one right there. I didn't notice it until you said something.  
BOBBY  
Yeah. I just noticed it.

This interaction continued for a few more turns while they watched all of the shots and determined which ones they wanted to keep. At this point, the counselor controlled the keyboard while the students told her what they wanted to keep. During this time of critique and shot selection, there appeared to be much more flexibility for creative ideas or differing opinions. For example, even though Roger had decided to keep one clip, Randy noticed another one. Once they all watched Randy's choice, Roger agreed it was better. In fact he said "I didn't notice it until you said something." Because Randy brought Roger's attention to his choice, he gained authority over that particular clip. As the students watched the clip, they all paid attention, and shared the authority over design choice.

### *Summary of Redesigning: Knowledge Performance*

As illustrated above, the manner in which literacies influenced the text was highly

performative. Dramatics figured strongly in both writing and filming. The students performed the texts as they wrote. As they performed, they added multiple layers of literacies to enhance and make explicit their intended meaning in their digital videos. Rather than thinking or planning each modality separately, the different modes evolved based on idea development and came together as needed—students operated as bricoleurs (Lévi-Strauss, 1966). Tone and mood were genre-influenced and further evolved with the story. While the initial “I’m so scared” shot, the dead Uncle Harold and the werewolf version of *Tropic Thunder* were highly mimetic, the students wove the ideas into original tales through poesis. Then, they made the ideas come to life as they employed kinesics to transform their words into live action. Lighting and visual/sound effects were discussed throughout the different episodes of composition processes. Students added new modalities to make meaning in the manner of bricolage; they used the tools at hand to create meaning. They used a variety of multiliteracies to influence the meaning of the text. However, it was the way in which they performed these literacies that ultimately influenced the films and the filmmaking processes. Although students performed collaboratively in teams, individually, they were able to influence the film and the filmmaking processes by bringing attention to their ideas.

In the next section, I first discuss the multiliteracy knowledge performed and then I discuss tactics students used to influence the texts.

### *Multiliteracy Knowledge and Performing With Tactics*

In all three groups, knowledge of moving image literacies was essential. While most students entered camp with non-academic knowledge of moving image, in camp they learned the academic film vocabulary and working cinematic skills, such as: shots,

angles, lighting, acting, and digital video editing. This vocabulary gave them authority over design.

Writing skills were important. Students needed to know how to script dialogue and actions in order to complete their screenplays. Furthermore, typing skills and the ability to manipulate the screenwriting software program was an essential literacy skill.

Reading was also highly important. Students needed to read with comprehension and expression. Furthermore, they needed to augment the expression in their voice with gestures and facial expressions.

Additionally, they had to visualize how to translate what they were reading on the script into a live text. In moving images, visualization doesn't must mean making a visual picture—like a still-image setting—but also involves: sound, movement, music, and the gestures of the humans as actions, reactions, and interactions. Reading for multiliteracies involves translating written texts into multimodal texts.

Ultimately, students controlled the design through their use of these literacy skills, translated through oral language. However, as evidenced in the next section, it wasn't just their talking that was necessary. It was the tactics they used and their ability to gain attention that produced influential literacy performances.

These tactics were used during literacy performances, which, in most cases, involved the use of oral language; language that they augmented with style. For example, when Len made his initial pitch, he read with fluency and expression, spoke clearly and confidently, maintained eye contact with the other students, and used gestures. When I look across all three cases, I see a similar pattern of tactics used by other students when they influenced the other students. Students who were influential needed to focus on the



rest of their team; those who maintained eye contact were more influential. Furthermore, this eyecontact augmented with gestures and confident speaking was essential.

Those individuals who used filmmaking Discourse were also more influential. This language gave them cultural capital, especially when they were able to perform this knowledge. For example, when a student spoke about using a particular shot and then set up this shot, they gained more influence in design. It wasn't just the use of tactics in space, but the use of tactics across time. With each change in text, came more opportunities for transformations in text. If a student was influential during scriptwriting, but then did not use influential tactics during filming and editing, their ideas were less likely to be maintained in the design.

The ability to transform text through these tactics also varied over time. For example, during planning, brainstorming invited a constant influx of new ideas. However, once the text became organized under a written script, it was much more difficult to infuse a new idea. Once an idea was written down, it was consolidated; further changes needed to be immersed into this self-organized structure. However, when the script became a pretext for performance and filming, there was again more room for creativity. Students had more flexibility as problems arose as to how to show, in moving image, what had been written down on the page. During these transformation times, quick thinking, problem solving, and the ability to "argue" for a particular solution became important. Likewise, during editing, there were many opportunities to influence design. However, the nature of this influence was different. Editing is a time of critique and augmentation. Students who were able to notice something missing and figure out how to add modalities (sound effects, music, visual effects, text on screen, transitions)

were able to influence design at this time.

All of these influential literacy performances did not necessarily rely on specific strategies that had been previously used in camp. While some students used strategies modeled by the counselors and/or appropriated by filmmakers, they strategically deployed these as tactics—or ways of performing influentially. ” As deCerteau (1984 noted, a tactic is a way or style of performing. Furthermore, students who were influential, not only paid attention to “opportunities that must be seized ‘on the wing’” (p. xix), they were also able to manipulate the activities “in order to turn them into opportunities” (p. xix). All of these tactics, therefore, were dependent on the attention economy model. No matter how knowledgeable students were about multiple literacies or how well they performed the knowledge, these tactics were only successful when the students fit their ideas into the emerging attention structure. Students were more able to influence the design if they paid attention and knew what was going on. Furthermore, they attracted the most attention if their ideas were immersed into the frame of activities. Then, if they strategically used tactics, they were able to influence the creative composition processes.

### Summary of Design

As indicated at the beginning of this chapter, I used the Design principles of the NLG (1996) to structure my analysis of data. In the first section, of this chapter, I provided a descriptive analysis of all of the activities and related literacies, as they became Available Designs. The NLG noted, that Design emphasizes: “the relationships between received modes of meaning (Available Designs), the transformation of these modes of meaning in their hybrid and intertextual use (Designing), and their subsequent

to-be-received status (The Redesigned)” (p. 81). In this study, I specifically examined literacies-in-action (Brandt & Clinton, 2002) and how these influenced the Design processes. Therefore, ultimately, I examined how individuals used multiple literacies to influence the processes (Designing) and products (Redesigned) of filmmaking composition.

Because I was interested in temporal transformations in text, I reported on my three main informant groups. However, during the other sessions (both in 2008 and 2009) I observed short episodes of different groups working to see if these patterns and systems were similar. Through my observations and research notes, I discovered repeated confirmations to my findings. In fact, after the first summer, I discussed my findings with the counselors, and during 2009 many times counselors came to get me when they noticed similar things happening once again. While I cannot generalize to a wider population, I considered that within these Available Designs, different children, working with different counselors experienced similar systems of creative collaboration during composition.

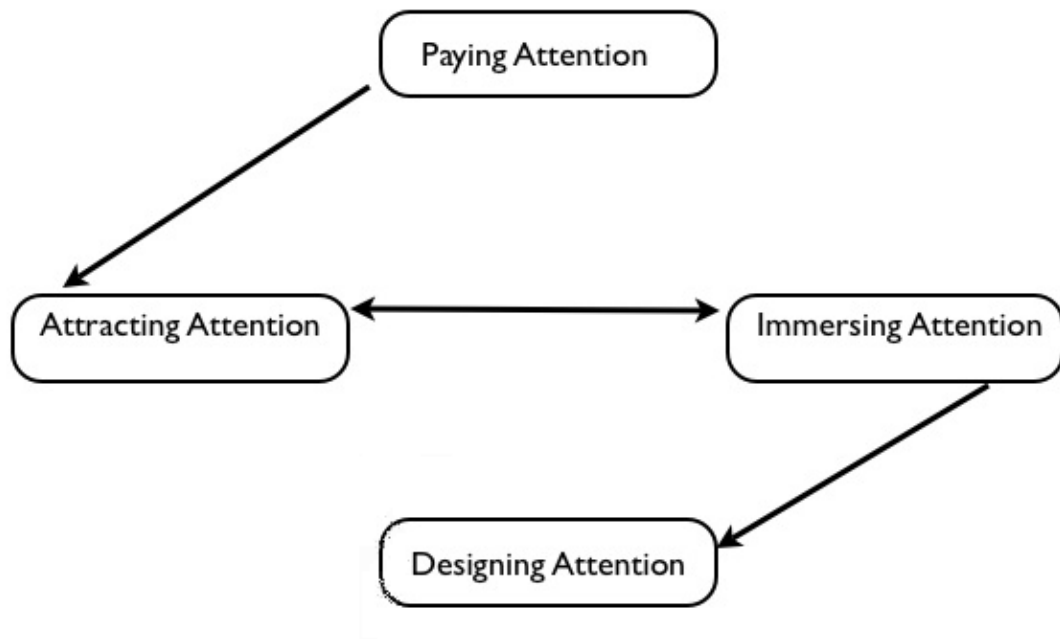
As illustrated throughout the Design processes, students exhibited many examples of influential literacies that created constant shifts in both the power structures within the teams and the transformations to the text of the film during Designing. Ultimately, a series of influential performances continuously decontextualized and recontextualized students’ gaining of attention, and thus authority over designing attention—and the textual transformations. Through the use of literacies-in-action, individuals transformed the texts of composition. These decisions about multiliteracies, were based on the attention students thought they could get from the audience. While they designed their

texts, students expressed concern that they wanted to make sure the “audience will *get* it and *like* it.” Their initial choices for dialogue, actions, shots, and angles came from their conceptualizations during scriptwriting. Then, during filming, they edited ideas on the spot if they didn’t “look” right. Finally, during editing, students often added sound effects, text-on-screen, music, or visual effects to make the “audience” pay attention to particularly important shots or scenes in their movies. While sometimes these extras were added for understanding, often students added visual or sound effects strictly for entertainment or attention purposes.

Obviously, in a filmmaking camp, a good use of shots, angles, and lighting were valued for their cultural capital. Furthermore, students placed much attention on getting the right sound effects or music that made sense in their stories. Interestingly, the values of the multimodal literacies emerged as to both how they helped the text make sense and added to the “interestingness” of the story. From a mostly visual text, dialogue helped explain what pictures could not do. Performance (i.e. gestures, facial expressions, tone) helped fill in the blanks as the script came alive. Then, visual and sound effects (including music) were used for tone or mood. Finally, voice-overs and/or text on screen were used for clarity. Ultimately, these texts emerged like a bricolage; students used tools on hand to continuously tinker at their work until it was as good as it could get based on the Available Designs.

As previously noted, influential literacies depended not just on *what* was said, but how it was said, who said it, when and where it was said, and for what purpose. This attention wasn’t necessarily gained through attention-seeking-behavior. In fact, attention-seeking-behaviors that shifted activities away from the purpose often resulted in that

individual receiving less attention in the future. No authority was gained from just acting silly. Rather, attracting attention only influenced the task when students were able to immerse their ideas within the emerging *communitas* and group motive.



*Figure 4.23. Model of Influential Literacies as PAID Attention*

With a specific group motive, the attention went to those who 1) paid attention and knew what was going on; 2) attracted attention for their competence; 3) immersed their idea within the attention frame of the activity; and, then 4) designed attention through their influential use of multiliteracies in the product. As illustrated in Figure 4.23, the model PAID first depends on paying attention. Paying attention relied on: 1) funds of knowledge students bring into filmmaking camp; 2) attention to the camp structure; 3) attention to the team purpose or motive; and 4) attention to the ongoing activities. For example, before and/or during filmmaking, students paid attention to filmmaking and other Discourses that they could bring into camp as influential literacies. Furthermore, if

they paid attention to the Available Designs Discourse, they were at an advantage to the molar “keys to performance” (Bauman, 1977) or “how things work here” in camp.

Paying attention during Available Designs meant, not only attending to the details, but also attending to “verbal art as performance” (Bauman, 1977) as the teams developed an idea (motive or purpose) and developed that idea-text in context.

Second, in order students to influence the composition of text, they needed to attract attention of the team toward their idea. As previously discussed, attracting attention could occur from inside (lines of articulation) or outside (lines of flight) the ongoing task-at-hand. However, once the students were involved in a teleological (Burke, 1945/1966) activity, attracting attention was short lived, unless it connected to past activities and/or fed into the frame (Goffman, 1974) of activities.

Third, this connection depended on two-fold immersion: immersion into text and immersion as part of the context. By immersion into text, I mean, in order for the idea to influence the text, it must somehow relate to or add meaning to the emerging composition. By immersion as part of context, I mean, the individual attempting to attracting attention with an idea must have been proved interest to the main goal, in order to attract the attention of the other team members. The verbal art of performance depended not just on the “poetic” use of Discourse, but also the politics—as the strategic use of “keys to performance” (Bauman, 1977) within the “larger systematic structures in which performances play[ed] a constitutive role” (Bauman & Briggs, 1990, p. 80) that provide “authoritative voice” through “access, legitimacy, competence, and values” (Bauman & Briggs, 1990, p. 77). As Bauman & Briggs noted, interpretation of performance depends on both “poetics and politics” that are “illuminated by the poetics

and politics of discourse within the communities” (p. 80). In these findings, the playing the politics of discourse resulted in the use of tactics.

Finally, once an individual gained a performative role of authority within the team, that individual was able to more readily direct future activities. However, as Bauman & Briggs (1990) noted, the ability or authority to influence the text through the use of literacies depended on both poetics and politics as illustrated in Figure 4.24.

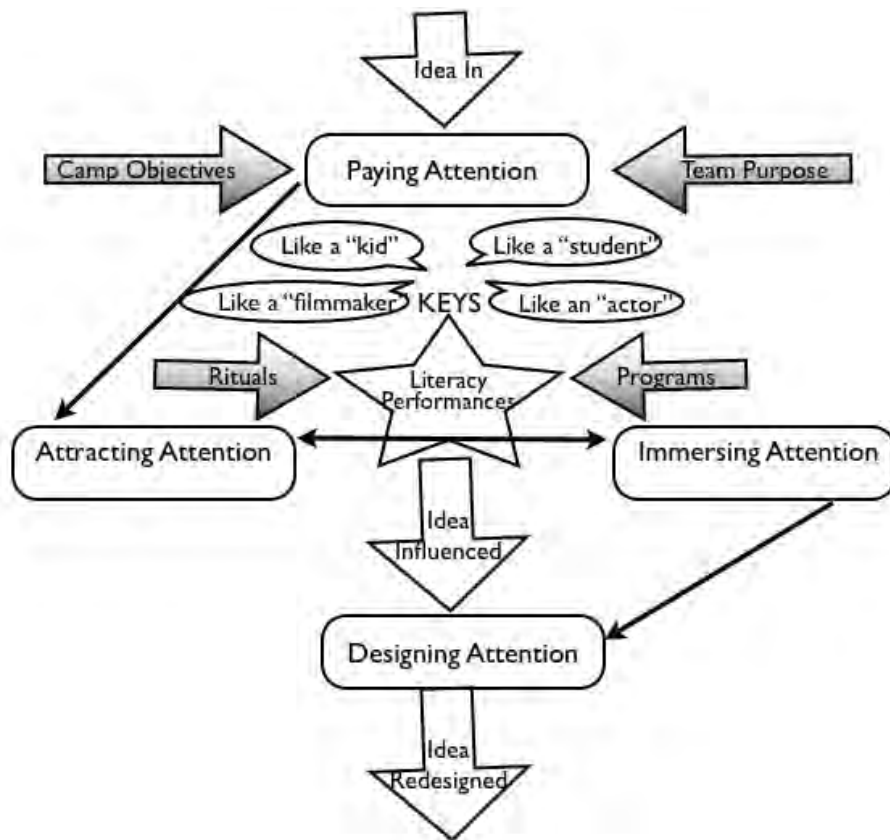


Figure 4.24. Verbal Art as PAID Attention

In Figure 4.24, I have combined the poetics (styles of speaking) and the politics (attention) into one model. Students spoke in different styles (like a kid, like a student, like an actor, like a filmmaker) in ways that influenced the composition of text.

Furthermore, the ways in which they performed these styles as they performed literacies,

helped them to ultimately perform agentively: designing attention within their groups. As Bauman and Briggs (1990) noted:

Building upon the accumulated insights of past performance analysis, decontextualization (decentering), and recontextualization (recentering) opens a way toward constructing histories of performance; toward illuminating the larger systemic structures in which performances play a constitutive role, and toward linking performances with other modes of language use as performances as decentered and recentered both within and across speech events—referred to, cited, evaluated, reported, looked back upon, replayed, and otherwise transformed in the production and reproduction of social life (p. 80).

Therefore, as depicted in figure 4.24, designing attention was something gained through both poetic and political performances of literacies-in-action. In this analysis, I tried to illuminate some of the larger “systemic structures” in which performances of literacies were influential (i.e. filmmaking as a primary Discourse). Furthermore, I linked performances of roles to styles of language use and the power students gained to be able to design attention and influence composition.

In Chapter Five, I elaborate on these findings of the influence of the poetics (style) and politics (attention) of performance as tactics of influential literacies. I discuss the results of my findings through Design. Then I consider potential educational implications of my findings and discuss recommendations for future research.



## CHAPTER FIVE: DISCUSSION AND IMPLICATIONS

In this study, I found the use of performance theory to be a powerful lens through which to view students' creative collaboration during composition of digital videos. Available Designs provided a context for Designing. The Redesigned illustrated the transformations of text. However, ultimately, Designing was the most active analysis, the place where I was able to illustrate the dynamic processes of how students' performances of literacies influenced the collaborative composition. My analysis of both the Designing and Redesigning allowed study of both the patterns of behavior, which were spatially situated, and also the systems (Geertz, 1973) that emerged temporally. Temporal analysis, that is watching the video data over and over, helped me discover a system of interactions that appeared to help the two movements—the inner motion of collaboration and the forward motion of creativity. Phelan (1993) noted that live performance cannot necessarily be “recorded” because the live disappears as it is happening. Phelan described performance as both process and product: as it happens (process), it is a happening (product). Likewise, as I recorded what happened, immersion as a participant observer, allowed me to also capture the happenings in action.

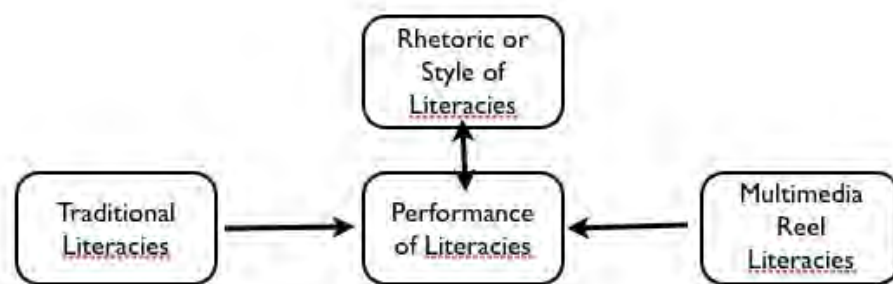
Phelan's discussion of live performance captured the complexity of the transformations in texts that emerged and influenced the digital video composition processes. While I observed students creating the text, I also observed them performing the text during filming. Their digital videos recorded this performance of the text (see

Figure 5.1).

THE TEXT-→ PERFORMANCE OF THE TEXT→ RECORD OF PERFORMANCE OF THE TEXT

*Figure 5.1. The Performance Text*

I consider this record of the performance of the text essential to studying the ways in which knowledge was performed. In this analysis, I illustrated how, while the skills and strategies of multiliteracies were essential, ultimately, the students' knowledge performances (Lankshear & Knobel, 2003) influenced the Design. I consider my analysis as a record of performance of the text.



*Figure 5.2. Multiple Literacies Through Performance*

This study was initially grounded in research on multiliteracies. I set out to investigate how students used traditional literacies and multimedia reel literacies in the composition processes and how the use of these literacies influenced their products. Because this was a collaborative effort, I thought oral language essential; however, I did not realize the extent to which the rhetoric or style of literacies would influence Design. As this became evident, and I moved toward studying the multiliteracies-in-action as influential literacy performances, I realized I was working within a space of

“performance of literacies” as illustrated in Figure 5.2. .

Envisioning students’ knowledge performances, I was interested in viewing what was happening during Designing, and what transformations occurred through Redesigning. Using Schechner’s (1988) inclusive definition of performance theory, I considered:

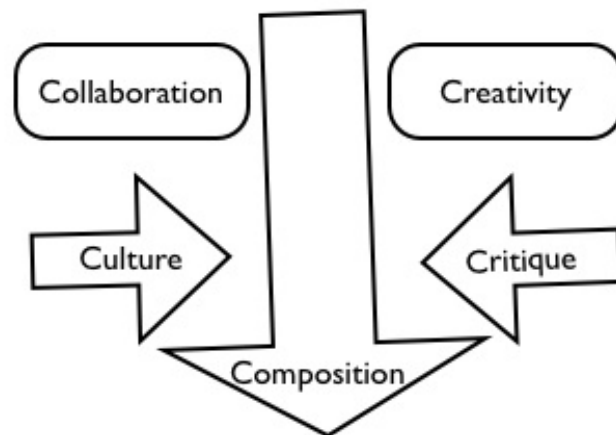
Performance originates in impulses to make things happen and to entertain; to get results and to fool around; to collect meanings and to pass the time; to be transformed into another and to celebrate being oneself; to disappear and to show off; to bring into a special place a transcendent Other who exists then-and-now and later-and-now; to be in a trance and to be conscious; to focus on a select group sharing a secret language and to broadcast to the largest possible audience of strangers; to play in order to satisfy a felt obligation and to play only under an Equity contract for cash. These oppositions, and others generated by them, comprise performance: an active situation, a continuous turbulent process of transformation (p. 142).

In the current study, I found oppositions—especially the spaces between those oppositions—to be particularly salient spaces within which to study transformations of text. Envisioning influential literacy performances as the unit of analysis, allowed me to envision a model of how these affected both the emergence (lines of articulation) and the changes (lines of flight) as they have been conceptualized by Deleuze & Guattari (1987). The use of video ethnography was especially important in helping me to trace these influential literacy performances. As Schechner (1988) noted:

The movie camera has given artists the ability to stop action, examine gesture

frame by frame, go forward and backward, repeat, and study compositions as they condense and evaporate; these techniques have reshaped theatrical imagination (p. 211).

I found, however, it is not just artists that benefit from the camera's ability to stop action and examine compositions. Although this was an essential skill for the students during the Designing processes, this also emerged as an essential researcher skill. Through stopping action, going to and fro, and studying Designing, I was able to examine the entextualization-decontextualization-recontextualization (Bauman & Briggs, 1990) processes and map these transformations as affecting both text and context—as contextualization (Bauman & Briggs, 1990).



*Figure 5.3. The Five C's of Design*

As I studied Design, I realized I was observing the “composition” of the text moving forward. As such, I was investigating collaborative creativity, as influenced by the culture of the emerging communitas (Turner, 1988) and the creative critiques of the group members, as they transformed their texts to make sense to an audience. In fact, my initial model of influences on composition included these five 5 C's: investigating

composition as influenced by culture, collaboration, creativity, and critique (see Figure 5.3). While the activity studied was composition, I studied the creative collaborative efforts of students. Collaboration was essential and through creative influential literacy performances, students were able to influence the composition processes. Furthermore, as evidenced in the results, the culture of the camp influenced the compositions in the initial stages of production. However, as Designing progressed, composition decisions were also influenced by students' creativity and critique. Students' creative ideas transformed the text. Their continuous critique also helped transform the texts for better audience understanding. As I continued to investigate these 5 C's I realized it was not just these concepts that were important, but the practices associated with them. These 5 C's emerged through students' knowledge of multiliteracy practices and influential literacy performances (as tactics). Ultimately the tactics students used in this complex system created a recipe of what worked, as I review in the next sections.

#### *Available Designs as Influential Multiliteracies*

During director's interviews, more than one student repeated a facsimile of this quote, "The most important thing I learned in camp is that this is not your home movie! It is so much more...the shots, the angles, the lighting, the scripts, the effects, the editing." Like Miller and Borowitz (2007), I found digital video a "supertool" for engaging multiliteracies. Instructors created a space for learning reel literacies, as well as engaging with traditional school-based literacies (i.e. reading, writing, speaking, and listening). In fact, as shown in the results, the Available Designs included a wide variety of both Hitchcock and Hemingway-inspired literacies. In the analysis of Available Designs, oral language was a major source of communication, both receptive and projective. Directions

for activities and discussions about learning depended on oral language. In particular, good performances through student participation lead to a definition of influential uses of language. During Available Designs, the major secondary Discourse (Gee, 1996) of filmmaking was defined through social practices. These literacies-in-action defined the molar structure (Deleuze & Guattari, 1987) of filmmaking camp.

It was not just the tools that made this space a positive learning experience. Ultimately, the students who came to camp shared an affinity for filmmaking. Gee (2004) stated that affinity spaces were spaces where people can participate in ways according to their interests and skills. In filmmaking camp, students were able to contribute by positioning and taking different roles throughout the multimedia processes. Gee also noted that affinity spaces depend on peer-to-peer teaching; this creates a constant motivation to improve skills and learn new skills—because all participants feel like “experts” at some point, while they are also tapping the expertise of others. The film camp operated more as an affinity space than a formal learning environment. Affinity spaces are usually short-term situations that respond to interest-related needs. Proof of learning is through interest and motivation rather than forces of learning and assessment. Furthermore Jenkins et al. (2009) noted, “Affinity spaces are also highly generative environments, from which new aesthetic experiments and innovations emerge” (Jenkins, et al. 2009, p. 9). In the next section, I illustrate how these new “aesthetic experiments” and “innovations” occurred as the students participated in Designing.

#### *Designing: PAID Attention and Performing Knowledge*

As illustrated throughout the Design processes, students exhibited many examples of influential literacies that created constant shifts in both the power structures within the

teams and the transformations to the text of the film during Designing. Ultimately, a series of tactics continuously decontextualized and recontextualized students' authority over designing attention. Through the use of influential literacy performances, individuals transformed the texts of composition. Furthermore, as illustrated in the results, I found many instances where students shifted roles. Role shifting as "shape-shifting portfolio people" (Gee, 2004), allowed students more opportunities to participate and perform. In performance theory, Schechner (1988) described a protagonist-antagonist-spectator triad, which illustrates a shifting perspective among societies, where: "the roles shift during performance: this moment's observer may be the next moment's protagonist, while this moment's antagonist may be the next moment's spectator" (p. 212). This triad illustrates the shifting roles with which students engaged as they composed in groups; sometimes they were the center of attention (protagonist), sometimes they directed changes (antagonist), and sometimes they listened and observed (spectator). As previously noted, influential literacies depended not just on *what* was said, but how it was said, who said it, when and where it was said, and for what purpose.

As illustrated in the results, I found the major thread that defined influential performances was based on attention. Using the interpretive elements for authority as defined by Bauman and Briggs (1990) I found a web of "attention" that emerged throughout the processes. In fact, attention became the means through which students flooded into the activity frame.

#### *Attention Economy: Performance Knowledge*

The use of influential literacies in this project was two-fold: students used literacies to influence texts, and as a result, those texts required the students' attention.

Furthermore, when the students paid attention to the emerging task-at-hand, they were able to gain authority (Bauman & Briggs, 1990) and agency for designing future attention (to their texts by an audience) through influential performances of literacies.

Beyond the immediate learning space of filmmaking camp, attention is a concept with real-world implications that reach beyond immediate learning spaces. Lankshear and Knobel (2003) discussed the importance of relating classroom learning to changing knowledge in society. In particular they argued, “people’s efforts to attract, sustain, and build attention under new media conditions can be seen already to have spawned a range of new social practices and new forms of literacy associated with them” (p. 109-110). The PAID model was influenced both by the local space of filmmaking camp, the political contexts that emerged within the space, and the global contexts brought into camp.

Individuals bring different types of information and knowledge into spaces. González, Moll, and Amanti, (2005) have referred to the cultural learning (in and out-of-school) of individuals as “funds of knowledge,” suggesting how school should build on the knowledge already familiar to students. Working with adolescents in a filmmaking space, it is important to note that individuals arrive with their own cultural practices and understandings of moving image literacies. In fact, one could assume that those who have access to Internet resources in popular culture may have an advantaged access to information. Furthermore, within a filmmaking learning environment, students would be flooded with information about multiliteracy practices—shots and angles, digital editing, screenwriting software, lighting, sound, dialogue—to which they must attend.

Within such a complex environment full of multiple practices, it can become



difficult to know what needs attention. In their citation of researchers, such as Goldhaber (1996; 1997; 1998) and Lanham (1994), Lankshear and Knobel (2001) described the effects of the attention economy on new literacies. Lankshear and Knobel stated that attention is the scarce resource. Lanham (2006) also identified “attention” as the scarce resource. The reasoning is that limitless information is available but one can only give so much attention. Attention, unlike information, is a scarce resource because “each of us has only so much of it to give, and [attention] can only come from us—not machines, computers or anywhere else” (Goldhaber, 1996, n.p.).

Economies are based on “what is both most desirable and ultimately most scarce” (Goldhaber, 1996, n.p.). While there is a “superabundance” (Lankshear & Knobel, 2001) of information, attention has become “most desirable” and “most scarce.” In order for individuals to participate in the attention economy, they must know how to both pay and receive attention. Goldhaber (1997) stated that one must receive more information than one puts out. Furthermore, individuals must pay attention in order to get attention. Attention involves an exchange and people will not pay attention if they lose interest in this exchange. Goldhaber (1997) also noted that gaining attention is about originality because it is difficult to get attention “by repeating exactly what you or someone else has done before” (n.p.) Therefore, an attention economy is based on “endless originality, or at least attempts at originality” (Goldhaber 1997, n.p.). Attaining the attention of others is based on “everything that makes you distinctly you and not somebody else” (Goldhaber 1996, n.p.). Grabbing the attention of others is especially important in collaborative composition. Furthermore, what “makes you distinctly you and not somebody else” is an essential concept in creativity—especially when an individual is able to influence the

composition processes.

In the *real* world Design has become more and more multimodal. As Lanham (2006) noted, “In the digital writing space, words no longer have it all their own way. They have to compete with moving images and sounds” (p. xii). Therefore, this isn’t just a space where one can plop a few static images along with the text. Rather, as Lanham noted, moving image, or *reel* literacies are *also* important.

Note my use of the word *also*. While I found moving image literacies to be essential learning, I *also* discussed the significant role traditional “school” literacies of reading and writing played in the composition processes. Like Jenkins et al. (2009) I share the idea that traditional school-based literacies (reading and writing) and digital media literacies were essential. In addition, like Jenkins et al. (2009) I *also* found “ancestral” literacies of (oral language and performance) to be influential literacies-in-action during Design.

### *Designing for Attention*

Lanham (2006) noted that design invites us to attend to a product “in a particular way” to pay a “certain type of attention” (p. 2). While on one hand Design is the embodiment of semiotics of the processes and products, it relies on a micro-economy of attention and performance. Designers influenced the text through performances of literacies. Furthermore, they strategically (politically) and stylistically (poetically) used literacies immersed within the task-at-hand. Ultimately, their use was all about style and attention.

The attention students previously paid to information outside of camp resulted in the funds of knowledge they brought into camp (González, Moll, & Amanti, 2005). In

addition, the camp affordances offered a democratic access to film language, no matter what the incoming sophistication of the individual campers. Further, the Discourse of film or the screen was important: students needed to be informed screenagers to participate in camp. This is because the screen is different than the page. As Lanham (2006) noted, words on the page stay put, words on the screen “dance around.” Images and color play a larger role. Sound is also sometimes present. “The digital screen depends on an economics of plenty” in that there is “competition between word, image, and sound for our attention” (p. 20). Within camp, students negotiated the economics of plenty, and made sure they used enough, to gain audience attention for their films. For example, while students were editing, they made decisions to add or subtract visual and sound effects based on their message. In the appropriation of the “I’m so scared” scene, while Len specifically stated he wanted “no special effects” so the movie looked real, the students ended up using two cameras (one stationary and one moving) and placing a “record” button on the moving camera to help the audience with meaning. While not overdoing the effects, the strategic deployment of parsimony helped maintain the documentary feeling, while helping the audience distinguish between the perspectives. In fact, most additive special effect decisions the students made were based on the audience; they either wanted to help the viewers understand, or gain a reaction—usually laughter or shock—from their audience.

### *Designing with Style*

Communicating influentially meant delivering not just information, but “style” (Lanham, 2006). As Lanham has noted, in an attention economy information is everywhere. Attention is in short supply. Information is never clean. Never pure,

information is always full of purpose. The more information we get, the more filter we need. Lanham noted that the most powerful filter we have is “style”—which, in Western culture, has been called rhetoric.

Lanham (2006) discussed rhetoric, noting that it has not always been a “dirty word” or the “opposite of sincerity, truth, and good intentions” (p. 19). Rather, it means training in human communication: expression, spoken, and written language. Lanham (2006) further noted, that while digital technologies are new, the notion of an attention economy not necessarily new. In fact, oral and performance communication were highly significant in the ancient world. Lanham referred to rhetoric, which “taught you how to get people’s attention and how to argue your case once you had it” (p. 23). Rhetoric in the ancient world (pre-written text) required memory and voice—a speaking and performing of ideas. Voice training was essential—also volume and quality. Gesture was especially important in ancient world, which predated artificial amplification systems. This combination of speaking and body language was called “delivery.” Successful delivery involved “communicating the message in such a way that it would be accepted and attended to rather than refused, ignored, or thrown [away]” (p. 24).

Information does not come in neutral boxes. Influential literacy meant the ability to use the “right” language and “right” ways within a Discourse (Gee, 1996) space. Within the filmmaking space, because there are multiple secondary Discourses, there were multiple ways of being literate. Because it was primarily a “filmmaking” community, Discourse that represented knowledge about both filmic and cinematic (Metz, 1974) language was significant in gaining students’ early attention. For example, Len brought in an iconic idea from *Blair Witch*—the “I’m so scared” scene. Then he

described his idea in terms of the genres of “documentary” and “mockumentary” and realistic horror. Jared quickly joined in this Discourse and established his own credibility.

Within the filmmaking community, however, film Discourse was not the only right *language* or *way*. As Gee (1996) noted, there could be many different secondary Discourses. Within the filmmaking community, these included: idea generation, scriptwriting, storyboarding, video camera use, directing, digital editing, and acting (reading dialogue, gesturing, voice tone, facial expressions). Within the teams, students sometimes flooded into roles of completing these literacies; other times, they were asked or assigned these roles. Being in charge of a position was also a way to become influential. For example, once Cameron took over storyboarding, he became much more influential during the script construction process. With his tool (storyboards) in hand, he not only planned the shots, but began contributing more to the parallel activity of script construction. Because he was contributing more to the script, he gained more influence in the dialogue and actions.

Being in charge was a result of a strategic use of “tactics” (deCerteau, 1984). Envisioning “tactics” is especially important in examining collaborative groups of composers. While students learned the skills and strategies of filmmaking in camp, their performances became influential through their use of tactics or a careful “watch for opportunities that must be seized ‘on the wing’” (p. xix). Furthermore, events were constantly manipulated “in order to turn them into opportunities” (p. xix). As illustrated in the Designing and Redesigned results, students constantly shifted spaces, based on their seizing or creating opportunities. Creating opportunities, like popping qwiffs (Lincoln & Guba, 1985) required new “ways of operating” (deCerteau, 1984, p. xix)—

which may contain elements of the “right” ways combined with individual influential tactics. For example, in the first episode, where the group worked toward establishing the big idea of the movie, the most influential genre was the use of the “pitch.” Len pitched his idea to the whole group using filmmaking language, director-like gestures, and communicative eyecontact. The initial “pitch” became influential, not just through oral language, but through a performance of language, text, gestures, and eyecontact. In other words, an influential pitch relied heavily on tactics (de Certeau, 1984) or rhetoric.

Lanham (2006) recently called rhetoric a powerful “stylistic filtration” mechanism for information. Although rhetoric has been defined as the art of persuasion, Lanham noted “it might have well...have been called the economics of attention” (p. 21). Rhetoric, therefore, refers to a performance-based interpretation of oral language that “taught you how to get people’s attention and how to argue your case once you had it” (p. 23). Rhetoric is about speaking a case in public, which requires: voice training, volume enhancement, and gesturing. In filmmaking, these tactics of rhetoric must also be projected onto imaginary space with the expectation that the audience will be persuaded in the way the filmmakers have projected. Lanham stated that “you had to learn...to be an actor” and that the rhetoric, speaking, and body language put together was called “delivery.” (p. 23). Successful delivery of information, like successful FedEx delivery requires “communicating the message in such a way that it would be accepted and attended to rather than refused, ignored or thrown in the wastepaper basket unread” (p. 24). In other words, students with good stylistic use of rhetoric would be expected to *attract* attention, and then *immerse* the other group members within the idea. Finally, they would be able to *design* attention, participating in the transformation of text through

Redesigning.

*Redesigned: A Bricolage of Playing With Literacies-in-Action*

Play is a metaphor that has historically been met with mixed reviews in education. On one hand, teachers have worked toward making learning fun. On the other, they may feel guilty when kids are only having fun (playing). Jenkins et al. (2009) discussed this resistance to fun as reflecting “the confusion between play as a source of fun and play as a form of engagement” (p. 24). Play as active engagement encourages risk-taking, experimentation, and problem solving. Mackey (2007) described play as engagement in the second edition of *Literacies Across Media: Playing the Text*, where she extended the use of the word “read” to include other texts such as video games, movies, and interactive media as notions of “playing the text.” For Mackey, playing the text involves activities such as pretending/imagining, performing, engaging with rules/conventions, strategizing, orchestrating/designing, interpreting, fooling around/exploration, and play as “not working” (risk lowered, process over product). Playing the text implies an engagement, which is often—though not exclusively—ludic (Huizinga, 1950).

Playing with multimedia texts, students engaged in bricolage (Lèvi-Strauss, 1962/1966) work, where the students worked at “wrighting” (Ivanic, 2004) their film texts across modalities. As discussed in Chapter Four, Ivanic used the term “wrighter” rather than “writer” to refer to composers making meaning in one or more modes, as “someone who ‘wrights’ a text in the way a wheelwright ‘wrights’ a wheel” (p. 282). Ivanic noted that this “wrighter” description is “in line with the use of the term ‘playwright’ to mean a person who constructs the script for a multimodal performance”

(p. 282). Interestingly, Ivanic noted that people in theater sometimes use term “playwrite” because it “implies the construction of a verbal text” (ibid.). However, this “misspelling” actually “misses the implication of the multimodal character of theater” (ibid.). As illustrated below, in examining the Redesigned as a product, as well as the Influential Literacies that “wrighted” (Ivanic, 2004) the text across episodes and modalities of representation.

*Wrighting: Transformations in Text Through Knowledge Performance*

As indicated in Designing, students were able to *design* attention only after they paid, attracted, and immersed their influential literacies within the group. Ultimately, it was the students’ performances of Influential Literacies that determined transformations in text. In Redesigning, I conducted a microanalysis of one particular “textual toy” (Dyson, 2003) so that I could illustrate how students used Influential Literacies to “wright” (Ivanic, 2004) the Design over time, in a teleological goal toward “perfection.”

Burke (1945/1966) used the Aristotelian concept “entelechy” (a “telos”) to identify the individual’s movement potential toward the principle of perfection. Within the filmmaking camp, I was interested in the emergence of text in context. In essence, there was the “container and thing contained” (Burke, 1945/1966) where the container—the what—could be well defined, but the thing contained—the how—was “marked by a possession of telos within” (Burke, 1945/1966, p. 17) or a kinesis “which includes something of both ‘action’ and ‘motion’” (ibid. p. 17). Therefore, within the container (the emerging filmmaking texts) there was a kinesis manifested through actions.

Burke defined this “container and thing contained” in terms of his dramaturgical pentad (act, action, agent, scene, purpose): “For the characters, by being in interaction,



could be treated as scenic conditions or “environment,” of one another; and any act could be treated as part of the context that modifies (hence, to a degree motivates) the subsequent acts” (p. 7). Therefore, theoretically, within this environment, as individuals formed into filmmaking teams (contexts), their texts emerged, like recipes, keys, or a structure. Then as they situated themselves around the ideas, these emerging texts informed the context, as they operated as bricoleurs (Lèvi-Strauss, 1962-1966).

I considered all of the acts, actions, agents and scenes part of the context of potentiality (Burke, 1969). However, I was also interested the performance emergence (Bauman, 1977) or the actus (Burke, 1969) as the actualization of the potential: the “making” or the purpose as a driving force of entelechy. As Burke noted “in a state there are implicit possibilities, and in action these possibilities are made explicit” (p. 43). It is these actions of knowledge performance of influential literacies that I found to be particularly transformative.

Within composition studies, Bereiter and Scardamalia (1987) have discussed the difference between knowledge telling and knowledge transformation. Knowledge telling involves a simple linear way of writing; whereas, knowledge transformation is theorized as a more sophisticated, problem-solving way of writing. Both knowledge telling and knowledge transformation are part of knowledge building (Scardemelia & Berieter, 2003), a constructivist approach to creative work with ideas that matter to the individuals involved with the work. Furthermore, these knowledge performances transform over time. Scardamalia and Bereiter (2003) discussed the term “knowledge building” as a trajectory of deep knowledge construction at all levels. Furthermore, they stated that knowledge building is the key to innovation, which in this study manifested as

transformations in texts—resulting in original creative films. Scardamalia and Bereiter further discussed the importance of “knowledge building environments” that serve to support collaborative knowledge work.

Further studies involving knowledge performance should include an examination of knowledge building, especially in consideration of how texts transform over time and across different modalities (from written text, to performed text, to film—record of performed text) within the enactment of literacy performances.

*From Mimesis, to Poesis, to Kinesis*

In the collaborative composition process, I searched for transformations, not only in the text and context, but also in the “areas of ambiguity that transformations take place” (Burke, 1969, p. xix). Transformations don’t just happen as a shift from one state to another. Rather, then, change results through a complexity of actions and interactions. While the processes may initially appear as through *mimesis* (copying or imitating) they progress toward *poiesis* (making not faking). I think we should look toward entelechy or *kinesis* as “movement, motion, fluidity, fluctuation” (Conquergood, 1995, p. 138) as the energy/motivation/purpose that drives the process forward.

The creation of movie texts in the context of filmmaking camp was a school-like structured activity that also fostered collective creativity and play. First there was the *molar structure* of camp, the “this is what we do here to get this (filmmaking) done” or the “recipes” (Geertz, 1973) of camp. This brings to mind dramatic concept of *mimesis*, as imitation of the real world. This implies an authority or powerful discourse for the situated learning. An example of *mimesis* in filmmaking camp would be having students learn to copy what “real” filmmakers do through observing instructors and then trying the

activities (such as lighting, filming, digital editing) under their guidance. In camp, therefore, one could envision students following a recipe, a *mimesis*, creating an exact copy of a scene from a movie. In fact, this is not what happened.

While the students initially learned to copy what “real” filmmakers do, they also began to take on authority over the text and move into *poesis*, a state of “making not faking” (Turner, 1982, p. 93). Individually the students used different styles of verbal art (performing like kids, performing like students, performing like actors, and performing like filmmakers). Their ability to use influential literacies, and ultimately design attention, however, was not based solely on individualism, but rather it became a collaborative endeavor of individuals using their knowledge and skills toward a common goal. For example, in filmmaking camp, students took what they learned (*mimesis*) and gathered into creative teams, and worked as collaborative groups to make (*poesis*)—their movie magic—thus, transforming these texts (*kinesis*) through personal actions and interactions.

Filmmaking, like performance, allows for multiple modalities (talk, gestures, expressions). However, in addition to the performance, filmmaking also enlists “magic” that goes beyond the present moment. The filmmaker, rather than videotaping in real time, chooses shots to depict meaning. For example, in the “I’m so scared” scene, the students added the visual effect of having another camera film some of the shots from an outside view. Furthermore, they added heavy breathing as a sound effect during this outside view camera shot, which added to the emotion of the scene. Then came the scream and Len’s discovery of his dead friend. This was followed by the extreme close up of the “I’m so scared” shot. The use of these different shots as a montage (Eisenstein,

1994) captured an “insider’s view” for the audience and an anticipation that something spooky was going to happen. And this sequence is an example of the tactical use of additive multimedia to create meaning in the emerging filmmaking texts.

As I completed the Redesigned analysis of “textual toys” (Dyson, 2003) over time, I tried to capture the poesis and kinesis over time. In examining the Redesigned, I was able to illustrate the enactment of influential literacies, or times when the students gained design attention as authority to design the text. As producers or “poets” (deCerteau, 1984) of their own acts, students created their texts through a creative process of invisible rhizomatic lines (Deleuze & Guattari, 1987) of trajectories, moving in different directions, as: lines of articulation (feeding into the creative processes) and lines of flight (transformative lines). As deCerteau (1984) noted, the word “trajectory” implies “a movement, but it also involves a plane [of] projection, a flattening out” (p. xviii). While these trajectories can never be deconstructed in all of their richness, “tactics” can provide a way to interpret the “ways of operating” (deCerteau, 1984, p. xix).

As I followed the textual toy across composition, it was possible to illuminate the tactics (deCerteau, 1984) students used to gain influence in Design. As illustrated in Chapter 4, Len’s initial idea set a “reality” style and “mockumentary” genre tone for the movie. His tactics for influencing the text included his use of filmmaking Discourse, his written idea, his speaking abilities, and his eye contact with teammates—immersing them into his big idea.

Once the team agreed on Len’s big idea, they continued to use tactics to influence the text with their ideas as illustrated in the following examples. As the students created the script, they added specific shots and dramatic dialogue to “story-ize” the reality. As

story crept in, students came up with ideas to enhance the visual effects of their film, without using too many ready-made visual effects in the digital editing program. This kind of planning that is possible in moving image literacy, adds another layer to an already highly intertextual or intermedial (Semali & Paliotet, 1999) text.

As the activity changed (planning, scriptwriting, storyboarding, filming, editing) so did the text, and the play “frames” (Goffman, 1974). For example, when the students moved from planning into scriptwriting, they shifted from a location in back of the theatre, to seats in front of a computer. The play frame included a new composition tool (computer vs. pencil) as well as new skills (typing) for “wrighting” the text. In the same frame, storyboarding emerged as a co-activity, with a different tool (pencil) and a different set of skills (envisioning shots), which lead to further “wrighting” of the texts. This fits in with Bauman and Briggs (1990) noted that “play frames” have the power to “alter the performative force of utterances” (p. 63). Within these scenes, the discourse changed from brainstorming ideas to organizing dialogue and actions into a coherent story. Furthermore, once the play frame shifted, students began to critique past ideas. For example, when the students shifted from a pretext (script) to a posttext (filming) they questioned both dialogue (speech) and actions as representative of the style and message they wished to convey. I think these shifts provided a natural ability to critique that placed the students one step away from their texts.

Similar to the idea of fluency filters—instances when the students switched from actor to director to critique the reading of dialogue through their filters of how the style fit into their film—textual transmediation (texts changing from ideas to written text, to spoken dialogue, to edited multimodal texts) allowed students the space to critique their

texts in a new frame. Therefore, rather than critiquing ideas directly (which some students find offensive) they *creatively critiqued* the text as it transformed through frames.

Recall that “frames” are constructed through an emergence of performance keys (Bauman, 1977). Furthermore, these keys are performed in a particular “genre” (Bakhtin, 1986). As noted in Chapter 4, I found that the styles of performing (performing as a kid, performing as a student, performing as an actor, performing as a filmmaker) had different effects on the Redesigned, depending on the frame of activity. While the students spoke in different keys or “genres” they also did so within different frames of experience; these often resulted in shifts in play frames. For example, Len’s initial performing/speaking as a filmmaker framed activity around the primary Discourse of camp; this tactic lead to a series of actions, which shifted authority from the counselor to Len.

However, if students wanted to influence the composition processes, they needed to participate with other styles as well. For example, youth culture—performing as a kid—helped them to develop ritual keys to *communitas*. Jared created a playful culture, acting like the comic relief both in the movie and in the creative processes. This resulted in his role as the “comic relief” that “always dies first”—as discussed by Ned and Len. Reference to the primary Discourse of filmmaking, lead to a decision that was not questioned within the group. As a group, they made a decision to wright the text through creative critique and genre reference.

While performing like a kid created comeradery among the team members, performing like a student carried more cultural capital (Bourdieu, 1984) with the counselors. The tactic of on-task behaviors gained the most attention of the counselors.

Furthermore, students who answered counselors' queries or took on assigned roles, gained more influence in the product design. For example, Len gained early influence during planning due to his attention to the counselor's query about who has a pencil and wants to fill in the planning sheet. While the other students provided input to the planning, Len was ultimately in charge of the discussion and the text written down on the sheet.

Performing like an actor was an influential performance. Most often, performing like an actor became an influential literacy when a student either created dialogue (writing) or spoke dialogue (wrichted the style of the dialogue through speaking). Once again the students used creative critique and fluency filters to wright the text. For example, when filming the "I'm so scared" extreme close-up shot, Len filmed the shot and then showed it to the other team members. Although the script was written and the shot illustrated on a storyboard, the students "wrichted" the representation through actions and viewing of the visual moving image. This illustrates how their performances as actor and filmmaker were so intricately tied together. The fact that these students were so readily able to shape-shift, from actors to filmmakers, resulted in a sophisticated use of multiliteracies. In essence, they were using meta-language (Bauman & Briggs, 1990) about their texts while they were composing. This meta-language is the key to their "wrichting" of texts, as well as their ability to creatively critique their work.

Although I spoke of these styles of performance as individual, these genres "are far more than isolated and self-contained bundles of formal features;" rather, genre shifts invoke "contrastive communicative functions, participation structures, and modes of interpretation" (Bauman & Briggs, 1990, p. 63). The "illocutionary force" of the

utterance (Bakhtin, 1923/1981) emerged not only from “placement within genre or social setting” but also is influenced “from the relations between the performance and other events before and after” (Bauman & Briggs, 1990, p. 64). It was not just the tactics students used, but it was their “style” of performing literacies that influenced attention, and allowed them to direct the activities of “wrighting” the texts.

Ultimately, shifts, or interruptions were essential for studying the transformations in text over time. Brissett and Edgley (1990) note that to dramaturgists “it is only when an individual’s activity is interrupted in some way does one become conscious of oneself, and then in a rationalizing manner.” They further discussed this “disruption of the on-going flow of behavior” as a way in which unself-conscious (flowing) actions change into self-conscious (interaction) action. In the occasions where these interruptions occur, “a call for motives usually arises” (Brissett & Edgley, 1990, p. 23). Essentially, it is these “areas of ambiguity”, the “lines of flight” (Deleuze & Guattari, 1987) where the “movement, motion, fluidity, fluctuation” occur and shifts happen. When these shifts “popped qwiffs” (Lincoln & Guba, 1985), an economy of attention was enacted in response to these ideas.

However, these moments should not be studied in isolation, but rather through the larger context. From Bauman and Briggs (1990) we learn that performativity is not “lodged in particular formal features alone but in larger formal-functional units” (p. 63). Therefore, a play frame may “alter the performative force of utterances” while at the same time “provide settings in which speech and society can be questioned and transformed” (ibid.). A precursory examination of the transformations of the “I’m so scared” meme appropriated from *Blair Witch*, indicates how the text transformed over



time, through different modalities, and subsequent iterations or activity frames.

Ultimately, when students were at camp, they worked like bricoleurs, using what was at hand to create meaning. They functioned like playwrights, who constantly “wrighted” (Ivanic, 2004) or tweaked the emerging text and as “bricoleurs” (Lèvi-Strauss, 1962/1966), “making do” with the Available Designs on hand.

As indicated in past studies (Bruce 2009a; Goodman 2003; Miller 2008; Tyner, 1998) digital video composition was a collaborative endeavor. As described previously, the camp director’s main goal focused on collaboration; therefore, due to the multi-role, multi-tool, multi-process nature of filmmaking, cooperative teams were essential. While Bruce (2009a) noted researchers should focus more on effects of collaboration, I focused on the evolution of this collaboration over time. In fact, as illustrated in the *During Designing*, I first described overall influential literacies. Then I deconstructed these further to search for effects of interaction and interruptions. As expected, the most influential literacies, at first, mirrored the secondary Discourse of filmmaking established through Available Designs. However, over time, the influential literacies developed as the tasks changed. As the “cast of characters” acted in different roles, different literacy practices became essential when activities shifted. As illustrated in the results, I found the major thread that defined influential performances was based on attention. Using the interpretive elements for authority as defined by Bauman and Briggs (1990) I found a web of “attention” that emerged throughout the processes. In fact, attention became the means through which students flooded into the activity frame.

### *Performance of Knowledge and Educational Implications*

Recently, Lankshear and Knobel (2003) recommended an epistemological change

in education from a focus on *propositional* knowledge (knowledge of what already exists) toward a *performance* epistemology “that is, of knowing as an ability to perform” (p. 173). A performance epistemology involves not only of thinking inside the box, but also breaking outside of the box: “this is an epistemology of rule breaking and innovation: of knowing *how to proceed* in the absence of existing models and exemplars” (p. 173). While procedural knowledge remains an essential first step, “knowing how to make new moves in a game and how to change the very rules of the game is of particular importance to ‘higher order work’ and other forms of performances—including performances that gain attention” (p. 173). Lankshear and Knobel further explain that rethinking practices in a digital age will involve “working” as: attracting attention, stimulating imagination, meeting innovation demands, and satisfying needs in an evolving information economy.

Lankshear and Knobel (2003) stated, while social practices in digital media literacy evolving beyond the school are more performance oriented, those within the school tend to privilege propositional knowledge. However, they state that expertise and competence is developed in *performance* and not from simply from “absorbing content;” rather, “it is best acquired in contexts where people are enacting meaningful purposes within authentic and collaborative settings, where high-quality performance exists to be emulated” (p. 176). Rethinking these practices in school contexts, however, may be as difficult as rethinking the economics of education in schools.

In school contexts the attention economy is “highly regulated and controlled” (Lankshear & Knobel, 2003). In fact, Rowan, et al. (2002) noted that the school is a *closed* economy in terms of attention. Furthermore, within a school context, “attention”

has traditionally been viewed as “attention-seeking,” which denotes behavior problems (Lankshear & Knobel, 2003). Rather, Bigum, Knobel, Lankshear & Rowan (2003) found students learned how to gain attention by passing on attention: through sharing and performing knowledge. Furthermore, they recommended a reconstitution of attention in a school’s attention economy through the ways in which students are positioned. Within an attention economy, Goldhaber (1998) envisions two “classes” as: “fans” and “stars.” While stars have attention paid to them, fans pay attention to stars. However, there is also an “underclass” or the “losers” who don’t get any attention, resulting in “less of a clear identity and place in the community” (p. 1). Teachers should resist positioning themselves as “stars” and the students as “fans.” Furthermore, they should ensure that all students are able to participate within an attention economy in ways that build opportunities for knowledge performance of influential literacies.

### *Designing for Students*

In this study, one of the key elements to successful learning was that filmmaking camp was a space of opportunities, not disabilities. According to Burke (1945/1966), negatives are “invented” by humans in relation to “unfulfilled expectations” (p. 9). As Alvermann (2001) stated, education too often creates a culture-of-disability based on such unfulfilled performance expectations; these unfulfilled expectations are invented constructs. From a cultural perspective, Alvermann noted: “all cultures, as historically evolved ways of doing life, teach people about what is worth working for, how to succeed, and who will fall short” (p. 13). Thus, disability perspectives—like struggling readers and at-risk students, which are often considered in education—although well intentioned, may actually invent dis-abilities. While cultures enable a wide variety of

positions for individuals, traditional school-based literacies recognize and grade limited forms of literacy.

Alvermann (2006) noted that it is especially important in working with middle and high school students to consider these individuals, not as lacking in adult knowledge and experiences. Rather, educators should know things that are relevant for students' lives and situations (Morgan, 1997). Referencing Street's ideological model of literacy practices, Alvermann (2006) argued for the potential for adolescents to "exercise such agency over their own reading and writing practices" (p. 19). Furthermore, educators should help students perform this knowledge (Lankshear & Knobel, 2003). As illustrated in the multimedia processes of filmmaking, different students took on roles based on their multiliteracy strengths. Therefore, providing multimedia "knowledge building" (Scardamalia & Bereiter, 2003) environments have the potential to create learning spaces where more students can assume authority over the texts created.

### *All the World's a Stage for Creative Collaboration*

In the current study, I illustrated how teachers and students collaborated into a working performance economy of attention. Whereas some students were able to position themselves through influential literacy performances, other students benefited from counselor suggestions or interventions. In the filmmaking context, because there were many different roles and positions as well as multiple literacies, there existed many possibilities for student success. Therefore, through the creative collaborative composition of films as *reel* texts, the students were able to real-ize their influential literacy performances.

In this study, I set out to study collaborative composition, or Design. Ultimately,

my study focused on creative collaboration—with influencing Design as a goal. The use of performance theory illustrated the importance of collaborative creativity in digital video composition. Within the collaborative composition process, I was looking for transformations, not only in the text and context, but also in the “areas of ambiguity that transformations take place” (Burke, 1969, p. xix). Burke alludes to a cauldron of creativity as the molten middle of the volcano—these “areas of ambiguity”, the “movement, motion, fluidity, fluctuation” where “transformations take place”—the chaotic creativity of collaborative composition—that became the focus of this study.

Because this study took place outside of school, there were many opportunities for creativity. Buckingham (2007) noted that most digital media used in out-of-school contexts (both consuming and producing) of the multimedia (the Internet) is not ‘educational’ in the traditional definition. Rather, out-of-school multiliteracy projects are construed by their participants as “pursuing hobbies, sports and leisure interest, chatting and exchanging instant messages with friends, playing games, shopping and downloading pop music and movies” (p. 50). These pursuits use *real* literacies children deploy by choice, in contrast to educational uses imposed on children by curricular demands. Many times the *real* literacies involve popular culture texts. Children access these multimedia products and texts because they *choose* to write and design. During these processes, children engage in deep states of concentration on task and experience deep enjoyment, leading to states of ‘optimal experiences’ (Csikszentmihalyi, 1990). Optimal experiences lead to a state of consciousness called flow, a “state of mind when consciousness is harmoniously ordered” because children are able to “pursue whatever they want for its own sake” (Csikszentmihalyi 1990, p. 6). Likewise, in a collaborative learning

experience, such as creating digital videos in small groups, this state of flow can extend to a collective experience; it can producing a ritual-like experience Emile Durkheim (1912/1967) called “collective effervescence”—the sense of belonging to a group with a real existence where the ideas of individuals collect into an experience of collective creative brain.

Csikszentmihalyi (1996) described the social system, consisting of both a cultural domain (the specific discourse in which the activity takes place—in this case filmmaking) as well as the social field—made up of people performing in specific culturally defined roles (i.e. writer, director, videographer). Csikszentmihalyi (1999) stated “creativity is a process that can be observed only at the intersection where individuals, domains, and fields interact” (p. 315). Therefore, creativity will vary due to the difference in individuals, materials, context, skills, knowledge, and tasks.

Pope (2005) critiques Csikszentmihalyi’s systems notion in that although the theory is sensitive to social networks and contexts, Csikszentmihalyi “still privileges the notion of the creator as a ‘person’ (singular)” (Pope, 2005). Alternatively, Pope recommended viewing creativity as a more collective or collaborative activity. Likewise, Hagel, Seely-Brown, and Davison (2010), in *The Power of Pull: How Small Moves, Smartly Made, Can Set Big Things in Motion*, also discuss the importance of creative collaboration. They recommend viewing innovation as a collaborative of individuals pulling together ideas to work on creative problem. Hagel, Brown, and Davison discussed the importance of knowledge flows. However, they stated “knowledge [that] flows on the edge” (p. 53) is more valuable than others, like “knowledge flows within the core” (ibid.). They discussed how knowledge flows in the core are places where “most of the resources

are concentrated and where the old thinking and behavior hold sway” (ibid.). While these flows are important, they pale compared to “the importance of precipitating and participating in knowledge flows emerging and evolving on relevant edges” (ibid.).

Edges are spaces where new ideas arise. As illustrated in the results, influential literacy performances involved new ideas, which transformed the core text based on ideas that started on the edge and then became immersed within the design of the composition. While edges are spaces where new ideas arise, they can also be spaces where one can go over-the-edge. Recall in the Forming Group, when provided an alternate idea to one that had already been recorded in the script. This was an edgy idea; however, the group attention economy was invested in the collaborative creation of the first idea. In a collaborative environment, being influential means straddling the edge, but also paying attention to what is going on inside the box. James Seaman—my artist friend who created the *Guardian at the Gate* illustration included in Chapter 1—said, when asked about creativity and thinking-outside-the box, “One must know the box in order to think outside the box.” I think one must know the box and the systems operating within and around that box, if one wishes to become influential within a collaborative creative endeavor. Furthermore, when investigating dynamic concepts-like creation or composition—one must think about forward motion and transformations, rather than a fixed system in space.

Pope (2005) in fact, discussed going beyond a “systems” approach to a complexity approach. Pope used work by Deleuze and Guattari to describe creation, or rather re...creation, as a process of constant forward motion or making anew in “an ongoing transformation of past-through-present-to-future and self-through-other-to-

otherwise” (p. 87). Pope specifically discusses Deleuze and Guattari’s *What is Philosophy* (1994) book, which he considers a “main launch-pad” (p. 87) for his concept of re...creation. He noted that in this book, Deleuze and Guattari appropriated Nietzsche’s notion of “eternal recurrences” which are characterized, not by identical repeating circles, but rather, by eternally varying cycles. Pope further noted that Deleuze and Guattari propose a particularly dynamic version of “intertextuality”: “it is in this way that, from one writer to another, great creative affects can link up or diverge, within compounds of sensations that transform themselves, vibrate, couple, or split apart” (Deleuze and Guattari, 1994, p. 175). Pope further noted that although Deleuze and Guattari recognize that the artists as “the inventors and creators of affects” through “co-creation”, they also insist that artists “not only create them in their work, they give them to us and make us *become* with them, they draw us into the compound” (p. 175). Likewise, within this study, I noticed that the filmmakers not only created in their work, they gave to me and helped me to become with them. Therefore in this report on their work, I hope I have given to you and helped you become with me as I explored the students’ creative collaboration.

In the next sections, I examine the performances of influential literacies as creative collaboration during Design as: Available Designs, Designing, and the Re-designed.

#### *Available Designs: Performance in Figured Worlds*

Poetics as a method of studying verbal art creates “a new emphasis on performance: directed attention away from study of the formal patterning and symbolic content of texts to the emergence of verbal art in the social interaction between



performers and audience” (Bauman & Briggs, 1990, pp. 59-60). Furthermore, Bauman & Briggs noted that performances are “not simply artful uses of language that stand apart both from day-to-day life and from larger questions of meaning, as a Kantian aesthetics would suggest” (p. 60). Rather, performance provides a “frame” to study “communicative processes” (ibid.). Using communicative processes from a performance perspective, rather than language or discourse (which is inevitably tied to a language-based interpretation), I was able to study language as only one of many symbolic actions (Burke, 1969) that influenced the composition of text in context. Future research should include the study of style in different literacy spaces, focusing on the tactics (de Certeau, 1984) used in these spaces. For example, I would recommend focusing on the Design community as it emerges, using a perspective of “figured worlds” (Holland, Lachiotte Jr., Skinner, & Cain, 1998).

Using “figured worlds” would allow a researcher to envision how Discourse communities—such as the filmmaking community featured in this study—function as a “figured world” (Holland, Lachiotte Jr., Skinner, & Cain, 1998) that rely on individuals’ actions and abilities “to form and be formed in collectively realized ‘as if’ realms” (p. 49). In other words, a figured world expands the notion of Discourse community to the “webs of meaning” (Geertz, 1973) that create the lived experiences “real-ized” by the participants. By real-ized I mean both understood (traditional meaning of realize) as well as made real (reliving experiences through reflexivity—making them real).

Holland, et al. (1998) defined figured worlds as being made up of these “webs of meaning” in that:

Figured worlds take shape within and grant shape to the co-production of

activities, discourses, performances and artifacts. A figured world is peopled by the figures, characters and types who carry out its tasks and who also have styles of interacting within, distinguishable perspectives on, and orientations toward it (p. 51).

In this study, I used a dramaturgical perspective, to build a script of performances through my observations and videotaped processes. As previously noted, I augmented these scripts with my own interpretations, as well as the perceptions of participants (students, counselors, parents, theater staff members, the camp director, and my research team). I assimilated these interpretive notes into the emerging script of my observations. Therefore, in essence, while the results included my own selections (of what worked and how—in this figured world), they did not capture my deflections (things I did not notice or connect through my terministic screen). Ultimately, the results—even other people’s perspectives—became reflections of my terministic screen (Burke, 1945/1966).

Although I was able to study the textual transformation from my terministic screen (Burke, 1945/1966), future studies could focus on the students’ critical perspectives and interpretations of the filmmaking processes. Future research should involve not only an analysis of the transformations of text, but the students’ perceptions of these texts in transformation. Using reflexivity (Bauman & Briggs, 1990) in independent case studies (Dyson & Genishi, 2005) would allow a more close and personal interpretations of students’ and counselors’ own perceptions of influential literacy performances in action and the effects on transformation. Furthermore, having the students’ descriptions of Available Designs in their emerging figured worlds would help educators understand that although these Available Designs are presented and

performed from the educators' end, they only emerge as "knowledge performance" (Lankshear & Knobel, 2003) when the students understand and use the Available Designs in Designing/Redesigning.

Education should remain culturally relevant; that is, learning should relate to the practices of "real" everyday life (deCerteau, 1984). Increasingly, literacy practices of everyday life include multimedia, "reel" literacies, and the infusion of popular culture. This inquiry taught me the importance of knowing youth cultures (Moje, 2008) and the importance of listening to youth voices (Intrator & Kunzman, 2009) in that they are "self-conscious, observant, critical consumers of educational experience" (p. 29). Many youth are participating as creative collaborators in "community, culture, and citizenship in cyberspace" (Thomas, p. 671). Furthermore, as Lenhart, Madden, & Hitlin (2005) noted in a recent Pew Internet study, almost 90% of youth (aged 12-19) are wired.

Often, studies such as the Pew Internet study may skew educators' view of the importance of teaching multimedia literacies. If so many students are already speeding down the multimedia highway, why do they need education's help? In the real world, while *some* t(w)eenagers are engaging with complex digital video creations, most independent media endeavors involve simple intuitive applications, such as Instant Messaging (IM), emailing, and social networking (Facebook, MySpace). These are simple communication tools requiring little time and effort. However, as Burn and Durran (2006) noted, there are many other activities (web authoring, animating with animation software, digital video editing) that are not so intuitive. Rather, they require many sophisticated Hitchcockian techniques. Although digital video editing software has been available for many years with iMacs/Macbooks (iMovie) and with P.C.'s (Windows

Movie Maker) these programs are not “as much used by teenagers as the cyberkid rhetoric would suggest” (p. 272). In fact, in the filmmaking camp, I also discovered this; while many students came to camp to learn digital video, very few actually practiced at home. Burn and Durran continued make an analogy to camera use and *reel* literacies. In the past, as camera use became widespread, few people made and used their own darkrooms. Likewise, although domestic digital video camera ownership is widespread, “just as the extra step into the darkroom, a space between the domestic and professional realms, was a step too far for most people.” (p. 274). Burn and Durran posited that although access to the technology is not a problem, “the motivation to take point’n’press a step further toward production seems to be limited to an enthusiastic minority” (p. 274). Burn and Durran (2006) argue that the “interstitial space between domestic camcorder use and professional video and film work” is the “space” for education (p. 274). I would also add that this is the space for composing pedagogy.

I would agree with Burn and Durran that the “interstitial space” between professional use and domestic use of digital video is a “space” for education. However, I also venture further, to state that filmmaking is an interstitial space that connects Hitchcock and Hemingway-related literacies. In the current study, like Jenkins et al. (2009) I identified how important both traditional (Hemingway) and digital media (Hitchcock) literacies were in the composition processes. While I began to identify some uses of literacy through influential literacy performances, much more research must be done in this interstitial space.

### *Designing as Emergence*

Using performance theory allowed me to identify specific multiliteracy events as

influential literacy performances and use these as units of analysis to follow in space and across time. Influential uses of literacy were dependent on performance patterns. As Bauman (1977) noted, “performance genres, acts, events, and roles cannot occur in isolation, but are mutually interactive and interdependent” (p. 31). Therefore, while I labelled specific acts and performances in this study, I do not mean they occurred in isolation, but rather in the complex performance system of Design. For literacy purposes, I found the style of “performing like actors” to be a powerful way to help students critique their reading, writing, performing, and editing of multimodal texts. The use of fluency filters when reading in role is a space for future research. Without generalizing the results of this ethnography, the results suggest possibilities for the use of readers theatre, filming, or other performance modalities to work with “struggling” readers.

As found in this study, these patterns were not a solid package of cultural norms. Rather, the “style” emerged with the text. Verbal art as performance (Bauman, 1977) and politics (Bauman & Briggs, 1990) emerged as rituals and patterns that were transformed in space and time. Furthermore, these students operated as shape shifting portfolio people (Gee, 2000; 2004) in creating “agentive selves” (Bauman & Briggs, 1990) through their authoritative use of tactics while the texts emerged. The concept of “authority” over texts is an important focal point in future performance-theory related research.

Ultimately, composition is productively envisioned through lenses of emergence. As noted in the results, even upon examining the Redesigned, the most important learning occurred during decision or transformation points—during “lines of flight” (Deleuze and Guattari, 1987). As noted, my researcher perspective is grounded in the rhizome-influenced perspective of Deleuze and Guattari (1987). Deleuze (1991) who

based many of his early theoretical perspectives on the French philosopher Henri Bergson, considered an evolution that does not necessary build or progress. Rather, “it divides and reconnects” (Hawk, 2007). Hawk, who recommended envisioning composition through a lens of complexity, recognized Deleuze and Guattari’s complexity theory as a way to formulate “post-dialectical pedagogies,” particularly in the arena of emerging digital media. Hawk recognized a new complex vitalism, which shifts models from systems theory to complexity theory. Rather than envisioning a fixed system, complexity “is the moment of transition from order to chaos and back to order” (Hawk, 2007, p. 155), resulting in an emergent, *self*-organizing system. Future work in studying collaborative composition—or any other collaborative group projects—should consider viewing education through a lens of complexity (Davis & Sumara, 2006) where learning in the social space of a classroom can be viewed as emergences of “self-organizing collectives” (p. 83).

By considering both the inward—collaborative—and forward—composition—movements in this study, I think I have made some small steps in this direction. However, at this time, I must also stress a cautionary note. In this study, I found actions, through performances of influential literacies, which appeared to influence the composition transformation processes. While I consider knowledge performances that occurred through the attention economy model as essential, these are situated within a particular sociocultural context. This model relied on a context that valued creativity and attempted to move the children toward authority over the composition processes. Creativity—which institutes chaos into order—and a changing authority were essential keys to transformations in Designing. While these findings cannot be generalized to other

contexts, I would like to invite researchers to test the attention economy model, and build on or modify it to serve the students in their particular sociocultural settings.

In Designing, it is important to view both the social practices of literacy, as well as the uses of multiliteracies as tactics. As illustrated in the current study, students used influential literacies to gain designing attention within the composition processes. However, designing attention was also dependent on attracting attention of an external audience. Therefore, while students created text, they were mindful of the audience's understanding. Future research should focus on students' reflexivity on their perceived influence during the emergences of the composition processes. Furthermore, researchers should consider students reflexive comments during the times of individual performances where "power is put into action" (Deleuze and Guattari, 1987, p. 219). Do students realize the impact of their use of tactics? Did students use tactics purposefully to influence the transformations in the text?

#### *Redesigning with Tactics for Attention*

In the Redesigning analysis, I noted how some particular tactics students used helped them gain authority over the texts as they emerged. Like Bruce (2009a), I found the texts emerged visually during the initial planning processes. Then, as they transformed from concept to script, dialogue and specific actions/scenes emerged. As these pretexts went "live" further meaning came through performance. From textual literacies, performance/oral literacies became valuable. Finally, during editing, the gaps were filled in; that is, different literacies were chosen from the tools at hand, to help *design attention* through meaning and entertainment. Ultimately, students attended to multiliteracy choices in particularly important points in the story: points where they

required *audience attention*.

Attention to an envisioned future audience was a large factor in the decisions students made, especially as they progressed toward filming and editing. Kearney & Schuck (2006) discussed the importance of authentic learning experiences and found that students' awareness of audience was central to their choices in themes, props, language, and how they presented information in their videos. Additionally, knowledge-of-audience motivated students to create high quality work and to use genres and content that their peers would both understand and enjoy.

Brandt and Clinton (2002) also described this process of attention to the audience or the “sponsors” of literacy—in this case the camp counselors and parents of the students:

When we use literacy, we also get used. Things typically mediate this relationship. Attention to sponsors can yield a fuller insight into how literate practices can be shaped out of the struggle of competing interests and agents, how multiple interests can be satisfied during a single performance of reading or writing, how literate practices can relate to immediate social relationships while still answering to distant demands (p. 350-351).

The attention to audience mediated the students' choices of multiliteracies, but also influenced their future choices. While students used literacies in influential ways, those literacies influenced the ways in which students composed both the texts and the contexts. Audience plays a key role in students' composition of meaningful and authentic texts. More research on students' use of tactics as they relate to audience—and focus on the purposeful use of tactics to influence texts—is an important next step in research.



*Designing for Social Futures*

At rare occasions during my study of the multiliteracies involved in the digital filmmaking camp, I was confronted with some version of the question, “So what does all this filmmaking stuff have to do teaching reading and writing, you know, the basics?” To this question, I answer with an insight from Elizabeth Daley (2003), the dean of the University of Southern California’s (USC) School of Cinematic Arts. Daley stated that her work with multimedia literacy began when George Lucas—one of the most famous alumni of USC’s School of Cinematic Television—asked her a “provocative” question:

Don’t you think...that in the coming decade, students need to be taught to read and write cinematic language, the language of the screen, the language of sound and image, just as they are now taught to read and write text? Otherwise, won’t they be as illiterate as you or I would have been if, on leaving college, we were unable to read and write an essay? (Lucas, as cited in Daley, pp. 5-6).

John Seely Brown (2005) elaborated on this discussion, stating it is just as important for students “to know as much about Hitchcock as they do about Hemingway” (p. 20). Furthermore, citing Lucas, Brown stated, “To tell a story now means grasping a new kind of language, which includes understanding how graphics, color, lines, music and words combine to convey meaning.” (2005, p. 20).

T(w)eenagers are screenagers (Rushkoff, 2006); thus, their “funds of knowledge” (González, Moll, Amanti, 2005) about multiliteracies include Hitchcock-influenced discourses that emerge in popular culture. However, although their discourses are Hitchcock-influenced, that does not mean they are able to participate in knowledge performance (Lankshear & Knobel, 2003) of the discourses of filmmaking. Educators,

working in the interstitial spaces, need to help students perform both Hitchcock and Hemingway-inspired knowledge in order for these students to gain attention for their efforts and authority over their compositions.

Hull and Nelson (2005) noted, “multimodality can afford, not just a new way to make meaning, but a different kind of meaning” (p. 255). Adolescents are working in classrooms or in “deregulated spaces of after-school media clubs” (Alvermann, 2009) like museum trips (Alvermann & Eakle, 2007) and filmmaking camps (Welsh, et al., 2009). Furthermore, they are participating in social networking, performing what Thomas (2008) called an understanding of culture or the politics and meanings (Bakhtin, 1923/1981) in cybercommunities and the “subjective positioning of the members within them” (Thomas, 2007, p. 671). Thomas also noted, this involves understanding cultural artifacts or the “multimodal texts” (Kress & van Leeuwen, 2001) and “everyday practices” (de Certeau, 1984) that “shape” these communities. My findings in this study move beyond the use of multimodal texts and everyday practices, toward an understanding of the style of literacy performances that served to influence the composition of multimodal texts.

Learning in and out of school, using literacies-in-action (Brandt & Clinton, 2002), youth can be influential composers of influential multimedia texts. These students are using reading, writing, and other digital media literacies to accomplish literacy practices that are relevant to their lives (Alvermann, 2009). As Alvermann (2009) noted,

Listening to and observing youth as they communicate their familiarity with multiple kinds of texts across space, place, and time can provide valuable insights into how to approach both instruction and research—insights that might otherwise

be lost or taken for granted in the rush to categorize literacy practices as either in-school or out-of-school, adolescents as either struggling or competent, and thereby either worthy of our attention or not. (p. 25).

In this study, I learned that students brought multiliteracies from their real lives into the learning spaces. Furthermore, whether or not they entered filmmaking camp with moving image literacies, students were able to learn and apply reel literacies. The space—Available Designs—provided many opportunities for students to learn and use multiliteracies in ways that influenced the texts.

In the current study, I conducted an ethnographic inquiry (Heath & Street, 2008). Therefore, I was able to identify particular cultural patterns that emerged as influential literacy performances. Using ethnographic methods, I identified tactics and performance keys that appeared to contribute to influential literacies within the evolving attention economy. As I questioned counselors throughout the process, they also began to notice these patterns—and alerted me to interesting actions. In essence, as I used ethnographic methods with the counselors, they began to pay attention, and use close observation to detect cultural patterns. These counselors reflected, as ethnographers, about their practices.

One of the key practices was the attention counselors paid to students' interests and ideas. Creating spaces of possibilities requires applying the PAID model to counselors as well as students. By paying attention, attracting attention, and immersing instruction within the attention structures of the students, counselors were able to engage filmmakers in composition. Likewise, in education, only when educators fully capture students' attention, will they be able to design that attention. Whether youth are

discussing “Hitchcock” or “Hemingway” or the latest Internet “craze” or popular culture textual toy, educators also need to pay attention in order to create spaces of possibilities (Alvermann, 2006) for students to “design their social futures” (New London Group, 1996).

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## APPENDICES

## Types of Shots

### Extreme Close-up (ECU, XCU)

What is it? Subject exceeds the boundaries of the frame.

Why use it? Creates intensity or tension when subject is a person, or gives high detail on object



### Close-up (CU or “tight shot”)

What is it? Frames a person’s face, cuts off at midneck, usually shows entire head.

Why use it? Shows emotion OR shows an object in detail

### Medium Close-up (MCU)

What is it? Frames head and upper torso, cuts off at mid-chest.

Why use it? Close enough to read facial expressions but gives polite distance; reveals a bit of surroundings.



## Medium Shot (MS)

What is it? Frames a subject from the waist up.

Why use it? Happy medium between CU and LS. With MCU, the most common type of shot. Zoom from MS to MCU for emphasis or conclusion.



## Long Shot (LS, FS)

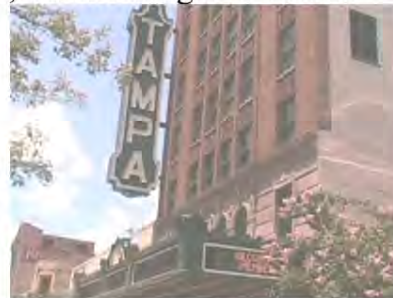
What is it? Frames the subject from the feet up or may be slightly further away to show motion.

Why use it? Subject is the person, environment is clearly visible. Use it for action, not meaning or emotion.

## Wide Shot (WS)

What is it? Camera is far away from the action.

Why use it? Emphasizes the environment, human subjects are not the point of the shot. Tells the viewer where the story is taking place; can be used to establish a new location (ESTABLISHING SHOT).





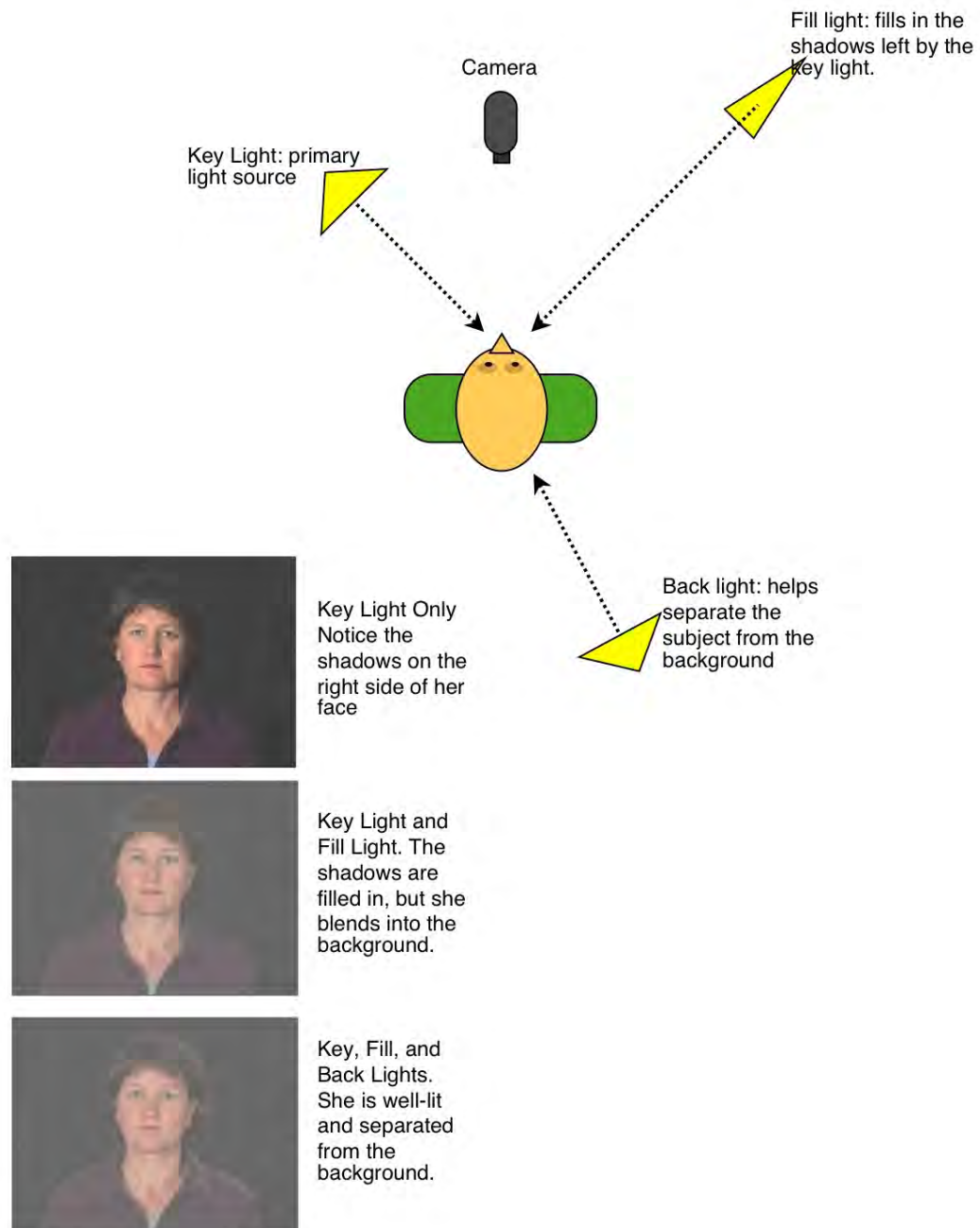
## Lighting

When shooting video, remember that the camera is not as good as your eyes. It needs more light than you do to see clearly. Even for “dark” shots, you probably need to add light.

We use a system called 3 Point Lighting. Basically, that means you should try to light your subject from three sides.

The main light on your subject is called the key light. The fill light comes next. The fill light is set up opposite the key light and helps fill in the shadows that the key light leaves. The back light helps separate your subject from the background of the scene. If you can only set up one light in your location, make sure that it is giving a good amount of light on the subject’s face. A second light would go 90 degrees from the first one. If you can set a third, either use it as a back light, highlighting the back of the person’s head or use it to light the background of the scene.

- |   |
|---|
| <p>3 P o i n t<br/>L i g h t i n g</p> <ol style="list-style-type: none"><li>1. Key light</li><li>2. Fill light</li><li>3. Back light</li></ol> |
|---|



### Appendix III: Planning Sheet

MOVIE PROJECT PLANNING SHEET	
<b>Date:</b>	<b>Group #:</b>
<b>Project</b> (Working title):	
<b>Group members:</b>	
<b>Subject:</b> (Describe your movie in one or two sentences, so that someone who has no other information would have an idea of what your movie will be about.)	
<b>Audience:</b> (Who do you want to watch your movie? For example, you might be making this movie for your friends, for your parents, or for yourself. You may want it to appeal to a wide audience or to a very narrow audience.)	
<b>Purpose:</b> (Why are you making this movie? What do you want this movie to accomplish?)	
<b>Project duration:</b>	
<b>Project deadline:</b>	

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## Appendix IV: Sample Script Using Celtx

The screenshot displays the Celtx software interface. On the left, the 'Project Library' panel shows a folder named 'csi' containing 'Master Catalog (0)' and 'Screenplay'. Below it, the 'Scenes' panel lists eight scenes with their titles: 1. EXT., 2. INT. TAMPA THEATRE, 3. EGYPT, 4. TAMPA THEATRE, 5. NEW YORK, 6. TAMPA THEATRE, 7. PARIS, and 8. TAMPA THEATRE. The main workspace on the right shows the screenplay text, which is formatted in a standard script style. The text includes scene headings, action lines, and character dialogue, with some elements underlined to indicate formatting.

**Project Library**

- csi
  - Master Catalog (0)
  - Screenplay

**Scenes**

#	Title
1	EXT.
2	INT. TAMPA THEATRE
3	EGYPT
4	TAMPA THEATRE
5	NEW YORK
6	TAMPA THEATRE
7	PARIS
8	TAMPA THEATRE

**Text**

CSI: Concession Stand International

EXT.

Julia walks into the Tampa Theatre.

INT. TAMPA THEATRE

Alex trains Julia.

Julia is on the job, wandering around looking for cups.  
Walks through portal. Zaps to Egypt.

EGYPT

JULIA  
Where am I?

CLEO  
You don't belong here.

Julia grabs a piece of gold. Cleo angrily tells the snake to bite her. Julia runs and is zapped.

TAMPA THEATRE

Alex calls "CSI" to help find Julia.

CSI starts investigating, noticing there are no cups.

ASHLYN  
Where would I go if I were looking for cups?

AVARIE  
It's obvious she went to the archway. "Do not enter"?

NEW YORK

Two homeless people on the street begging for money.

## Appendix V: Storyboarding Form

Group # \_\_\_\_\_ Page \_\_\_\_\_

**STORYBOARDS**

PROJECT: \_\_\_\_\_


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## ABOUT THE AUTHOR

After teaching elementary school for 11 years in Ontario Canada, Deborah Kozdras enrolled as a doctoral student at the University of South Florida, where she worked as a graduate assistant, teaching courses in reading and language arts. Throughout her doctoral studies, she has searched for new ideas to inspire creativity and innovation in education, particularly in relation to new media literacies and technology. While working toward her Ph.D. she taught workshops and published lesson plans dealing with the infusion of technology into education. Deborah's research interests include new media literacies, multimedia composition, creative collaboration, the use of virtual worlds and to simulate financial literacies, and the use of real world literacies in work and simulated work environments. Deborah has presented her research at numerous regional, national, and international conferences. In addition, she has published articles in refereed books and journals. In 2008, she received a two-year Adolescent Literacy Predoctoral Fellowship from the Carnegie Corporation and the National Academy of Education. Upon completion of her dissertation, Deborah accepted a position as Chief Creative Officer with The Gus A. Stavros Center for Free Enterprise and Economic Education at the University of South Florida.