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How Literacy Flows and Comes to Matter: A Participatory Video Study

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A dissertation

submitted in partial fulfillment of the

requirements for the degree of

Doctor of Philosophy

University of Washington

2019

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Program Authorized to Offer Degree:
English

University of Washington

Abstract

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Using participatory video methods, an intersectional feminist methodology, this dissertation offers a visual portrait of how university students' literate activity matters and moves. Drawing on the video and audio data 18 university students created over the course of four years, this study investigates how students' literacies flow as they physically move across the shifting contexts of school, home, community, and work. Through video production, student collaborators showed how they create meaning and connection between and within unstable literate landscapes through their emergent material/discursive practices of writing, reading, communicating, and translating. This study also explores how these literacy flows are regulated

and valued as they move and how the persons who use them come to matter. In this study, three key findings emerge: 1) Feminist and anti-oppressive research methods, such as participatory video, open up space for participants to negotiate their racial and gendered representations, giving them control over how they matter and what they create matters to the discipline 2) Through the process of filming, literacies emerge as mattering, both in how they materialize and hold personal significance. Filming choices create conditions for mattering. 3) Taken together, videos show how students navigate and create literascapes, empowering them to create new directions of their literacy flows across spaces and modalities. I also offer implications for teaching writing, specifically how to help students recognize, navigate, and redirect the flows of literacy in their lives. This dissertation contributes to current conversations in writing and literacy studies that seek to understand literacies across spatialtemporal landscapes that account for entanglements of technology, language, gender, race, mobility, affect, materiality, and power.

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ACKNOWLEDGEMENTS

First and foremost, I would like to thank all of the student collaborators who participated in the project. I am overwhelmed and humbled by the generosity of my students for all the work they put into their videos and for their willingness to share their experiences, lives, and literacies. Without your time, work, and vulnerability, this project would not be possible. I hope this project honors your work and amplifies the knowledge you created. I want to give a special thanks to Aliyah Jones and Melissa Atienza, who co-authored the methods chapter. Your insights into the method(ology) enriched my understanding of the method. I also want to thank Minh Nguyen for all our conversations over the course of three years about literacy as we created the film about students' literacies. Our conversations enriched my understanding, and I am humbled by all the time you took to help me think through literacy flows. I would lastly like to thank Daisy, whose brilliant video compositions taught me so much about the nature of literacy. Your creativity made this dissertation possible.

I would like in particular to thank my advisor, dissertation chair, and long-time mentor Anis Bawarshi, who through these last seven years has patiently helped, supported, and challenged me to do my best work. It's hard to describe how grateful I am for the hundreds of hours you have spent helping me to fully develop as a scholar and teacher. I strive to be the kind of mentor and scholar you model. Another special thanks goes to my colleague, mentor and collaborator Emma Rose. Your ground-breaking work with participatory video inspired this work and made this project possible, and I am incredibly lucky to get to work with you and learn from you. Thank you as well to my other committee members – Juan Guerra, Nancy Bou Ayash, and Emma Rose – for pushing my work forward and mentoring me throughout this complex project throughout its various stages. I would also like to thank the cohort of scholars and

mentors who helped me in a variety of ways. Thanks to Bill Kunz for encouraging me to take on graduate school and for advising me on the video production portion of my project. My project also benefitted greatly from my time at KairosCamp!, led by Cheryl Ball and Doug Eyman, and through conversations I was able to have with the cohort of scholars there. Thanks to Misty Anne Winzenreid for all our methods conversations and for teaching me how to design and put together a research project early in my career. Thanks to the folks in my field who gave me the opportunity to share my work early – especially Laura Gonzales, and Elvira Carizal-Dukes – and thus push my thinking forward. I am forever grateful as well to Autumn Knowlton for helping me with the final push of this manuscript. I also want to especially thank my partner, Anthony Warnke, for endlessly helping me think through my ideas, reading my work, giving feedback, and encouraging me. It is hard to express my gratitude for all the ways you have supported me. It truly does take a village of scholars and mentors to write a dissertation, and I am so grateful for those who invested their time and energy into helping me conceive of and finally finish this project.

I couldn't have completed this dissertation without all the emotional support and encouragement I have gotten over the years. Thanks to my colleagues at UW Tacoma – especially Randy Nichols, Andrea Modarres, JM Miller, Ali Modarres, Tony Perone (#Haus594), and Bill Kunz – who have endlessly encouraged me throughout the process and helped me to see the light at the end of the tunnel. Thanks to my Feisty Pottery Bitches who kept me grounded– Molly Hueffed, Marilyn Hoppe, Molly Chin, Maggie McKnight, Nancy Parrish, Sara Hospador, Beth Farrow, Marie Tornow. Never gonna give you up. I'm also incredibly grateful for all of the badass women scholars in my life who cheered me on – Abby Murray, Ann Shivers-McNair, Laura Gonzales, Misty Anne Winzenried, Kirsten Higgins, and Mandy Macklin. And especially

I'd like to thank Emma Rose, who has been the most incredible friend and intellectual model, and just overall one of the most stellar humans I know. I'd also like to thank my family for all their support through the process, and especially to my parents, Cindy and Paul Cardinal, for always believing in me and encouraging my educational pursuits. Most importantly, I want to thank my partner Anthony Warnke, an endlessly supportive, grounded, kind, funny and brilliant person who encouraged me every step of the way.

CHAPTER 1. LITERACY AS FLOWS

At a time when digital technologies and global capitalism have made the movement of people, goods, and information more possible than ever, we are simultaneously seeing policies and ideologies that increasingly work to restrict people's mobility and fix them in place, from immigration policies to income inequality to assaults on the rights of disabled persons, women, people of color and LGBTQ people. The literacy studies paradigm, which assumes stable sets of literacies emerge out of communities, has limited explanatory power amid such movement, mass displacement, and deportation on both a local and global scale. So too does an approach to literacy that focuses primarily on the discursive. In the midst of violence on marginalized bodies, there is new urgency to account for the material elements and consequences of literacy alongside the discursive. In response to this shifting mobile, material, and embodied landscape, my project revisits and retheorizes literacy to investigate how bodies-in-flux create meaning in the shifting everyday, engaging in mobile literate activity despite the threats they face locally and systemically. To this end, my study returns anew to some of the fundamental questions of the field: What is literacy? How do we study it in anti-oppressive ways? And how do we teach literacy considering the extreme threats we and our students face?

My project, *How Literacy Flows and Comes to Matter: A Participatory Video Study*, examines these fundamental questions by investigating the flow of university students' language and literacy activities between and within the real and imagined spaces in which they communicate. My project builds off the work many Writing Studies scholars are already doing that is refocusing our attention on movement and mobility and its implications amidst global and local migration as a result of oppressive conditions. The transnational literacy movement, for instance, focuses on how literacies come to have value across national borders as bodies and cultural artifacts physically move in a globalized economy (Lorimer Leonard, Vieira, & Young,

2015). In a similar vein, Iswari Pandey's (2015) investigation into the literacies of transnational South East Asian communities also emphasizes how migrant populations use their mobile literacies to negotiate power relations across borders. Brice Nordquist's (2017) recent book ethnographically investigates the trajectory of high school students as they wrestle with dominant discourses by examining the entanglement of literacies, bodies, and materialities. Movement-driven investigations into writing came together in the 2016 Watson conference that focused on the intersection of mobilities, literacy, language, and writing. All of this together signals a shift of the field towards paying attention to the physical instability, contingency, and movement of literacies and the communities of peoples who use them.

Ontological Material/Discursive Reorientations

The work with mobilities, new feminist materialism, and literacies demonstrates not only an attentional shift towards mobility but also an ontological shift. This reorientation challenges some of the fundamental assumptions that literacy studies have traditionally relied on, specifically assumptions of stability of context, language, and community. Horner (2013) claims that much of the research in Writing Studies focuses on investigating literacy use in an assumed stable context and that studies tend to compare literacy practices in seemingly disparate yet fixed contexts (e.g. home vs. school) (p. 4). However, many compositionists have come to accept that language and literacy practices are not so easily quartered off, and these practices are under constant negotiation (Canagarajah, 2013a). Recent debates around translingualism, migration studies, and transnational literacy claim that movement, not stasis, is what characterizes the evolving use of language and literacy practices, especially in a globalized world characterized by hypermobility (Lu & Horner, 2016; Lorimer Leonard, Vieira, & Young, 2015; Canagarajah, 2017). Juan Guerra (2016) has recently published important work theorizing how students

navigate the political and cultural landscape beyond the classroom by theorizing fixity and fluidity of literacy. My study takes up the challenge of studying literacy through the lens of mobility, materiality, change, instability and negotiation on both a theoretical and empirical level by investigating how the entanglement of literacies, objects, bodies, and landscapes result in literacy practice mattering (or not mattering).

By focusing on how certain literate activities come to *matter* I am simultaneously investigating the material, discursive, and economic aspects of literate activity. My project builds on the work of Rebecca Lorimer Leonard's (2018) book *Writing On the Move* that investigates how multilingual literacies of transnational women come to have economic value across national and local landscapes. Lorimer-Leonard connects materiality, economics, and mobility in compelling ways. Drawing on her work interviewing migrant women in the US, she argues that literacies have shifting values, as some literacies lead to material resources in their new countries while some do not. This process she calls "valuation," which describes how "literacy is revalued because it moves" (p. 12). Lorimer Leonard uses economics as the primary frame from which she understands how literacies come to have value. In her study, the literacy repertoires that lead to the accumulation of capital and resources are those that come to have the most value.

In contrast to Lorimer Leonard (2018), however, I purposely use the term "mattering" rather than valuing to distinguish my approach from her historical-materialist orientation. My study investigates mattering as a process of both the valuation and materialization of literacies. Put another way, for literacies to matter, they emerge as a recognized material/discursive practice that, in the process of recognition, is ascribed value. Mattering occurs relationally and situationally and emerges differently across spatialtemporal landscapes. Mattering is also a relation of power. Who gets to decide which literacies matter is the entity that determines the

distribution of goods, capital, mobility, and power. And which literacies come to matter is inextricably linked to who is ascribed value and is recognized as a material being, worthy of protection, rights, and resources. Drawing on both Mobilities Studies and Feminist New Materialisms, my approach investigates the process of valuation phenomenologically, spatially, and materially in addition to economically. In solidarity with movements like Black Lives Matter, my study investigates *who* matters and how the process of valuing affirms – or denies – the rights and humanity of the people who engage in literate activity.

Mobile Methods

My two-year longitudinal study into literacy flows and the process of mattering began in my first-year writing stretch courses at a mid-sized urban university. At my university, students come from a diverse set of backgrounds and locations. It is not unusual to have a mix of Somali refugees, African Americans, Vietnamese immigrants, veterans, international students, with only a few white students. At this commuter school, mobility is a way of life. The vast majority of students drive or take public transit – sometimes over an hour – to get to campus. Only about one hundred out of the 4,500 students live in the only small dorm on campus. Most of my first-year students work locally, live with their parents, and call the greater Puget Sound region home. Within this context, many of the assumptions of first-year college students and who they are had to be radically adjusted alongside my pedagogical approach to create a curriculum that drew on their mobile existences and material circumstances. With the emphasis on mastering academic discourse, university settings, mine included, often restrict and regulate the flow of literacy practices with an emphasis on Written Standard English and alphabetic meaning-making. Simultaneously, they promise that this restriction will lead to greater economic mobility and communicative flexibility in the future. Composition studies, as part of the institutional project

of preparing students to be rhetorically flexible writers in a global economy, is a key part of this affective, if well-meaning, institutional landscape. Caught up in this nexus of fixity and fluidity, my project emerged amidst the mobile landscape and the at times oppressive valuation processes of my institution.

In my first-year course over the course of two quarters, my students and I explored themes of multimodality, language, and power with the goal of creating an anti-oppressive first-year composition experience that wrestled with these ideological and material tensions. The students wrote autoethnographies, did a primary research project investigating languaging and communicating, and created multimodal compositions all while critiquing English as a colonial construct. Alongside these projects, students kept video diaries about their identities as writers, their writing processes and their literate lives. I realized over time how complex, multilayered, and conflicted students' literate lives were in ways that resisted easy categorization as "student," "multilingual," "literacy," and "community." In one course, even when students spoke the same language, each student had a distinct relationship to their linguistic and literate identity. For instance, in one class with several Vietnamese students, one student arrived five years ago, one was born here, and one came as a child. Their distinct transnational and local experiences created different relationships to language and literacy that did not conform to labels of "multilingual," "native speaker," or "Vietnamese." These students shared a similar background, yet their transnational and literacy repertoires were emergent, distinct, and continually shifting. As students generously shared their experiences as they wrestled with the role of English in their lives and how to make the class meaningful to them amidst their communicative landscapes, I came to realize the need to investigate the complex assemblage of contexts and literacies as they flowed across spatialtemporal landscapes.

Methodological Flows

Studying literacy from this material and mobile point of view raises methodological challenges. To begin addressing these challenges, my study introduces new methods to composition studies, specifically participatory video and photovoice methods that I used with my participants to investigate the complexity of literacy flows. My methods, taken from user experience (UX), the health sciences, and global development (McNely, 2013; Wang & Burris, 1997; Lunch & Lunch, 2006; Banks, 2010), labored to be both empowering for participants while also multimodally capturing literacies in motion across contexts. The participatory video project that I designed and facilitated after my stretch courses concluded emerged from a need to emicly rather than eticly understand how participants' literacies moved and mattered across their multiple contexts of communication. 16 former stretch students created over 30 hours of video over the course of four years, chronicling and reflecting on their literate lives. As I discovered, the classroom was but one node in their networks of movement and meaning-making, pointing to the value of multi-sited and mobile studies that focused not on categorizing students but understanding students' shifting linguistic and literate spaces.

In the spirit of a transnational literacy approach, my study examines the “everyday writers” at a university as they physically move in and among the Puget Sound region to understand what factors contribute to the “mattering” of specific literacy practices and the subsequent effects of “mattering.” By emphasizing the examination of “flow” in my study, I bring in a spatial/temporal framework that understands contexts and literacy practices as continually emergent (Horner, 2013). I investigate literacy as a “navigational technology” (Vieira, 2013, p. 27) that enables movement and also changes, expands, and reconstructs spatial/temporal relations (Allen, 2014). Through a focus on understanding literacy

phenomenologically, I examine "the entanglement of literacy with the movement of people" (Vieira, 2013, p. 30) as students move to and from campus, to their jobs, homes, and across digital platforms. However, there is more than just an entanglement of literacy and people: The New Feminist Materialist approach also considers the entanglement of objects and affect within the sociohistorical context. My dissertation examines how the videos students created reveal the changing assemblages and relations that drive movement and create flows of people and practices. Inspired by Pennycook and Otsuji's (2015) work that chronicles the rhythm of language use in cosmopolitan cities in Australia and Japan, my study chronicles the rhythms of literacies across the Puget Sound both phenomenologically and over time.

The Phenomenon of Flows

One important reason for reconceptualizing literacy as flows is that it provides the possibility to rework pedagogical practices. Compton-Lilly (2014) argues that our current literacy pedagogies have come up short because the research has failed to capture the complexity of human experience; thus, we must return to how we are conceiving human experience for the basis of research in literacy (p. 1). And, I would argue, we must reconsider how we investigate those human experiences as researchers. Doing this research can have real consequences for students as we work to address how we might better help them navigate the patterns of mattering that shape their literate lives.

Overall, my project will explore three sets of key questions about the phenomenon of literacy, methodologies and methods for studying literacy, and pedagogical implications. My overall guiding question is: What are characteristics of the phenomena of "flows" of literacies as they emerge in intra-action? More specifically, I ask: Can we observe sedimented literacy histories phenomenologically? If so, how? How do literacy practices come to matter through

intra-action? And how does mattering drive movement of literacy practices, bodies, affect and capital? How does movement of practices, bodies, affect, and capital make the people who use them *matter* in this increasingly restrictive and uncertain landscape?

This chapter serves as the theoretical basis for my dissertation. I begin by describing the social-constructivist frame used in composition studies to understand literacy practices, what Blommaert (2010) calls the Herderian triad that locates one language/literacy = one place = one community. I argue that this ideology is not sufficient for explaining the complexity of literacies and can unintentionally reinforce colonial thinking. I then go on to describe current metaphorical and theoretical efforts to account for mobility in literacies and languages, represented by the turn to the “trans” prefix as a way to theorize mobile and material communication. Building on the retheorization of language and literacy as movement, I draw on Non-Representational Theories (NRTs) to further account for both the mobility and materiality of literacies. Using two NRTs — Mobility Studies and New Feminist Materialisms — I theorize literacy from a phenomenological perspective by describing literacy as flows rather than practices.

Rethorizing Literacy Practices

Recently, both Bruce Horner (2013) and Carmen Kynard (2013) have called for a reexamination of the underlying logics of literacy studies that can unintentionally “*reproduce* the agenda” of oppressive understandings of literacy even as they attempt to resist (p. 63, emphasis in original). Kynard suggests that to truly decentralize whiteness in literacy studies, “the very terms we use to talk about literacy when we imagine ourselves to be talking about multiple locations, academic literacy/discourse communities, schooling, and marginalized communities should be called into question” (p. 63). Bruce Horner (2013) argues that much of the logic underpinning literacy studies, borrowed from anthropology, continues to perpetuate the logics of

oppressive literacy theories even as they abandon the ideologies of prior skills-based understandings of literacy. To theorize literacy as flows, I revisit one of the fundamental terms that has become central to Writing Studies yet is often unexplained or unquestioned: *literacy practice* and its accompanying terms *community* and *context*.

Blommaert (2010) traces this ideological frame back to the colonial tradition of linguistics that investigated the language practices of colonized peoples. She argues that the equation of language being used by one community within a particular context is a colonial construct and reinforces the Other as an essentialized, exotic group. As I did my own research, I was cognizant of this colonial legacy of “classification, representation and evaluation” (Tuhiwai Smith, 1999, p. 44) and that theorization is “a significant site of struggle between the interests and ways of knowing of the West and the interests and ways of resisting the Other” (Tuhiwai Smith, 1999, p. 2). As a white cisgender woman, I approach this project, both theoretically and methodologically, with the awareness of the colonial legacy of theorizing and how my work might be reinforcing this hierarchy by representing my participants in ways that treat them not as complex humans but as things to be categorized and examined. To attempt to theorize and research in anti-oppressive ways, my project challenges the logics that emerged out of colonialism, which Writing Studies has historically relied on, which ties together literacies, contexts, and communities. I do not want to denigrate all work that has taken this approach, since vital work that involves members of their own communities doing research on themselves is a powerful form of resisting white, Western and colonialist ways of knowing (Pandey, 2015; Haas, 2007). However, my positionality requires that I push against this framework if I want to resist this tradition of the white researcher investigating communities of color and historically oppressed peoples. Secondly, in my theorization of literacy “flows,” I am attempting to provide a

basis for research that resists treating collaborators/participants as objects of study to be categorized and analyzed. As a white person, I am intentionally drawing on theories that honor and draw on participants' ways of knowing and that usefully explain the tensions, conflicts and movements that emerged in the project. By moving away from practice-as-object towards practice-as-flow, my theorization provides a heuristic for understanding the complexity of literacy without forcing a particular identity category onto my participant/collaborators. This approach also values the perspectives and knowledge-making practices of my participants while also interrogating my role in the knowledge-making process.

Literacy as Verb/Noun

My theorization of literacy as flows challenges the idea that literacy is a *thing* that travels across stable contexts. In many ways, this is not a new critique. Brain Street's (1983) paradigm-changing critique of the "autonomous" model of literacy replaces literacy as a static and decontextualized skill to a community-based practice. As Sheridan, Street and Bloome (2000) argue, the study of literacy "cannot be reduced to abstract structures, but must lie close to what people do, what social meanings it has for them, and what social consequences it has for them" (p. 3). While this reconfiguration of literacy as social rather than a skill or abstract structure has proven to be durable over time, some of the logics of the autonomous model remain, namely that literacy is something that can be disembodied from the actual practice of literacy. Even if the practices are socially based and produced, they are assumed to be something that can be carried around for use in other contexts. As a result, literacy becomes a list of enumerated practices, freezing them in a decontextualized timelessness. This logical move results in seeing literacy as a thing, not an activity, replicating a skills-based rather than activity-based definition, which unintentionally replicates the logic of the autonomous model. Recent literacy theories have

attempted to move beyond the notion of literacy as enumerable practices by using the term “resources” to suggest that literate activity is a result of the use of internally-held strategies and tools in a given environment (New London Group, 1995; Nordquist, 2017). However, this metaphor still suggests a static internally-held practice, a set of tools that subjects carry around with them that can be removed from their contextual use. While the New London Group, for instance, helpfully theorizes literacy in the complex globalized and digital landscapes in which we find ourselves, their concepts of literacy still treat multiliteracies as existing outside of activity. These contextual resources, which they call Available Designs, are “a resource for making new meanings” that users “draw upon” (p. 76). While the New London group carefully argues that the prior designs and available designs are transformed through their use in a context, their paradigm still assumes a literacy-as-noun versus literacy-as-verb binary. In my formulation, I want to suggest that literacy does not exist outside of its activity, and that treating literacies as things results in ignoring the mobility, emergence, and flow of literate practice. By privileging fixity of structure over fluidity, the concept of practice-as-noun has limitations and theoretical challenges. Practice-as-noun inherently means repeated actions and relies on *repetition* to study and name practices used by a group or community. But theorists in Writing Studies such as Lu and Horner (2013), Pennycook (2007), the New London Group (1995) and Canagarajah (2013a) have begun to question stability as the primary descriptor of literacy. These scholars are wrestling with how to understand the stability of these literacy practices over time while also acknowledging that no repeated literacy act is ever the same from the one that came before it. Translingual theory and critical applied linguistics suggest we recognize *difference* as the core of language and literacy instead of sameness. To demonstrate this, Canagarajah (2013a) analyzes language practices of students and Writing Studies scholars to emphasize the inherent hybridity

and instability of literacies-in-practice. In a similar vein, Pennycook (2007), in his book *Language as Local Practice*, argues that repeated language practices over time create difference-in-sameness. He describes how literacies-as-practice can be simultaneously the same *and* different because the space and time in which the practice occurs changes the meanings of every utterance and introduces variation into prior patterns of activity. For instance, he uses the metaphor of *sedimentation* to balance the tension between stability and instability of practice. In his theorization, *sedimentation* is the accumulation of language practices over time that create the appearance of stability. As he emphasizes, however, literacies are in constant evolution with every speech act. However, the illusion of fixity and repeatability carries political and ideological weight, encouraging students to perform certain practices of dominant groups. The appearance of fixity also reinforces the idea that literate practices are unchanging and unalterable, which discourages resistance or critique.

Fixity/Fluidity of Context and Community

This reconfiguring of what we mean by practice alongside a turn to understanding literacies as flows has its beginnings in the work of scholars who have questioned the assumptions of stability of “context” and “community.” Joseph Harris (1997) in *A Teaching Subject* famously critiques the idea of community, arguing that to see students coming from distinct communities ignores the inevitable intertwining and contact of literacy practices over time and across writing situations. This critique of seeing community as one with clearly defined boundaries is echoed by Mary Louise Pratt (1987) in “Linguistic Utopias.” Drawing on Benedict Anderson (1983), she argues that any sense of community is imagined and that such a point of view results in erasing difference within so-called “communities” and reifies the power relationships within them: “Despite whatever social differences might be at work, it is assumed

that all participants are engaged in the same game and that the game is the same for all players” (p. 51). She also argues that approaching literacies from the point of view of distinct communities centralizes the rules created by authorities. She explains that in thinking about discourses as games with rules, “only *legitimate* moves are named in the system, where legitimate is defined from the point of view of the party in authority” (p. 51, emphasis original). While the idea of community has been productively used for strategic essentialism (Spivak, 2012) to advocate for the rights of oppressed groups, it ignores the power struggles within communities and ignores assumptions about who are the rule makers and how rule breakers are categorized as illegitimate members of those communities. And as Harris suggests, “community” ignores the fuzzy boundaries and overlapping nature of discourses. If we extend Harris’ and Pratt’s critiques to our understanding of literacy practices, it is more productive to think of practices not as rooted in communities but as hybrid and under constant negotiation and as entangled activities that are not easily separated out and examined apart from the mess of the everyday. If literacy practices are reconfigured in this way, the question becomes not what are literacy practices as they emerge from distinct communities but instead *how do certain literacy practices come to matter* within imagined communities. This view allows us to understand power relations as situated, fuzzy, and emergent. Difference is not ignored; in fact, difference becomes the lens from which all literate activity is viewed. Part of this reconfiguration is a push to consider not only space but time as a significant factor that literacy scholars must take into account to more fully theorize and understand the phenomenon of literacy. While there are communities that use a specific repertoire of literacy practices, these contexts do not exist outside of space and time. Communities are constantly reconfiguring themselves over time,

literacy practices are in constant flux, and there are power relationships within communities that complicate a simple categorization of “practices” within a community.

To further explore assumptions of stability that the theorization of literacy as practice relies on, it is necessary to revisit the idea of *context*. Many of the same assumptions of homogeneity and timelessness are present in the field’s use of *context*. Horner (2016) extends the critique of homogenous assumptions of community to contexts. He suggests that “contexts” have been used as if they exist outside of space and time, no-places and blank canvases within which practices are performed. He suggests that “writing does not so much operate within given contexts as operate in co-constitutive relation to context: writing, and writers (along with readers), through their practices continually (re)produce contexts as the ongoing product of those practices...contexts are understood as always emergent, exerting enabling and constraining pressures on but also actively shaped and reshaped by individual language practices” (p. 81). Contexts, like communities, emerge in dynamic relation to practice.

Practice as Fluid

Literacy as flows offers an alternative view to literacy as practice that moves beyond seeing practices as a static set of skills. The view that practices are a “toolbox” from which users can reliably draw upon in new situations undermines the complex reality of literate landscapes (Lorimer Leonard, 2018). As Lorimer Leonard explains, a contrasting understanding of literacies as fluid repertoires sees literacies as a “dynamic sets of literate practices” (p. 7) that is not a set of static skills that can be employed at will but are instead a slippery set of strategies. As she explains, repertoires are “continually produced in practice, making them subject to a process of literate valuation shaped by an assemblage of economic and social values” (p. 10). Lorimer Leonard’s (2018) theorization of the fluid nature of practices illuminates their accumulation over

time in social contexts of mobility across institutions and borders. It also emphasizes the unpredictable and emergent use of those practices across landscapes, and how the contexts of use, charged with politics and power relations, complicates the simple literacy-as noun/literacy-as-verb binary. Repertoires and the process of valuation of those repertoires considers the mobile past and unpredictable future as users move. How practices come to matter is a dynamic relation among social factors that determine the value of those practices. Reconceptualizing practice as inherently fluid across time and space makes visible the complex power relations involved in literate activity and learning.

A focus on fluidity rather than fixity also helps to account for the overlapping, shifting, and converging practices that emerge across spatialtemporal landscapes. In my study, I found that many students did belong to communities that had distinct literacy practices, but in their everyday lives, fluidity between and across spaces was the phenomenological character of their everyday use. For instance, one participant, Lisa, physically moved between work at Banana Republic, school, coffee shops, and her home, all within one day. While each of these contexts in the framework of “practice” might indicate distinct spheres of literate activity, my findings suggest that practices straddle and perform space in unpredictable ways. In her video project, Lisa talked about the importance of her identity as Muslim, Pakistani, bilingual, a person of color, a student, a worker, a friend. She described herself as a sarcastic yet open person who hates texting. These many identities she performed were differently salient depending on the situation she encountered. Sometimes her practices matched with the community-practice construct, but often they did not. She created videos of code-meshing with Urdu and English with her brother on the way to work, doing schoolwork at her kitchen table, writing about being bilingual in her first-year writing course, and carrying a customer service disposition from work

to other spaces of communication. A view of practice that focuses on the *what* of literacy practice would likely ignore some of these activities as not important if they do not seem to emerge out of the categorical community identity and context under investigation. In contrast, a framework that focuses on the *how* of practice and on the flow of practices that evolve within and across contexts more fully accounts for the complexity of her literate activity. Her practices from a phenomenological level also do not easily map onto a cohesive macroeconomic structure. Sometimes the communication that happened “on the daily,” as Lisa put it, was relevant to directly gaining capital. Often it was not. Looking at her videos *emicly* instead of *eticly*, the portrait that emerges from her videos resists easy unidirectional connections to overarching structures, even if capitalism and discrimination were salient to much of her life. Nor does this portrait indicate set groups of stable practices. While certain patterns of communication were sedimented, her literacies *flowed* in rhythms of difference-in-sameness.

Non-Representationalist Theoretical Frames

To help me theorize how this ground-up approach to understanding literacies as emergent “flows” that manifest themselves through the everyday, I draw on two distinct yet related theoretical movements that both represent Non-representationalist theories (NRT). Non-Representationalist Theories have emerged out of a dissatisfaction with the post-structuralist emphasis on the discursive. As Lorimer (2018) explains, NRTs decentralize the focus on decoding the “text” and critiquing representations in those texts. The focus of NRTs relocates analysis to affect, the body, the biological, and how those things, alongside the discursive, are experienced phenomenologically. According to Simpson (2010) all non-representationalist theories concern themselves with 1) everyday life 2) reorienting away from the individual 3) considering the ongoing entanglements of the non-human with the human 4) practice and 5)

open-ended descriptions of the world. As Simpson (2010) describes, NRTs should not be viewed as a cohesive group or school of thought. Rather, NRTs represent a broad range of transdisciplinary approaches that represent a disposition towards the world, a phenomenological attunement towards the affective vitalisms of the everyday. Current theories in Writing Studies that we might consider non-representationalist include Rickert's *Ambient Rhetoric*, Hawk's (2007) *A Counter-History of Composition Studies*, Arola and Wyscocki's (2012) *Composing (Media) = Composing (Embodiment)*, and recent work by Ann Shivers-McNair (2017).

Simpson (2010) describes non-representationalism not as a cohesive theory but what he calls a "plural disposition" that is attuned to things beyond the discursive. It is also an attunement to our "exteriority-within," as Barad (2007) puts it. Juan Guerra (2016) describes this research disposition as researching in the *neither/nor*. Drawing on Bradotti's (1994) theory of the nomadic consciousness, Guerra encourages literacy researchers to live in a space not bound by binaries and stable constructs; instead, we research in the awareness of our own continuous becoming. In the spirit of NRTs, this attunement is not entirely conscious. In Rickert's (2013) book *Ambient Rhetoric*, he describes attunement as taking "place at numerous levels, with consciousness being only one. Further, attunement is nothing static. It is always ongoing, and achievement of some sense of harmony or synchronicity would, on this account, be fleeting. It is not given that we are simply at home, in ourselves, in our lives, in our world" (p. 8). As a theorist, I am looking above, attuned to the rhythm of literacies, removed yet still entangled with and contributing to the ongoing flow of literacies. As I theorize, I too am performing, practicing, and subject to affective and embodied forces. As one living in the *neither/nor*, I am attempting to disrupt my positionality, to intentionally unsettle my position as a researcher as I attune myself to the literacy rhythms of others and the rhythms of the world.ⁱ

Non-representational theories broadly help us to understand literacy flows as they occur phenomenologically and interactionally (or what I will be calling *intra-actionally*). New feminist materialisms, which broadly refers to the work of a group of transdisciplinary theorists such as Trinh Min-Ha (2010), Karen Barad (2007), and Donna Haraway (1997), “decenters the intellectualist and discursive subject, likening the mind to the experiential, affective, phenomenological, and neurophysical body” (Pitts-Taylor, 2016). The new feminist materialist approach helps to push the theorization of literate activity beyond the discursive to be inclusive of materiality, affect, and embodiment. Secondly, I will draw on what has come to be known as Mobility Studies, which has emerged largely out of human geography studies and sociology (Adey, 2017; Cresswell, 2006; Urry, 2007; Thrift, 1996), which represents a growing realization that mobility is not just a factor in societies but is in fact what defines all things and everyday life. As Adey (2017) describes, mobility is “the predominant means by which one engages with the modern world...it is ubiquitous; it is everywhere...but most importantly it is almost always born in relation to something or someone” (p. xvii). Together, these two theoretical approaches help me to examine literacies phenomenologically while also helping me to study how literacies become mobile, or as I will theorize more in-depth, how literacies flow.

Feminist New Materialisms

To theorize literate practice phenomenologically, I draw on Barad’s (2007) influential book *Meeting the Universe Halfway*. Barad has come to represent new feminist materialism, even if Barad herself does not label her theory as such. (She does, however, describe her theory as non-representationalist.) In her book, she provides a wide-ranging retheorization of quantum physics by reading Neils Bohr’s philosophy alongside feminist theories of science and performativity. While her argument is complex and difficult to sum up easily, her project aims to

put forth a new ontological and epistemological frame that she calls *agential realism*. Rejecting both empirical stances of scientific objectivity and post-structuralist and constructivist notions of discursively-produced subjectivity, agential realism strikes a balance between the two. She suggests that all claims to scientific realities, specifically those made as a result of experiments in quantum physics, are inseparable entanglements of bodies (both human and non-human), matter, and discourse. The observer is part of this entanglement, and what counts as “reality” is actually a series of what she calls “cuts” that the researcher makes to draw boundaries around objects under observation. These “cuts” discursively and materially create what matters and what does not. The researcher’s decision to name one thing an object, to decide what counts as body, a movement, an object is to create a reality that does not exist independently of the researcher or the apparatus they might use to measure the phenomenon.

Central to my theorization of literacy as flows are Barad’s (2007) conceptions of *phenomenon*, *intra-action*, and *agency*. In agential realism, these three terms are inseparable. As she explains, phenomena “do not merely mark the epistemological inseparability of observer and observed, or the results of measurements; [but] rather the *ontological* inseparability of agentially intra-acting components” (p. 33). I will come back to agency and intra-action, but for now I want to emphasize Barad’s point that the entanglement and inseparability of observer/observed is not because humans are limited by their perception and thus cannot know the phenomenon. Rather, she is insisting here that the observer, the instrument of measurement, and the measurement itself *are part of the phenomenon*. Writing Studies, especially in the assessment literature, echoes this same idea. Any judgement of writing is situated, and the assessment “construct” that an institution uses to measure student writing cannot be separated out from the phenomena of “good writing” being measured (White, Elliot, & Peckham, 2015). In traditions of postmodern and

social constructivist qualitative research, the entanglement of the researcher with the researched is a well-established theory (J. Cresswell, 2007, 2009; Charmaz, 2014). Transdisciplinarily drawing on all three of these traditions, my understanding of literacy as a phenomenon will take this agential-realist perspective. As I define literacy as a phenomenon of “flows,” my research understands literacy as an entangled practice of things, people, materiality, the researcher, and the objects of measurement. Literacies, as my study suggests, do not exist “out there” to be discovered by the researcher. Rather, they are active co-constructions of the researcher; participants; the tools of data collection such as interviews, videos, software, and smartphones; materiality; and embodiment. In chapter 2 I will present an in-depth theorization of my methodology from an anti-realist perspective.

Important to my theorization of literacy as a phenomenon of flows is Barad’s (2007) conception of intra-action and agency. If I take Barad’s idea that phenomena do not exist outside of the entanglements that Barad describes, then the idea of interaction is necessarily redefined. She uses the neologism *intra-action* to signal that the various elements do not exist apriori but instead are emergent relations within the phenomena. As she describes, “in contrast to the usual ‘interaction,’ which assumes that there are separate individual agencies that precede their interaction, the notion of intra-action recognizes that distinct agencies do not precede, but rather emerge, through intra-action” (p. 33). Agency is a result of the intra-action, an energy amongst elements within a phenomena. As Barad emphasizes throughout her book, agency is not a property that something possesses. Rather, agency “*is an enactment, not something that someone or something has....Agency is ‘doing’ or ‘being’ in its intra-activity*” (p. 178, emphasis original). This different understanding of agency rejects agency as “a property of entities (most commonly humans)” and instead redefines it as an “enactment” (p. 430). Agency becomes less a conscious

choice or potential for action that exists prior to the intra-action. Instead, agency is a process that emerges through intra-action. Barad uses the metaphor of “flow” (p. 430) to emphasize agency as the dynamism, activity, and vitality that emerge through intra-action. Agency and intra-action emphasize that literacy flows are not just practices or objects but emergent energy. The relations amongst elements leads to the mobility of literacies as they move within practice and across systems.

Barad’s framework helps to illuminate the materiality of literacies. Using Barad’s theoretical frame, the boundaries drawn around “literate practice” versus “resource” or “practices” are not a natural separation but rather a naming imposed by the researcher as they try to make meaning out of literacies they research. If we reject this literacy as object and challenge its supremacy in literacy research, we might productively ask new questions about the nature of literacy. How is language material, for example? Language is never *not* material. The ink on a page, for instance, is a mixture of chemicals and organic materials that come to be recognized as language. Even in our verbal utterances, air is passing through windpipes, projecting sound waves that are received through others’ organs and interpreted by brains. Conversely, what gets called “material” is entangled with language. The separation of the language from object is a discursive move, as material is represented through language and given meaning by the researcher. Deconstructing this binary leads to a new understanding of literacies, a more humble one, that takes the boundaries drawn around “literate practice” and “literacy practices” and are consequential for how we understand literacies. Collapsing these boundaries leads to new conceptual formations that can productively help see literacy in new ways. Part of my conception of literacy as “flows” is contingent on understanding the mobility of literacies and how those entanglements are discursive/material energies. I take on a new feminist materialist frame with

the caveat that I am not elevating the human and the non-human on equal ethical grounds. I would still count myself a humanist with concerns for justice and fighting the oppression of peoples even as my work is going to resist the liberal humanist subject.ⁱⁱ

Mobility Studies

Mobility studies, which grew out of Human Geography Studies in the UK, helps to theorize what it means for literacy to move and how literacy practice contribute to the mobility of people and capital. Furthermore, mobility studies helps to theorize literate practice as movement. A focus on mobility in human geography studies and sociology arose out of the realization that “mobility is ubiquitous” (Abey, 2010, p. 1) and that mobility is the most commonly shared human characteristic (Rivell, 2016; Cresswell, 2006). As Urry (2007) describes, it is not only humans that are mobile but all things, even those that look unchanging and immobile. For instance, on an atomic level, the world is defined by activity as electrons circulate and energies transfers in never-ending movement. A mobility-oriented theory of literacy shifts attention to the ontological fact of mobility that defines all matter. While it is true that globalization, the internet and capitalism have increased the movement of information, goods and peoples at an increasing rate (Abey, 2010), my focus is primarily on the literacies of the everyday and the everyday flows of practice. My findings indicate that the mobilities of the everyday are often on a much smaller scale than crossing nation-state boundaries. People are moving and communicating within cityscapes and technoscapes on small as well as large special/temporal scales. Mixing languages while driving to school, creating videos while walking around campus, and picking up a pencil to write are all small movements that are nonetheless meaningful. Literacy flows theorize practice as mobility in and of itself. Literate activity is something that “opens up some paths and closes off others, that orients and disorients, that routes

and often reroutes" (Vieira, 2012, p. 27). By combining new feminist materialism and mobility studies, understanding literate activity as flows is an attunement to how *these various mobilities are entangled on the phenomenological level, how literate practice moves, and how literacy drives mobility*.

Mobility of Literacy and the Rhetoric of Fixity and Fluidity

In addition to understanding literacy phenomenologically, my conception of literacy flows emphasizes how phenomena move and re-emerge across spatial/temporal landscapes through an attunement to mobility of literate practice alongside the phenomenological. To think through the shift towards mobility already underway in Writing Studies, I will describe how the field has thus far used metaphors of movement to account for the role of (im)mobility in literacy and language. Building off of this work, I draw on the metaphor of *flows* to conceptualize how certain practices come to matter as they move. Combining New Feminist Materialisms with Mobility Studies, I theorize how systems of mattering result in mobility (or immobility) of the bodies who enact them.

Metaphors of Movement: Shuttling, Traffic, Rivers and Flows

Important to how we understand fixity, fluidity, and flow are the rhetoric and metaphors that theorists in Writing Studies have used. In Adey's (2010) description of metaphors of mobility, he describes two distinct ideologies that have emerged in the social sciences: sedentism and nomadism. Describing Malkki's (1992) ideas, he says that "a 'sedentary metaphysics' – the propensity to see the world in fixed and bounded ways, or its antithesis: a 'nomadic metaphysics' – a way of seeing that takes movement as its starting point" (p. 40). Much of Writing Studies has shifted its emphasis from a sedentist understanding of writing and language to a nomadic one. However, these two are not dichotomous, and as I will describe

below, Writing Studies continues to wrestle with the tension between a sedentary versus nomadic metaphysics in its theorization and rhetoric. What follows is an attempt to deal both metaphorically and theoretically with the tension between fixity and fluidity, building on the work of the “trans” movement in critical applied linguistics and Writing Studies.

Shuttling

Metaphors of movement dominate postmodern thought (Reynolds, 2007; T. Cresswell, 2006; Urry, 2007), and these metaphors help to reconceptualize literacy as flow. Most of these metaphors in Writing Studies and critical applied linguistics emphasize the activity of negotiation and mobility of meanings. Translingualismⁱⁱⁱ is one of those terms that represents this nomadic ontological shift and uses metaphors of traffic and shuttling in an attempt to reframe our understandings of language and literacy. Canagarajah’s (2010) oft-used “shuttling^{iv}” is a key metaphor that reframes literacy and language as flows. In his article “A Rhetoric of Shuttling Between Languages,” he describes the need for new metaphors that help writing scholars move away from monolingualist assumptions that undergird the current sedentary rhetoric around language acquisition. According to Canagarajah (2010), the rhetoric of second language writing assumes that writing in the L2 is the same as writing in the L1, that languages are additive, and that development of languages assume segregation between languages. In contrast, he suggests that “shuttling” allows a reconfiguration of writing in a second language as movement¹. For Canagarajah, this shift towards a lens of movement changes how we see literacy, language and writing in three key ways 1) It assumes more agency of the learner, since they are actively negotiating the meaning across discourses, genres, and texts. 2) It emphasizes the movement of the writer rather than measuring competence by examining a static text. 3) Shuttling emphasizes instability of identity, culture and contexts over a fixed understanding of these variables. In other

words, the metaphor of shuttling at its core is based on variability and movement, allowing us to get beyond essentializing categories to observe the agentive uses of literacy and negotiation practices students employ in their writing.

However, fixity is implied in the actual metaphor that Canagarajah does not fully address (Figure 1).

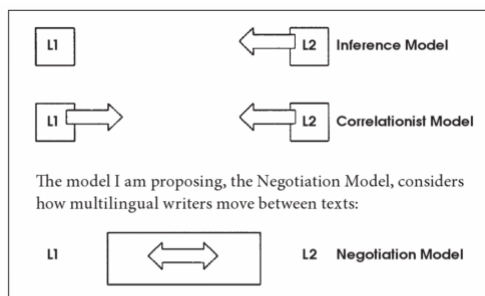


Fig. 9.1. Inference, correlationist, and negotiation models of multilingual writing.

Figure 1: Canagarajah's visualization of shuttling between languages

Looking at the visual representation in the above figure from Canagarajah, the solid square represented in the negotiation model appears to represent some sort of fixity of the path of shuttling, or at least some boundaries in which the shuttling occurs. Furthermore, even if language use through the metaphor of “shuttling” helps to see language dynamically, the term shuttling still implies a fixed origin and destination^v. While Canagarajah wants to critique monolingual ideologies and languages as fixed, his graph appears to suggest a measure of boundedness of movement and language even as his model shifts the focus towards mobility. This speaks not so much to the limits of translanguaging but rather the inherent tension of fixity and fluidity in these trans- theories even as they attempt to transcend fixity. Drawing on this shuttling metaphor reveals how literacy flows are not entirely free-flowing but have certain trajectories, often determined by relations of power.

Traffic

Another related metaphor from critical applied linguistics for helping to theorize the mobility and negotiation of meanings in the flows of literacy is “traffic.” Pennycook (2008), who borrowed the term from Dasgupta (2005), uses “traffic of meaning” to theorize the mobility and transformation of linguistic meanings during the process of translation. Similar to Canagarajah (2010), these theorists reject a structuralist notion of language that underpins much of classical translation theory that assumes a stable repertoire that language and literacy users draw on. In discussing translation, Dasgupta (2005 p. 49) argues that the metaphor of “traffic” places the translator in space and time, moving with the flow of meaning, watching and listening to it, and ultimately taking part in its evolution. Like language, literacy flows are also a part of this ongoing traffic of meaning, never existing apart from the rhythms of practices traveling through landscapes. The traffic of meaning metaphor helps to reveal that literacy itself is evolving and fluid, even when it appears stable. The “traffic” metaphor makes visible what is already happening in the classroom that sendantalist ideologies hide: English, and by extension literacy, is always already in translation. Traffic also suggests that theorists are caught up in this flow of meaning and are participants in that flow. However, not all traffic is free-flowing. As anyone in Seattle would attest to, traffic often implies *the opposite* of Dasgupta and Pennycook’s use of the metaphor. “There is traffic” can also imply being stuck, frustrated, and in stasis. As Lorimer Leonard (2018) points out, literacies often encounter friction, which is both “movement *and* stasis” (p. 30). Who regulates flow? Are there fixed directions in which meaning moves, as Canagarajah’s visual model suggests? The metaphors of traffic and shuttling, as described by Pennycook and Canagarajah, emphasize the agency of speakers, language users, and translators that risks fetishizing movement and overstating the agency of the individual, conscious human

subject. As my study suggests, literacy flows account for the fixity and fluidity by taking into account trajectories and frictions of meaning-making.

Rivers

“We both step and do not step in the same rivers. We are and are not.” – Heraclitus

This metaphor of the river, used first by Pennycook (2010) in his book *Language as Local Practice* and later taken up by Lu and Horner (2014), has become a controlling metaphor for translingualism. This metaphor considers *time* in language difference. In the metaphor, there is an appearance of sameness (stepping into the same river), yet the river is not the same because of the passage of time. Applied to literacy flows, the river metaphor suggests that even repeated practices in the same location are not the same because they occur in a different spatialtemporal frame. For instance, I can make the same utterance in Standard English on two different days in the same place. However, the passage of time creates difference in meaning despite the repeated utterance. This repeated use is what creates a measure of stability. The metaphor paradoxically emphasizes both the repetition and difference of language and literacy, since we both are and are not stepping into the same river. There is a measure of fixity, but it is a fixedfluidity. As Lu and Horner (2014) argue, a spatial-temporal framework sees context as “emergent, in process (a state of becoming), and their relations as mutually constitutive. Even time itself is seen as emergent” (Lu and Horner, 2014, p. 587). Flows take up this spatialtemporal lens that takes space and time as inextricable. Flows indicate not only the movement of meanings but also the emergent nature of spatialtemporal relations of persons, practices, objects, movements, meanings, and spaces.^{vi}

The metaphors of shuttling, traffic, rivers, and “flows” create new possibilities for critical engagement and necessarily disrupt old ideological frames through new figurations (Braidotti, 1994). Together, these terms help to reveal literacy as a dynamic ecology of variables (culture,

genre, identity, migration, literacy, negotiation, practice, time/space, embodiment, affect, materiality etc.), leading to new insights into the nature of language difference and literacy as practice.

Literacy Flows as Mobile Matterings

I am choosing to take up flows as my favored metaphor for several reasons. 1) It emphasizes spatiality and the space-making aspects of literacy 2) It focuses on *time* as a significant factor in the iterative becoming of literacies 3) It emphasizes the movement inherent in literate practice, both as an activity and also how that activity moves across landscapes. In this section I will further build on this metaphorical figuration of literacy by describing how literacy flows are the entanglement of materiality and mobility. My description of what it means for literacies to *matter* draws on new feminist materialism and to a lesser extent mobility studies in an attempt to account for both movement and materiality of literacies. When I talk about how literacies both move and how literacies come to matter, I intentionally am using the term *matter* over significance, valuation, or meaning because I want to emphasize that literacy is not only a linguistic construction but also a posthuman material/discursive practice. As Barad (2007) describes it, “meaning is made possible through specific material practices” (p. 148) and I would also say, as mobility studies suggests, through specific *mobile and spatial* practices (T. Cresswell, 2006; Massey, 2005). Within this paradigm, literate activity might be most specifically defined as an entanglement of the material/discursive/spatial/mobile. The metaphor of flows helps to encapsulate both mobility and materiality of literacy. Flows describe the process of how literate practice comes to *matter* – both in terms of how practices become meaningful and how they materially emerge. Furthermore, flows describe how literacies come to

matter as they migrate across contexts, and how literacies come to be recognized as significant as they move.

To study literacy as flows involves the recognition that practices do not emerge as a named entity prior to their examination by researchers and literacy users. Instead, what comes to be understood as literate activity is an *effect* of the research study. In the case of my study, practices come to matter through the intra-action of the recording device, the prompt that asks students to reflect on which literacy practices matter to them, the material environment, and spatial arrangements. What comes to count as a literacy is a result of a boundary that the participants draw as they video their activity, which emerges phenomenological within a particular arrangement of relations. Mattering itself is a practice that “*is a dynamic articulation/reconfiguration of the world*” (Barad, 2007, p. 151, emphasis original). To study flows is to understand how the process of noticing (Law, 2012) and boundary-drawing around literate practice *creates* what matters rather than simply captures something that mattered already prior to the study.

Regimes of Mattering

The recognition of mattering as a process of material/discursive boundary drawing also involves understanding how larger institutional and cultural apparatuses enact their own regimes of mattering. Whose literacies come to matter in a university setting, for instance, and which literate activity is excluded from mattering is an important field of examination. So too is understanding which apparatuses create patterns of mattering, whether that is writing programs, government bureaucracies, workplaces, or other institutionalized literacy systems. This is important work since the process of boundary drawing around others’ identities and literacies is often a unidirectional and unmarked act. As Trinh Min-Ha (2010) explains, “Power has always

arrogated the right to mark its others, while going about unmarked itself” (p. 8). This interrogation into acts of marking and boundary-drawing should include the role of the researcher, however well-meaning, in the act of boundary marking and the consequence of those marks on bodies. In my eagerness to critique and challenge these regimes of mattering, my investigation into boundary-marking necessitates interrogating my role in creating what matters and my entanglements within these mattering regimes. As a researcher, “[a]ccountability and responsibility must be thought of in terms of what matters and what is excluded from mattering” (Barad, 2007, p. 220).

As a material/discursive attunement, mattering also involves accounting for the political and material consequences of drawing boundaries. Like Black Lives Matter powerfully argues, to say someone “matters” is to assert their humanity, to affirm the right of black bodies to move and live in the world without violence. This mattering is certainly discursive, but it is also material. To kill an unarmed black person is to materially destroy, not just linguistically degrade. To *matter* is to be discursively/materially recognized as fully human, as a body that deserves to move through the world and claim their belonging in white, colonized spaces. *Mattering* means that people of color, queer people, the disabled and women, especially women of color, can move in space and create space. To investigate *mattering* is to understand how drawing boundaries around which literacy practices matter can have violent, anti-oppressive, or ambivalent effects. And as my study will show, to name which literacy practices matter to assert one’s identity and to claim one’s space in the world.

However, Barad’s description of mattering on the phenomenological level does not fully flesh out how certain phenomena travel and how certain patterns of mattering replicate and move across spatialtemporal landscapes. Mobility studies, in addition to new feminist materialisms,

can significantly contribute to how we understand the mobility of literacies, their meanings, and the people who use them. Understanding how literate activity moves and the consequences of movement on what matters is an important consideration. As people move in the city, between institutions and spaces of communication, what literate practice comes to matter is both phenomenological and mobile. In my theorization of flows, literate practice itself is a type of mobility. Phenomenologically, literate practice is an entanglement of mobilities. As participants recorded themselves in animated conversations with others, for instance, in a car, the video, the movement of the car, gestures, and flow of conversation are inextricably entangled. Mobility studies also suggests that literate activity doesn't just happen in a car, but the literate activity is a performance of the space of the car (De Certeau, 1998). To understand mobility as a performative also encourages us to be attentive to the way mobilities are embodied and experienced (Urry, 2007; T. Cresswell, 2006; Adey, 2017). In short, literacy practices are mobile and active meaningful social/material actions that come to matter as they move.

Conclusion

This chapter is an attempt to think about literacy practices as “flow,” redefining what literacy away from static, numerable practices to a process of iterative becoming. I argued that by using non-representationalist theories, literacy should be investigated as a phenomenon, and for researchers to be attuned to the activity on an everyday level. Literacy practices, then, are not so much repeated actions within communities but are rather activities that emerge through intra-action. I don't deny that many practices are repeated, but in line with current trans-oriented approaches (Pennycook, 2007), I argue that each repetition of literacy is repeated with a difference. My view of literacies as flows helps to bring together the spatial and the temporal to show how, over time and across scapes, literacy practices are being constantly made and remade

through intra-action. This intra-action, however, is not just between people: It is a dynamism entangled with the biological, material, affective, embodied nature of literate experiences. To understand literacies as “flows” is to understand the process of mattering, which is a phenomenon that emerges intra-actively through the entanglement of materiality, discursivity, affect, memory and embodiment. Literacy as “flows” also draws our attention to how literacies become mobile, not only within spaces but also how they move across spaces. This attunement to the “flows” of literacies reveal how the relationship between fixity and fluidity determines the mobility paths of literacies. This attention to the everyday mobilities and practices leads to a greater awareness of how boundaries are drawn and how certain literacies, and consequently the people who use them, come to *matter*.

The challenge of seeing literacy as flows is how to study literacy from this phenomenological/material/discursive perspective. In the following chapter, I will detail participatory visual methods that capture entanglements while simultaneously attempting to be anti-oppressive.

CHAPTER 2. PARTICIPATORY VIDEO METHDOLOGY

With Aliyah Jones and Melissa Atienza²

As I argued in chapter 1, literacy should be seen as flows rather than numerable, discrete practices. Thinking of literacy as flows redirects attention towards how literacy changes and moves across spatialtemporal landscapes rather than assuming the stability of practices within stable contexts. Using Feminist New Materialism and mobility studies as a frame, I am studying literacy flows by focusing on how literate activity comes to matter and how mattering drives the movement of literacy across spatialtemporal landscapes. This includes paying attention not only to what participants say but understanding how what they say is emergent within the richness of a particular space. As a result, literacy flows account for how the body, materiality, technology, space, and memory are entangled with language since my theoretical frame finds discourse important yet does not favor language over the other elements of literate meaning-making. Finally, literacy flows focus attention on how certain bodies and literate activity come to matter as they flow by accounting for power amidst entanglements and movement. The researcher, caught up in the literate flow, is part of this power relation, since researching involves making meaning and actively marking bodies and literate activity as mattering. As a researcher concerned with social justice, I want to account for and actively negotiate the power relationship between the researcher and participants to include the contributions of participants in the research and analysis of the data. Working towards social justice in my research holds me accountable to the ways participants are marked as mattering. Because all of these elements make up the set of relations that shape literacy flows, the method(ology) used to study flows needs to be able to: 1) Capture the richness of how these pieces intra-act in spacialtemporal

² Sections of this chapter are under review for the edited collection *Self-Culture Writing* and is under contract with Utah State Press. Sections also appear in Rose, E., & Cardinal, A. (2018). Participatory video methods in UX: sharing power with users to gain insights into everyday life. *Communication Design Quarterly Review*, 6(2), 9-20.

landscapes to create the phenomenon of flows, 2) Trace the movement of participants and trace the mobility of their literate activity, and 3) Centralize the needs and knowledge-making activities and ways of knowing of my participants. The method(ology) I chose that addressed all three of these needs — studying mattering and movement for the purpose of social justice — is participatory video.

I will begin this chapter by describing my methodology, based in Barad's (2007) theory *agential realism*, that provides the foundation for how I think about participatory video as an apparatus for gathering data and making meaning from that data. Throughout, I want to emphasize that I am treating epistemology, ontology, and ethics as inseparable. In *Writing Studies*, Powell and Takayoshi (2012) remind us that a feminist approach to researching writing sees "methods and epistemology as related, interactive, and separate elements [that] focuses attention away from traditional categories of researchers with distinct methods, philosophies, and language as well as providing a more precise way to look at research that does not fall neatly into epistemologically specific methods" (p. 38). So while I discuss agential realism and participatory video in separate sections, I am treating ways of knowing and the construction of reality as emergent rather than thinking about methods as a tool that discovers an external reality.

Entangled Method(ologies)BodiesCompositions

As I described in the opening theory chapter, my chosen feminist new materialist method(ological) frame to study literacy flows, *agential realism*, comes from Karen Barad's (2007) *Meeting the Universe Halfway*. I am using this methodology to frame how I understand participatory video as an apparatus of knowledge/reality production. As previously covered in the prior chapter, Barad's (2007, 2014) framework theorizes knowledge production by combining insights from quantum physics with theories of gender performativity. She describes

her methodological framework, what she calls *agential realism*, as an ethico-onto-epistemological framework since it attempts to encompass how reality, knowledge production, and ethics are intertwined. Furthermore, she writes that agential realism is a “post humanist performative account of material bodies (both human and nonhuman). This account refuses the representationalist fixation with words and things and the problematic nature of their relationship, advocating instead *a relationally between specific material (re)configurations of the world through which boundaries, properties, and meanings are differentially enacted* (i.e., discursive practices, in my postman sense) and *specific material phenomena*” (p. 139). As hinted at in the definition above, part of Barad’s (2007) goal is to reject the idea that the values and approaches to research of postpositivism/poststructuralism is unproductive. In her agential realist frame, Barad argues that poststructuralist thought is limited because it sees everything as discursive and discursively constructed, eliding and ignoring materiality and its agency. On the other hand, post positivism denies the process of discursively constructed knowledge in favor of an assumed objectivity. Using quantum physics as examples, Barad combines these approaches to demonstrate how the apparatus used in physics research creates a situated real that is an inseparable entanglement of discursive *and* material. The apparatus does show something “real,” yet this phenomenon is “real” only in that the apparatus creates arrangements of the body, discourse, spacetime, culture and matter. As Barad suggests, this concept radically changes the assumptions of cause and effect, because it assumes that whatever phenomenon is made visible by the apparatus is *a result of the apparatus*. In other words, the apparatus does not so much capture a reality but creates it. As such, *agential realism* challenges the separation between discourse/matter, body/technology, and nature/culture to theorize how these binaries are not natural and a priori separate. In my study into the nature of literacy flows, agential realism

assumes that literate activity and the separation of different elements emerges as a result of the research design apparatus rather than exists in a discoverable state beyond the apparatus of investigation. Agential realism interrogates how the separation between body/literacy/discourse/matter occurs during the research process, and identifies this practice enacted by the researcher as boundary-marking through the process of analysis and making meaning from what the researcher observes.

As a researcher, agential realism helps me draw attention to how this act of boundary-marking is a political and ethical one and requires reflexive and responsive method(ologies). An agential realist frame reminds researchers that any investigation into a literate phenomenon *creates* the bodies that matter. Barad also describes how the researcher's body, in addition to the participants in the study, is part of the apparatus. As Barad describes, the researcher holds a place of "exteriority-within-phenomena" (p. 139). In her conception, it is not enough to simply be aware of the arbitrary separation between bodies/materiality. As Shivers-McNair (2017) emphasizes in her work on the rhetorical landscape of makerspaces, researchers must also account for how they are caught up in the entanglement, and how the practice of making a mark on bodies — material or human — is a political act. According to Shivers-McNair, researchers need to be aware of how they draw a boundary around what counts as a body, a writer, rhetor, and maker. To draw a boundary centers some ways of knowing, literate activity, and the persons who use them. In the process, this leaves out others. Agential realism holds me accountable as a researcher to my boundary-drawing activity. Barad's approach requires more than a reflexive performance by the researcher. Instead, this approach calls for a conscious research design that centers the boundary-drawing of participants over my own.

I found that for my project, it was imperative that my methodology allowed me to actively fight against the colonial legacy of “classification, representation and evaluation” (Tuhiwai Smith, 1999, p. 44) of the literate and language activity of historically oppressed people. In terms of studying entanglements of bodies/embodiment/composing, researchers must recognize how representing bodies and classifying the bodies and literate activity of the “other” is part of a colonial legacy of knowledge production. And as scholars in disability studies have pointed out, which bodies are categorized as “normal” or “whole” is an epistemic violence against the disabled (Goodley, Lawthom, & Runswick, 2014). This humanist ideal of the body not only dehumanizes persons with disabilities; it also does not account for the current entanglements of technology/matter/body that characterize literate flows regardless of disability (Braidotti, 2013). Researchers must be accountable to whose bodies and which literate activity come to matter and to historicize how method(ologies), for instance ethnography, have created oppressive regimes of knowledge production and contributed to racialized bodies being seen as less than fully human (Zuberi & Boniva-Silva, 2008, Weheliye, 2014).

Because my project is concerned how certain material bodies come to matter as a result of the flow of literate activity, it was important to choose a methodology that helped to describe how the mattering of literacies related to the mattering of non-human bodies. For my project, by taking on an agential realist frame, it was necessary to question the anthropocentricity that is often inherent in thinking about “literacy.” As Barad (2014) reminds us, bodies include also non-human entities. All matter is composed of dynamic bodies. Our own human bodies, composed of atoms, are constantly circulating electrons across human and non-human actors in the environment. In terms of thinking about empirical research of embodiments, Barad suggests that the apparatus itself is an embodiment of a human concept. Drawing on Neils Bohr, she suggests

that “concepts are meaningful, that is, semantically determinate, not in the abstract but by virtue of their embodiment in the physical arrangement of the apparatus” (p. 117). In my theory of literacy, bodies-doing-literacy emerges materially as a result of the apparatus as I empirically study flows within situated, material environments. Alongside a rejection of anthropocentricity, I consider how a commitment to an ethical framework theory might be embodied in an apparatus as I inquire into the nature of technohuman composed entanglements and how they move. As I research, I am compelled to consider how the apparatus, and my role in constructing it, creates literate activity that matters as it moves.

Participatory Method(ology)

I will first be describing the roots of participatory methods, which in Writing Studies finds its origin in technical communication, to hold the researcher accountable for how participants and their ways of knowing come to matter as I study the literate activity of my collaborator/participants. Because agential realism demands an ethical approach to research and an awareness of how the research apparatus creates what and who matters, I chose a participatory approach to data collection. At the heart of the word *participatory* is an ethic of practice that values the embodied, tacit knowledge of workers in a collaborative approach to knowledge production. In technical communication, *participatory* has been taken up as methodology for creating technologies for users. Clay Spinuzzi (2005), in his article “The Methodology of Participatory Design,” describes participatory design not only as a design process but as “a research methodology, characterizing it as a way to understand *knowledge by doing*” (emphasis original, p. 163). Within this participatory paradigm, as Spinuzzi describes it, design is an interactive process that focuses on the needs of workers, values local knowledge, and has the ultimate goal of improving the lives of workers over the needs for profit and efficiency that a

company or organization might prioritize. Many other scholars in technical communication discuss this method of design to create products for the disabled (Oswal, 2014) and as a way of conducting community-based user experience research (Gonzales, 2018; Rose, 2011; Rose & Cardinal, 2018). Similar to these participatory approaches to design, the participatory video project I designed (and describe further below) also values an emic approach that favors the embodied and tacit knowledge of its participants. While Spinuzzi (2005) does not describe participatory design as feminist, as both methodology and research method, participatory approaches also reflect feminist ways of researching. Overlapping with the participatory paradigm, feminist approaches to empirical research in Writing Studies emphasize collaboration (Rawson & Schell, 2010) and treating participants as co-creators in knowledge production (Powell & Takayoshi, 2012). In feminist research, part of this collaborative project is incorporating “feminist conceptions of embodiment, the body, corporeality, and the lived experience” (Schell, 2010, p. 137). To value the knowledge of co-designers and participants and to understand knowledge and how it is acquired over time, participatory approaches emphasize how knowledge is a result of a lived experience, not just subconscious cognition. Part of this acknowledgment and inclusion of embodied knowledge in a participatory approach involves accounting for and emphasizing how different bodies matter and come to know based on histories of oppression. To create an intersectional participatory approach, any method should seek to “illuminate how gender interlocks with race, ethnicity, sexuality and class systems” and to explore “the relation between bodies and identity” (Schell, 2010, p. 12). An intersectional approach to studying literacy flows is aware not only of participants’ layered embodied histories of oppression but also draws attention to their relation to the researcher’s positionality. Research collaborations are never on truly equal terms, no matter the situation, and as a white, cisgender

researcher, my participatory approach pays special attention to how the apparatus constructs that power relation amidst the claims of democratized participation. When combined with intersectional feminist research methods, participatory design is aware of and intentionally inclusive of how embodied knowledge is a result of power relations, identity formations, and oppressive structures.

Video Methods

In Writing Studies, there has been a lot of attention recently to video, mostly in the form video compositions rather than as a research method. Growing out of the larger multi-modal movement in composition studies, Jody Shipka (2011), VanKooten (2016), Van Kooten and Berkley (2016), De Palma (2015), and Alexander and Rhodes (2012) have all argued for the value of using video composing in the composition classroom. Video is usually discussed as a means-to-an-end, such as how video helps students develop meta-awareness of their composing processes (VanKooten, 2016; Shipka, 2011), how using video positively transfers certain communicative skills across composing contexts (DePalma, 2015), or how video offers a needed rhetorical tool for use in the current complex communicative landscape (Alexander & Rhodes, 2014). However, it is only recently that scholars have discussed video as a research method for investigating language and literacy. Some recent work in composition has begun to use video as a research method with the recognition that alphabetic-based data alone does not capture the nuances of the body, such as Gonzales's investigation into multilingual students' gestures (2015). When Cindy Selfe and Gail Hawisher (2014) switched from written literacy narratives to video diaries, they discovered that "[d]igital video also has the potential to afford us richer means of reflecting on...dispersed activity and what it means to our literate lives" (p. 192). Ann Shivers McNair (2017) furthers this theorization of the use of video for studying rhetoric from a New

Materialist perspective. In her use of 3D Interviewing using a GoPro camera to study writing and rhetoric in a maker's space, she argues that her use of video allows her to study which bodies and acts of making come to matter.

As evident in the recent use of video, this method is particularly attuned to literate work in real time, opening up what Jacobs (2015) describes as the “field of representation” (p.481) available to the researcher so that they can research literate entanglements and flows. Visual and video methods, long utilized in the humanities and social sciences, came into use because researchers needed to account for the dynamism of human experience beyond words, which my study into flows investigates. As Banks (2001) explains, “there are occasions on which the strict linearity of language is insufficient to convey the information required, where the spatial - and hence visual - arrangements of the language elements need to be considered” (p. 11). As Banks suggests, visual methods help researchers to see place and space. They also help us to research other elements of human existence that are difficult to represent in writing, such as affect (Jacobs, 2015), embodiment (Pink, 2016), materiality (Wagner, 2011) and how these elements are entangled. As Cartwright (2013) explains, video “captures actions and words as they naturally occur in the flow of experience. This provides us with a multidimensional way of capturing the essence of whatever we are studying. By simultaneously capturing verbal and nonverbal acts, ethnographic video provides access to multiple levels of behavioral data... With video you can watch a storyteller's face, see how expressions change and watch body gestures” (p. 67). According to McNely (2015), visual methods lead to artifacts that work ideographically in that they provide researchers with “granular particularity about a specific time, place, and professional situation” (p. 50) but also to nomothetically generalize more broadly and draw cross-case comparisons (McNely, 2015). It is the power of visual methods that they can be

applied in multiple ways to provide insights on both the particular and also the general, which is necessary for studying literacy as both a localized phenomenon but also as a flow of activity across spatialtemporal landscapes.

Video methods still consider language and writing but do so by taking into consideration how the video apparatus makes use of participant's insights into their own literacies. As Gregory Ulmer (1989) theorizes in *Teletheory*, video is not just data or a product to be analyzed. Instead, he suggests because of our immersion in moving images in everyday life, we “think with video” (xii) to understand ourselves. He goes on to suggest that “people reason and classify as much by means of images and stories as by logic and argument” (ix). Video methods mobilize these already-present visually-mediated storytelling practices to better understand literate activity. After videos have been produced, participants are able to step back and think in-depth about the stories and themes that emerge as they watch the created footage (Zoettl, 2013), adding yet another layer to the analytical possibilities participatory video offers. Drawing on traditions in UX research and Writing Studies, diary studies are designed to ask participants to share photos or video snippets in response to a particular prompt and are typically done in the moment, which is a form of Ecological Momentary Reflection (EMR) (Rose, Sierschynsky, & Bjorling, 2016), a technique of research from behavioral and medical sciences that asks participants to respond to questions and prompts in real time, in their natural environment. In my study of literacy flows, my use of video can investigate participant/collaborators' preferences, opinions, analyses and experiences in the field (Lallemant, 2012). Most importantly, the diary approach to video allows me to see how literate practice comes to matter.

Video also operates as a mobile method, which is essential for studying the movement of literacy as it comes to matter. In the study of the mobility of literacy, scholars in literacy studies

have employed primarily alphabetically-based methods. Lorimer-Leonard (2018) uses semi-structured interviews of transnational women to investigate how literacies move across borders and how those literacies come to have value. Nordquist (2017), in his ethnographic study of how literacy moves across cityscapes, “shadows” his participants by traveling with them across contexts and employs mapping to understand the flow of literacies. While both scholars’ works have led to important insights into the nature of literacy, the video apparatus offers several advantages. For one, video is a mobile method that is not dependent on the body of the researcher to gather data. Due to the increase in the ability to capture video due to accessible and affordable technologies such as video enabled mobile phones, flip video cameras, and Go Pro video cameras in across spacialtemporal landscapes, it is possible to easily film in multiple spaces. Unlike retrospective interviews, video allows participants to reflect in the spaces and places of the actual use of transnational literate practice, allowing for rich contextual data that shows the movement of the camera and body within the actual space of use. These many videos, across spatialtemporal landscapes, offer a rich portrait of the movement of literacy and offer an important portrait of literate flows.

Participatory + Video

Agential realism, participatory design, and video methods converge in participatory video. Through participatory + video (PV), I am able to study flows in an ethical, mobile, and richly contextual way. Participatory video methods have their own history and represent a diversity of practices that have changed over time depending on the available technology and purpose of use (Chalfen, 2011). In its most basic definition, participatory video methods ask participants to create video data in a collaborative process with the researcher to understand a phenomenon. This method is widely used in documentary filmmaking (Chalfen, 2011),

community-based research (Wang & Burris, 1997), global health (Nair & White, 2003) global development (Chowdhury, Odame, & Hauser, 2010; Seidl, 2003), and more recently in education (Hadfield & Haw, 2012). Because of its widespread use and varying goals of researchers, the defining aspects of PV vary greatly across academic and non-academic projects. For instance, PV's final product and how it is used varies significantly, especially considering most PV use occurs in NGO and development contexts (High, Singh, Petherman, & Nemes, 2012). Many projects use participatory visual methods to create films meant to change public perception, such as the 2004 Oscar-winning film *Born Into Brothels*. NGOs use final edited films to influence government officials and policy makers (Wheeler, 2012), and to empower communities (Guidi, 2003; Zoettl, 2012). The most popular practical industry guide for using PV in community development, insightshare.com, defines PV as "a set of techniques to involve a group or community in shaping and creating their own film" (Lunch & Lunch, 2006). For Lunch & Lunch (2006), PV is best defined as a process of filmmaking and data generation. In contrast, Milne (2016) argues that PV is "the use of filmic practices to engage and coproduce a conversation/ research with people according to their interest and potential" (p. 402). The defining feature of PV for Milne (2016) is not so much a range of techniques but a method driven by a humanist and democratic value system. Recent advances in video technology have also changed the face of PV research and drives its innovation, and the practice continues to evolve (Mitchell et. al., 2016). PV is best understood as a combination of these two definitions: PV is a range of video techniques and processes motivated by an ethical imperative to empower users to make positive change in their lives and their communities. PV capitalizes on what Gregory Ulmer (2003) calls our current age of "electracy," defined not just by the presence digital composing tools but by "a worldview for civic engagement, community building, and

participation” (Arroyo, 2013, p. 1). Thus, PV can be used to research the following closely related to my own research questions: “What are community concerns? What are important cultural practices and how are these performed? How do people move or use space?” (Gubrium & Harper, 2013, p. 37). PV is uniquely suited to capture these elements dynamically and simultaneously, while maintaining democratic values through collaborative data collection and analysis. PV can answer these questions with visually-rich data without requiring the researcher and participants to be in the same place at the same time. Giving participants the power to answer these questions and interpret them on their own terms without the researcher imposing their assumptions on the data provides both better data and a more empowering experience for participants. Participatory video also mitigates the “crisis of representation” (Kirsch, 1999) in empirical research in literacy studies by giving participants power over how they and their social network appear in the video. They can choose to show their faces or not and choose how much of their personal lives and environment they reveal to the researcher. In contrast to an ethnography where the gaze of the researcher is the primary means of data collection, the gaze in participatory video is created by the participant.

While most uses in NGO and documentary filmmaking emphasize storytelling through video, less attention is given to how participatory video creates a certain type of embodiment or how the body contributes to the rhetorical meanings made possible through video. Halbritter and Lindquist (2012), in their theorization of collaborative video production as an empirical method for investigating literacy, argue that the camera, rather than merely capturing a literate reality, is a “practice of invention” (p. 175) through the process of creating a visual narrative within a particular “scene of production” (p. 175). Halbritter and Lindquist very briefly mention embodiment as part of the process of invention through video, but I suggest that body and

embodiment of a narrative actor is just as important as any discursive product produced in the process. As Kindon (2016) argues about participatory video, embodiment is one of the “ghosts in the machine” that is often ignored by those engaging in video projects (p. 450). However, she says that when done in specific and deliberate ways, the embodied nature of participatory video can draw attention to the body of the researcher and their relationship to their participants and how that operates within and entanglement of the embodied process of textual production. Regardless of the process, doing PV well requires a delicate balance amongst the needs and motivations of participants and researchers alongside the use of technologies in context (Kindon, 2016).

Table 1: Table summarizing participatory video

Participatory	Video
• Values tacit community-based knowledge • Shares power with participants • Seeks to solve problems for stakeholders • Feminist, democratic, anti-oppressive • Collaborative knowledge-making	• Mobile method • Shows complexity of context • Potential to be used to convince outside stakeholders (institutions, policy makers) • Imbedded into everyday life with current mobile technology

Theorizing Video as Composition/Data/Text/Material

So far I have talked about participatory video as a process of data collection informed by feminist and anti-oppressive principles. However, I think it is also necessary to theorize the video product that emerges from the apparatus of participatory video. My agential realist approach emphasizes seeing video as an apparatus that creates a certain reality rather than “capturing” a pre-existing reality. It is tempting to think of the visual as somehow more authentic than written text (Banks, 2001), as something that gets closer to the reality of the everyday and as neutral data

that captures a slice of the real. In my view, video is not more “real” than a textual representation, so the use of video as an empirical product warrants caution and careful theorization so as not to privilege the visual over the textual in unproductive, Western-centric ways. Because my project seeks to produce knowledge in counter-hegemonic ways, I am consciously aware of the historical problems that stem from relying on the visual texts rather than textual representations in research. For instance, a positivist understanding of video risks reproducing the masculine and colonial gaze by rendering the constructedness of the video invisible. As Butler (1997) explains, the camera in filmmaking can reinforce the “disembodied gaze, the gaze that has the power to produce bodies, but that is itself no body” (p. 392). bell hooks (1991), in her critique of the documentary *Paris is Burning* that chronicles the lives and drag culture of queer people of color in New York City, argues that filmmaking projects that attempt to draw attention to the struggles of oppressed groups risk further oppression and exploitation despite their intention. She argues that filmmaking can assume “an imperial overseeing position that is in no way progressive or counterhegemonic” (p. 151). How I understand the video as data showing literacy flows is consequential since it visually (re)produces and constructs bodies that matter. My positionality as the researcher and how I treat videos as data/composition/text/materiality must be consciously interrogated throughout the process.

As such, my orientation towards Feminist New Materialism and the agential realist understanding of the apparatus requires me to question the boundary between videos as compositions/data. Historically, there appears to be a split in how Writing Studies talks about and uses video, describing it as either a multimodal pedagogical product (VanKooten, 2016; Shipka, 2011) or as a way of collecting data for empirical research (Gonzales, 2018; Shivers-

McNair, 2017; Hawisher and Selfe, 2014). My work brings these two strands together through participatory video to show how what participants create is simultaneously composition/data; however, whether they are “data” or “composition” emerges differently through the process of video creation, and later in the process, through analysis, distribution, and circulation. The videos emerge as data/compositions through the intra-action of the videos, the participants, the audience of the videos at any one time. The non-human elements, such as analysis software, cloud storage on Google Drive, YouTube, also intra-act with the videos to create different relations to the videos that result in different patterns of mattering as data/compositions. The videos as “data” or “composition” is in constant flux depending on the spatialtemporal landscape of its consumption and use. For instance, for the documentary composed of an assemblage of students’ videos, they emerge as compositions. If I am analyzing a video, watching it, taking notes, then situationally it is data. If I upload a video to YouTube in the Creation Studio to automatically generate a written transcript of the video content for use in my analysis, an intra-active tension between data/composition emerges. The “Creator Studio” label implies a composition, while my covert use of the tool assists in my data analysis.

Under the New Materialist framework, this often unconscious boundary-drawing around videos as “compositions” or “data” is an agential cut that marks the videos as mattering. I am choosing to work within these boundaries created by Writing Studies scholars to explore the liminality between these two and to investigate when the videos are situationally “data” and when they are “compositions.” This cut has implications for how the videos come to matter to me as a researcher as I watch them, show them, and assemble a documentary. They also matter differently as data/compositions to students who spent many hours over the course of the project planning, shooting, reshooting, and editing the videos. The distinction between data/composition

matters because these boundary-drawing practices have the potential to either reinforce existing oppressive hierarchies or to resist them. Calling the videos a “composition” implies students’ agency and control over the videos, their production, and circulation. In contrast, calling videos and treating them as “data” implies the videos are disembodied from the students who created them and become information for use by the researcher to analyze and circulate how she sees fit. Categorizing the videos as compositions also draws attention to how making the video is itself a literate practice and alters the landscape of literacy and learning. In this project, I am attempting to live in the liminality between these two terms by honoring the knowledge-making practice of participatory video as an autoethnographic practice. I am taking pains in my analysis to draw on the boundaries that participant/collaborators draw around their own practices, and I am cognizant of my own tendencies to draw particular boundaries based on my own positionality as a white cisgender citizen. Drawing attention to how video emerges as “data” or “compositions” attunes me to how the apparatus itself co-creates the reality it constructs, and in the process, assigns agency to participants and assigns value to their insights into their own lives.

In addition to interrogating the data/composition binary, my feminist new materialist framework also leads me to question the text/materiality binary. Laurie Gries (2013) argues that digital rhetoric scholars should pay more attention to the materiality of the digital and the eventness of digital texts or risk ignoring the material conditions of production and the material consequences of their circulation. In Writing Studies and digital rhetoric, video seems to be most often thought of as a product to be watched, a series of moving images edited for communication and consumption, a visual-discursive text but not a material one. Gries argues that this amaterial treatment of digital texts is a “deeply engrained habitus of method [that] moves scholars to treat images as language-like symbols” (p. 336) which she argues ignores the inherent material

mobility and circulation of digital texts. In line with Gries' argument, I am treating video as material-text, which allows me to focus on how the videos emerge intra-actively in material spacetime while also accounting for how those videos flow via material circulation and distribution. For instance, a focus on the materiality of the videos draws my attention to the conditions of their production. The videos and audio recordings participants produced were contingent on material/discursive surroundings and the types of material, discursive and human resources that were available in the environment. In my study, the participants used a wide variety of recording devices (iPhones, iPads, webcams on laptops, smartphones) using a variety of digital tools (GoogleDrive, Pocketvideo, iMovie, Veravideo). Some students had newer models of phones, but many did not. Some did not have much storage on their phones and ran into problems because of the file size of the videos. Many did not have fast internet at home, (what one participant referred to as "McDonald's internet") which made uploading videos an hours-long process. These material conditions intra-actively produced the video text, making possible certain types, sizes, and qualities of videos files while excluding others. As material/textual, the videos offer insights into the conditions of production that illuminate barriers and opportunities for literate flow.

My focus on material/textual also requires me to be aware of the ongoing distribution and circulation of the videos and the material consequences that result. This commitment means I am aware of how the video project accumulates capital for myself and my participant/collaborators depending on how I distribute and show the videos. Their labor creates scholarly and professional opportunities for me, and depending on how I distribute the videos, it could also create capital for my collaborators. Reciprocity is another key anti-oppressive and indigenous research practice (Tuhiwai Smith, 1999), which requires an awareness of the future material

consequences beyond the apparatus. By sharing power with my participants over the videos and their distributions, I hope to create economic opportunities for my participants who worked so diligently to help me complete this research project. To adhere to anti-oppressive principles, I make sure to co-author with my participant/collaborators as much as possible to emphasize their authorship over their videos and to give them control over the distribution. As a result, students can position themselves as researchers rather than participants in their personal statements and resumes, which will hopefully lead to greater opportunities for them in the future. By being attuned to the ongoing future flows of the video texts in the world, I am better able to direct them to make the videos matter not just for myself but for the future lives of my participants.

To summarize, video as part of the everyday of students' lives becomes a node within a network of literate flows. Video opens up a field of possibility and helps to investigate the micro-physics of power where literate activity comes to matter and move. However, I think of video not as something that is inherently better than writing-centric approaches to analysis. Rather, video helps to show everyday flows from a specific vantage point. Video displays some things that text must describe rather than show – specifically the body, objects, materiality, and mobility. However, in my analysis, I am assuming that the videos do not record flows so much as they *reconfigure* flows. The videos do not operate above the everyday; they are not neutral devices that capture an objective reality that exists “out there” beyond the recording device. Instead, I am conceptualizing the participatory video apparatus as an entanglement of data/composition/text/materiality that simultaneously records literate activity while being caught up in the spacetime flows of activity.

Study Design

Setting

My research site is at the institution where I am a full-time faculty member, the University of Washington Tacoma (UWT), a small (5,000 students) urban-serving university in the Pacific Northwest. The students at UW Tacoma are constantly moving between institutions, spaces, communities, and in the case of international students, immigrant students, and refugee students, between countries. Movement characterizes the embodied literate experience of being a student at UW Tacoma, making it an ideal site for studying the flows of literacy across the greater Puget Sound area and in the Pacific Rim. The school is largely a commuter school with minimal student housing available. The one dorm on campus, which has been newly expanded, has spaces for only 227 students. 80% of students are transfer students from local community colleges, which results in a large proportion of non-traditional transfer students who have commuted to school their entire career. In terms of demographics, 58% of students are people of color, and 58% of our students are first-generation college students, demonstrating the school's commitment to diversity and providing "access to excellence" to under-served populations. The incoming first-year students, some of whom are participants in my study, make up 11% of the total school population, or about 500 total students. These first-year students do not live the "traditional" first-year student campus life. Most first-year students live with their parents and commute, many who commute for up to an hour and a half one way, taking multiple buses and trains to get to campus. Those that do live in student housing live in converted apartments and do not have a food court. Most students, regardless of where they live balance family responsibilities and jobs in addition to school.

The writing program at UWT allows first-year students to choose what form of first-year writing (FYW) course they want to take. Using directed self-placement, students have three options: 1) one-quarter FYW 2) two-quarter stretch FYW 3) stretch FYW plus a 2-credit studio

course. As a lecturer at UWT, I primarily teach first-year writing and instruct on average 20% of all first year students, making this course the ideal starting point for a study into student literate flows across spacialtemporal landscapes and across the span of students' college careers.

My research questions focused on how 1) Literacies come to matter. This investigates literacy from a phenomenological perspective 2) How literacy flows as it comes to matter 3) How literate memory is entangled with mattering and flow. As a result, my study needed to show how literacies come to matter in real time in the context of literate activity's becoming, show how literate activity happens in different spatial temporal landscapes. This both includes space and time as significant factors. Finally, the method needed to include accounting for memory work across space and over time. As a result, my study needed to be longitudinal, needed to investigate students' insights and entanglements with their own literate practice in and across the spaces of use and reflection on that use, and finally needed to incorporate how memory is wrapped up in how literate practice matters. As a result, my participatory video study consists of three phases. During Phase 1, the flow of the study starts in my classroom with video diaries, moves to a more intensive video-collecting project, and returns a year later to again collect videos. To study literate flows using participatory video, I first needed to do extensive work building relationships with my participants. This phase also gave me the opportunity to understand from the beginning of college how students view their school literacies and how those developed over time, which helped me to see how classroom literate activity mattered upon entry into college. Phase 2, where students collected videos over the course of six weeks after the course was over, gave us the opportunity to fan out beyond the classroom and show how their literate practices beyond the bounds of the institution came to matter and move. We explored what literate activity they engaged in and how it mattered, how they used that literate activity in

particular spaces, and how memories figured into how they thought about their literate activity in the present. This phase expanded the field of analysis. Finally, Phase 3 invited those same students to come back and make more videos about their literate activity and how it has changed over the course of three years. We used some of the same prompts that asked them to collect and reflect on their literate activity, but this phase also included areas of exploration that we thought warranted more analysis. This phase broadened literate activity to encourage participants to think about how technical communication and discrimination affected how literate practices move and come to matter, two key topics that were not fully investigated in Phase 1. All together, these phases allowed us to inquire into how their literate activity mattered over time across spatialtemporal landscapes and how their literate flows reconfigured new relations of memory, identity, literate activity, artifacts, reflection, and literate landscapes.

Phase 1:

The goal of Phase 1 was to see students' school-based literate activity in-depth and to see how video reflections affected learning and revealed their shifting identities over time as a result of the curriculum. Phase 1 also helped to show the phenomenological, embodied, and material entanglements of literacy learning and identity formation over time. My study began in my first-year writing classroom during the 2016-2015 academic year. That fall, I taught two first-year writing stretch courses. These courses became the first site of my study into students' literate identities and how they evolved over the two quarters. In the first stage of my research, I collaborated with Emma Rose, a colleague at UW Tacoma who specializes in technical communication and user experience research. We decided to integrate video reflections into our respective courses, hers being a technical communications course, so that we could investigate the affordances and constraints of integrating video reflections throughout our course. This

method, theorized by Rose, Sierschynsky, and Bjorling (2016) as Ecological Momentary Reflection, allows students to reflect in-the-moment using video. While Rose had researched its use with middle school students at a STEM camp, we decided it would be useful to extend this research into college settings. For my particular course, I wanted to investigate how students' identities as readers, writers, and language users changed over the course of the two quarters, using video as a tool for students to track this and offering an opportunity for students to reflect on their literate activity and identities as writers and language users. We received an IRB extension for this work, and some findings have been published in *Communication Design Quarterly* (Rose and Cardinal, 2018). The videos were integrated into my first-year writing curriculum that I would categorize as a fusion of elements from teaching for transfer, translingual pedagogy, and multimodal pedagogy. The videos themselves draw on a long tradition in Writing Studies that emphasizes the importance of reflection for learning writing (Yancey, 1998; Yancey, 2016) and also is being currently used at other institutions (Clark, 2016). The videos played out amidst a curriculum that first introduced students to a range of theories about literacy and language including and his New Literacy Studies approach, Herb Kohl (1994) and his ideas of not-learning, and Ken Robinson's (2011) critique of education's focus on standardization in schooling. They also read experience-based theorizations such as Gloria Anzaldua's (1988) theorization language violence, Amy Tan's (2002) description of different Englishes, Mike Rose's (1989) analysis of "averageness," and Barabara Mellix's (1987) description of code-switching. These initial readings provided a variety of terms and frameworks that students could draw on to theorize their own literate activity, which teaching for transfer (Yancey, Robinson, and Taczak, 2014) encourages. These terms helped my students to make sense of their literate lives. Students then used these frameworks and experiences to write an

autoethnography about their languages or literacies. I describe this curriculum in-depth because these terms featured prominently, especially Gee's (1998) discourse, in students' reflections and later in the videos they created as part of the participatory project in Phase 2. During quarter 1, students also created a multimodal project that inquired into what it means to see or read, which gave students practice creating non-alphabetic texts and arguments which set the stage. During quarter 2, students did an extensive primary research project investigating some aspect of literacy, language, or learning. In this project, students did a small qualitative or quantitative study, often related to their own experiences. The video diaries were integrated throughout (Table 1) in the tradition of Shon's "reflection-in-action" (1988) and Yancey's (1998) "constructive reflection" that integrates reflection throughout the quarter to aid learning. I used this curriculum again, including the video diaries, in my 2016-2017 stretch courses. I gained permission from roughly 50 total students to use their video diaries and projects for my research.

Table 2: Video diary prompts

Quarter 1, Week 1	Create a 1-2 minute video of yourself describing how you think about yourself as a writer and language user and how you came to that current understanding of yourself. Then comment on two other video diaries, at least 100 words each.
Quarter 1, Week 3	Take a picture that represents a language, writing, or educational practice that you or someone you know uses. You could take a picture of a place, a type of writing, a person(s), or an object. Relate your picture to the discussions we've been having so far. Using one of the terms we have covered in the class readings (Gee, Kohl, Robinson), talk about some aspect of your writing or language use life that the picture represents. Must be at least one minute.
Quarter 1, Week 8	Find something that represents a something that changed your perspective on the world (an item, a photo, a place, etc.). In a 1-2 minute video, describe that item and how it represents your changed perspective and describe how you came to that new perspective.

Quarter 2, Week 1	Re-watch your very first video diary from last quarter on the old Canvas page. Then create a new video diary, describing how you see yourself as a writer and language user. What has changed? What has stayed the same? 1-2 minute video. Then comment on two other video diaries, at least 100 words each.
Quarter 2, Week 8	In a 1-2 minute video, talk about how your data collection is going. Share 1) things you're learning about primary research 2) challenges you're facing 3) any tips or tricks you want to share with the class. You must also comment on two of your peers' with 100 words each by the deadline.
Quarter 2, Week 10	Go back and re-watch your first video diary at the beginning of fall quarter and the beginning of winter quarter. In a 1-2 minute video, describe how your conception of yourself as a writer or language user has changed, expanded, (or perhaps has not changed.) You must also write two comments on two videos, 100 words each.

Phase 2:

While Phase 1 helped me to hone in on students' literate activity in school and their identities as writers, readers, and language users in academic spaces, Phase 2 allowed me to expand the field of analysis to better account for how literate activity flowed in and across all their spatialtemporal landscapes. Phase 2, a six week intensive participatory video project, allowed me to expand my investigation into students' identities and literate practices beyond the university setting to see their literate activity across space over time. I received separate approval from the first project, and Phase 2 research was deemed exempt by Human Subjects. Phase 2 occurred in May and June of 2017. During Phase 2, I recruited former first-year writing stretch students who participated in Phase 1 to take part in a six-week participatory video research project. The study required participants to create three videos per week, 18 videos total. They also were asked to attend a focus group every two weeks, for three total focus groups. The videos gave me a look

into individual students' literate activity, while the focus groups helped participant collaborators to collectively analyze their videos, compare experiences, and co-construct knowledge (Winzenreid et. al.) about their literate practices. The focus groups also allowed students, in the spirit of participatory research, to collectively decide the direction of inquiry they wanted to follow as the research progressed. The third round of focus groups, however, ended up being mostly individual interviews since during the summer, students were not able to meet at the same time.

I only recruited former stretch and first-year writing students. As a feminist researcher, the relationships that I had built with my students prior to phase 2 were not a hindrance to empirical research but were rather a necessary and important component to a research study (Kirsch, 1999; Powell and Takayoshi, 2012; Rawson and Schell, 2010) that asked students to record sometimes intimate details about their lives. To recruit students, I sent emails to former students. I then met with students in small groups to explain what was required in the study. Part of my recruitment included providing a guideline for ethical use of video and a statement of research philosophy (Appendix 1) that explained my values as a feminist and anti-colonial researcher. This philosophy includes a pledge that I would never show a video without their consent, that I would share any writing that analyzed their videos, and that I would incorporate any feedback they offered about my analysis. I also provided a timeline of the study and sheets for them to hand out to others that they might include in their videos. Finally, I introduced them to the website for the study, cardinalstudy.blog, that they could refer family members or friends to if the circumstances necessitated that they needed to sign a consent form. Students then had the opportunity to sign the consent form or take time to think about it and get back to me. As part of the project, I was able to offer students a \$100 honorarium if they completed the study in

entirety, which was made possibly through a grant I received from the Research and Teaching Fund from the School of Interdisciplinary Arts and Sciences at UW Tacoma. Paying participants was an important aspect of the study, since students put in a significant amount of labor into the videos. Paying students for their time and energy was another important aspect of my project so that reciprocity was central, which is a feminist research principle (Tuhiwai Smith, 1999).

The students that did sign the consent form received an orientation to the tools I used to collect the videos and communicate with participants. The two main digital tools I used were Google Drive and Remind.com. I chose Google Drive for multiple reasons. For one, through the University of Washington, I had unlimited storage. This was important because video takes up a lot of space. Secondly, it was easy to create folders and share them with students where they could easily upload their videos. I asked students to download the Google Drive application to their phones so that they could easily upload them from their phones. Google Drive allowed for the flexibility and usability I needed for my project. Remind.com is a communication platform for educators. Students created an account and input their cell phone numbers. Then, through the app or on the website, I could send participants messages individually or as an announcement to the group. They popped up on the students' phone like a text message. Remind.com provided an extra level of privacy, since students did not have my cell phone number and I did not have theirs directly. This platform also recorded and stored all of the conversations that I had with students for later use in the research.

In total, 16 students participated in phase 2 of the study. Out of those participants 12 of them completed the entire study (Table 2). The participants were a highly diverse group of students from a wide variety of races, languages, ethnicities, religious backgrounds and gender identities, which offered me a rich variety of perspectives. Out of the participants, 3 were

sophomores who had taken the stretch or first-year writing course during the 2015-2016 year, while 13 were first-year students who had just finished taking the stretch course with me.

Table 3: Participant/Collaborator Information

		Race	Ethnicity	Language(s)	Gender	Videos
1	Judith	Asian	Filipina	English	F	30
2	Karen	African American		English	F	18
3	Daisy	Asian	Vietnamese	Vietnamese, some Korean	F	18
4	Angela	African American		English	F	30
5	Zhaoxin	Asian	Vietnamese	Chinese, Vietnamese	M	30
6	Emma	White		English	F	30
7	Natalie	Latinx	Mexican American	Spanish, English, German	F	30
8	James	White		English	M	18
9	Nilla	Asian	Vietnamese	English, Vietnamese	F	21
10	Zara	Asian	Chinese American	Chinese, English	F	30
11	Lisa	Southeast Asian	Pakistani American	Urdu, English	F	16
12	Reggie	African American	Ethiopian	English, some Amharic	M	18
13	Alex	Asian	Vietnamese	Vietnamese	M	9
14	Maeva		Kurdish	Kurdish, English	F	5
15	Jeffrey	Mixed race (white and Latinx)	Mexican/White	English	M	5
16	Tyrone	Mixed race (white and Latinx)	Mexican/White	English	M	3

The first phase 2 video prompt asked students to identify and reflect on a literate activity in their lives (see Table 4). I chose to use reading, writing, communicating, and language use rather than the term “literacy” because participants required guidance to practically apply the concept to their everyday activity within the context of the study. While we discussed and debated the term “literacy” from the New Literacy Studies paradigm in the fall of 2016 and fall

of 2015, the theorization of literacy as a discourse rather than a discreet skill is abstract and difficult to apply. Due to time constraints, I was not able to revisit the concepts after we had discussed them in first-year writing, which some participants had taken a year and a half prior. As a result, participants wanted boundaries around what literate activity was to guide their videos. I anticipated that throughout the study, these boundaries would be negotiated as students went through the study and met in focus groups to discuss what they recorded. Instead, I used the words communication, reading, writing, and language use to represent various literate modes that they might want to discuss. I wanted students to reflect on their activities rather than just show them because students' insights into their own lives was an essential piece of my analysis as researcher who wanted to co-create knowledge with my participants. This reflective move also allowed me to see how certain literacies come to matter, both materially and discursively.

The subsequent prompts evolved out of the focus groups and incorporated suggestions by participants, most notably students' desires to give tours of their spaces and explore their literate memories. Our ideas converged together, and my own thinking evolved as they suggested new movements of inquiry. The tours of spaces allowed me to see the entanglements and their spatial performances within and across their spacialtemporal landscapes. And as I will describe in the next chapter, the memory work students performed helped to show how memories sedimented into their literate futures, and how subsequently those memories came to matter in the present. Overall, the different prompts spread out over time allowed me to see literate activity and mattering in the moment while tracking the movement of thought, bodies, technologies, and materialities over time. See table 3 for specific prompts.

Table 4: Video prompts Phase 2

Week 1-2	Record moments where you read, write, communicate or use language (in-person or in digital spaces) that stand out to you in some way.
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	Then offer a description of that reading, writing, or language use and why it is significant to you. You could gather video, photo, and audio in two different ways where you COLLECT and REFLECT: 1. COLLECT: “Showing” the actual practice “in action.” REFLECT: Afterwards, record a reflection on what you just showed. What is happening? Why does this practice stand out for you? 2. COLLECT: Showing an artifact of reading, writing, communication or language use. REFLECT: What are you showing? Why does this artifact stand out for you?
Week 3	Take me on a “tour” of significant spaces where you read/write/use language/communicate. Describe the space and show me things in the space, and explain what makes the space and the things in it significant. You might also want to describe where you <i>don't</i> go and why. I encourage you create a video somewhere on UWT’s campus. Remember, you can always use pocketvideo to show the space first and talk about it later.
Week 5	Reflect on moments of conflict or miscommunication this week in your reading, writing, communication or language use (in-person or in digital spaces) You could gather video OR photo + audio by doing the following: COLLECT: “Showing” the actual practice “in action,” OR showing an artifact (like a document or a picture of the context where it occurred.) REFLECT: Afterwards, record a reflection on what you just showed. What happened? Why was this moment significant?
Week 6	Record moments where you read, write, communicate or use language (in-person or in

	digital spaces) that stand out to you in some way. Then offer a description of that reading, writing, or language use and why it is significant to you. You could gather video, photo, and audio in two different ways where you COLLECT and REFLECT: 1. COLLECT: “Showing” the actual practice “in action.” REFLECT: Afterwards, record a reflection on what you just showed. What is happening? Why does this practice stand out for you? 2. COLLECT: Showing an artifact of reading, writing, communication or language use. REFLECT: What are you showing? Why does this artifact stand out for you?
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Phase 3

During Phase 3, I recruited students who participated in Phase 2 the year prior to repeat the study during May, June, and July of 2018. In this phase, the students expanded their inquiry into their literate practice. This phase allowed me to see how new relations that emerged in their lives – such as new jobs, new relationships, a change in access to resources, new coursework – affected how literate activity came to matter and move. Students did a more limited study. I asked students to create 12 videos instead of 16, and the study gave students more flexibility with deadlines. Students made 22 over the course of 8 weeks. We also met for a focus group every two weeks for a total of two focus groups. We began with the same prompt as the beginning. The prompts, like in the prior phase, were negotiated and discussed with the participants. The students requested that the prompts be more detailed and gave examples as opposed to the prior phase. In the prior phase, I didn’t want to give students too much direction so that I didn’t push them in a certain direction, but the participants wanted a better understanding with some idea of directions to go. During this phase, we focused on technical and

profession communication, moments of discrimination because of one's literate activity, and comparing literate activity across contexts. While the prompts were different than Phase 1, we still followed the collect/reflect model of video composing. During this phase, I asked students to follow the line of inquiry with their videos that most interested them. Like Phase 2, students were given a \$60 honorarium.

Table 5: Prompts for Phase 3

Week	Prompt (Each video is 2-5 minutes)
Week 1 (April 30th-May 4th)	Record and reflect on moments where you read, write, communicate, or use language (in person or in digital spaces). Focus on NEW or CHANGED ways of reading, writing, communicating or using language that have emerged since last year. COLLECT: "Showing" the actual practice "in action," OR showing an artifact (like a document or a picture of the context where it occurred.) REFLECT: Afterwards, record a reflection on what you just showed. What happened? Why was this moment significant?
Week 2	Record and reflect on artifacts or moments where you use TECHNICAL or PROFESSIONAL COMMUNICATION. Technical communication is any type of communicating that serves a practical purpose for communicating with or within insitutions, organizations, or businesses. Some examples: Medical documents Rental agreements Financial aid documents Immigration documents Scientific communication Workplace communication of any kind (verbal or written) COLLECT: "Showing" the actual practice "in action," OR showing an artifact

	(like a document or a picture of the context where it occurred.) REFLECT: Afterwards, describe about the significance of that document or practice in your life. How do you feel about it? Why did you decide to talk about it?
Week 3	Create videos that describe the relationship you see between communicating, reading, writing, or language use in two different places or spaces. Be sure to thoroughly describe or show the type of communicating and analyze the relationship between the two. Ideas for creating the videos: • Compare/contrast artifacts (like documents, books, etc.) • Create a video in each context and connect them together using an app. Then describe the relationship you see between those two spaces/places • Or any other way you can creatively think of showing the relationship.
Week 4	Create videos that describe a time (either the last few weeks or in your past) where you felt like you were discriminated against because of your communication, reading, writing, or language usage OR where you observed this discrimination happen. Be sure to REFLECT on the significance of this event. <i>NOTE: This does not have to necessarily be some kind of overt racism/sexism/ablism/homophobia/language discrimination but could also be something subtle.</i> • For instance, you might feel like you can't talk a specific way in certain spaces. • Or maybe the language of some document was purposely confusing (like in a loan) that results in taking advantage of people. • It could be something subtle (like a microaggression) that ends up having an impact on you. Suggested strategy for videos: Use an artifact, picture, or video of a space that helps you describe what happened and its impact on you.
Week 5	Create four more videos that goes more into depth into something you explored in your prior videos. Follow your line of inquiry (the direction of investigation) from one video, and continue making two more videos that explore that aspect of your communication more in-depth. You can continue to use that same prompt from that original video you want to build on, or take it in a different direction.

Methods of Analysis

The analysis of my data is an agential realist version of grounded theory. Grounded theory has a history that covers both a positivist and, later with Charmaz (2014), a constructivist frame. Mills, Bonner, and Francis (2006) argue that grounded theory is less binary (e.g. realist versus constructivist for instance) and rather see its development as a “methodological spiral” (p. 26). Over time, grounded theory and its use has evolved away from its roots to create a multiplicity of approaches that can be used with a wide range of epistemological and ontological frameworks. My approach is part of this ongoing spiral by building on Charmaz (2014)’s constructivist approach. She was a student of Straus, and she describes her approach to grounded theory as a process and as an ongoing construction of knowledge between the participants and the researcher. While traditional grounded theory (Glaser, 1978) insists that the researcher come to the research project with a blank slate and should let the findings emerge organically, recent constructivist approaches acknowledge that epistemological and ontological assumptions already shape what emerges in the data and cannot be escaped. As such, the agential realist approach to analysis is one that acknowledges this inevitability and seeks to develop a grounded theory that melds the process of data gathering, coding, and analysis with an onto-epistm-ethical approach to knowledge construction. As I previously described, agential realism is in a sense a synthesis of constructivism and realism by insisting that the apparatus does create a sort of situated “real,” but that the reality exists only within the apparatus. In this paradigm, analysis is essentially a mattering activity, putting marks on bodies to make meaning out of the entanglements that emerge in the research process.

An agential realist approach to grounded theory first pays attention not only to the ongoing construction between participants and researchers but also to the non-human and to the apparatus of data collection and how these non-human entities construct the reality that emerges.

As Pink (2013) describes, visual research breaks down the binary between discourse and image, insisting that modes are on equal terms for their meaning-making capacities. At the same time, she insists that any meaning assigned to images is essentially arbitrary (p. 119-120). Therefore, it is important to be reflexive of my role and positionally, my exteriority-within the analysis apparatus of grounded theory. Coding, memoing, taking notes, watching and rewatching the videos all exist across spatialtemporal landscapes and are in and of themselves a mobile mattering activity. I was also attuned to how my categorization of my participants, their video data/compositions, their discursive moves, and their own analyses, creates what matters. So while I coded and looked for patterns, I saw this coding activity as always reoccurring with a difference across spatialtemporal landscapes of theorizing and analyzing.

The process of coding is essentially an activity that looks for patterns of spactimemattering; however, in contrast to traditional notions of grounded theory, I think about patterns as always repeating with a difference. Codes, observations, analysis are all differences that emerge and is in a constant state of change and flux with every viewing and reviewing of the data. Lemke (2014) urges researchers who use video to be mindful of what he calls the “attentional space” of video viewing, which describes the affective, embodied phenomenological activity of viewing the video data as well as the “telemediated worlds to which we pay attention” (Lemke, 2014, p. 40). As Pink (2013) argues, “visual images have their own biographies (see Appadurai 1986). When they move from one context to another, they are, in a sense, transformed; although their content remains unaltered” (p. 118). The data, as I watch it over time, develops a sedimented biography of meaning within the apparatus. The claims that I make in findings, under this understanding of grounded theory, are a contingent mattering that, with later viewing, analysis, and reanalysis, would emerge differently within the ongoing spiral of

spacetime-matterings. Pink (2013) argues that researchers need to also recognize the mobility of the researcher and how these spacetime-matterings emerge across spatial-temporal landscapes. She argues that researchers should “account for the constructedness of distinctions between ethnographic fieldwork site, home and academic institutions” and that “interdependencies and continuities, as well as differences between the different times and location, be recognized” (Pink, 2013, p. 118). In my exteriority-within of the participatory video apparatus, I too am making matterings, and the data matters as it moves. Simultaneously, how the data moves and circulates — where it is shared, written about, discussed, published, shown — creates what matters.

In my analysis, there also emerges the issue of the participants’ roles in co-constructing what matters. In my agential realist-grounded theory approach to participatory video, the marks participants make on their own literate lives is paramount to the meaning that emerges through analysis. In their book on participatory visual methods, Gubrium and Harper (2013) explain that “[i]ncluding research participants to analyze data remains unusual” (p. 183). However, in a participatory paradigm, they argue that including participant/collaborators in this process “can be valuable for community members in terms of experiential learning and skills building, and for researchers in terms of increasing validity, authenticity, and applicability of research findings” (Gubrium and Harper, 2013, p. 183). In terms of agential realism, privileging what matters to my participants and the agential cuts they put around their literate activity is an ethical enactment because it favors their knowledge-making paradigms. And rather than threatening objectivity, my attunement to how they enact what matters within the participatory video apparatus offers community-based affirmation of the conclusions I draw from the videos.

As part of my process of analysis, I created a coding paradigm that both helped me to theorize literate flows phenomenologically and how those flows move across spatialtemporal landscapes. As a researcher, I am part of that literate flow, and so my coding scheme evolved over time and didn't adhere strictly to any one tradition. In line with grounded theory (Bryant & Charmaz, 2020) and postmodern grounded theory (Clarke, 2005), I treated coding as an iterative and co-constructed process between my participants, myself, and the tools—digital and analog—I used for data analysis. As Bryant and Charmaz (2010) argue, any grounded theory coding scheme “must be emergent and not imposed” or risk creating a mismatch between the goals of the research and the methods of analysis (p. 238). In line with my agential realist approach, I used an iterative process of InVivo, Initial coding, and Situational Coding.

My first cycle of coding was a combination of InVivo and Initial coding. My coding scheme began organically at the beginning of the study. I did initial coding during Phase 2 by writing analytic memos and generating a wide variety of observations about literate activity that mattered during data collection. During coding, I focused broadly on the phenomenological nature of literate activity and how the flow of literate activity emerged through intra-action in the videos. For instance, as I watched a video, I would make observations about how literate activity was portrayed and described, and as I watched the videos as they came in week after week, I made initial observations about how that literate activity moved across spatialtemporal landscapes that were portrayed in the videos. In addition to making initial and broad observations about literate entanglements and flows, I used InVivo coding (Saldaña, 2009) that used participants' perspectives and their words that described their literate activity. Because I am interested in investigating how literate activity comes to matter through the process of boundary-drawing, it was necessary to develop a coding practice that categorized how participants drew

these boundaries with their words, their bodies, and the camera. While InVivo traditionally refers to using the language of participants to code the data, I extended InVivo to develop codes that included how the non-linguistic was involved in defining literate activity from participants' perspectives. Therefore, I accounted for embodied actions like touching, describing literate activity, and the gaze of the camera as part of coding the data. This accounted not only for the agency of participants but the agency that emerged in intra-action with the non-human (Table 1). Finally, InVivo coding also kept me accountable to include my participants in the knowledge-making process by centering their boundary-drawing activity around their own lives, bodies, and activity. As part of this coding, I developed coding families, which represent what was visually present in the videos and what participants said. Using Transana (Figure 2), I was able to see how visuals, gestures, and camera angles corresponded to what participants said. Parent codes represent larger descriptive categories of action while the subcategories are a more specific description of that larger activity (Saldaña, 2009, p. 165-167).

Table 6: Coding Scheme

Categories (Parent Codes)	Subcategories (Child codes)
Gestures	Waving, touching, pointing
Camera Angles	Point of View, Medium Closeup
Persons referenced the video	Parent, friend, sibling
Discursive mattering (words that indicated something mattered)	Significance, reason why, I noticed, I think
Literate Activity	Writing, translanguaging, reading, arguing
Emotions	Sad, frustrated, angry, happy,
Space of Video Creation	Room, library, car, work, living room
Objects	Pen, paper, table, computer, thumb drive

After Phase 2, I continued my coding using situational analyses, a postmodern approach to grounded theory analysis. Situational analysis requires researchers to take into full account the complexities of the situation under analysis. Echoing Barad's description of agential realism,

grounded theorist Adele Clarke (2005) argues that the situational approach asks “*How do these conditions appear—make themselves felt as consequential—inside the empirical situation under examination?*” (p. 73, emphasis original). She further suggests that this approach accounts for “*all analytically pertinent human and nonhuman, material, and symbolic/discursive elements of a particular image*” (p. 229, emphasis original). Using this approach, which holistically maps emergent situations, helped me to more closely analyze how mattering emerged through intra-action in the videos.

To help me situationally map the videos, I used Transana (Figure 1), a video analysis software, to analyze individual videos in-depth. Transana allowed me to sync the transcript to the video, and I was able to apply codes to elements individually to see how entanglements emerged within the space of the video. Drawing on my initial observations during the Initial Coding stage, I analyzed how these different elements -- gestures, camera angles, language, objects, persons, literate activity, emotions -- intra-acted to create what literate activity mattered within a single video. I identified which elements participants marked as mattering, such as when they touched an object, when they linguistically indicated something mattered, how they used their camera angles, how they described how they felt, and what types of literate activity they demonstrated, named and showed (Table 1). By seeing where the codes layered on top of each other, I was able to identify and closely analyze entanglements phenomenologically (Figure 2). This coding strategy helped to give me a micro view of entanglements. To refine my codes, I again used Transana to code one participants’ videos in-depth, applying the codes to narrow and refine what emerged as the most important factors in literate entanglement flows. To increase validity of my coding scheme, I applied my refined codes iteratively by applying them to a range of other participants’ videos.

Figure 2: Transana Interface

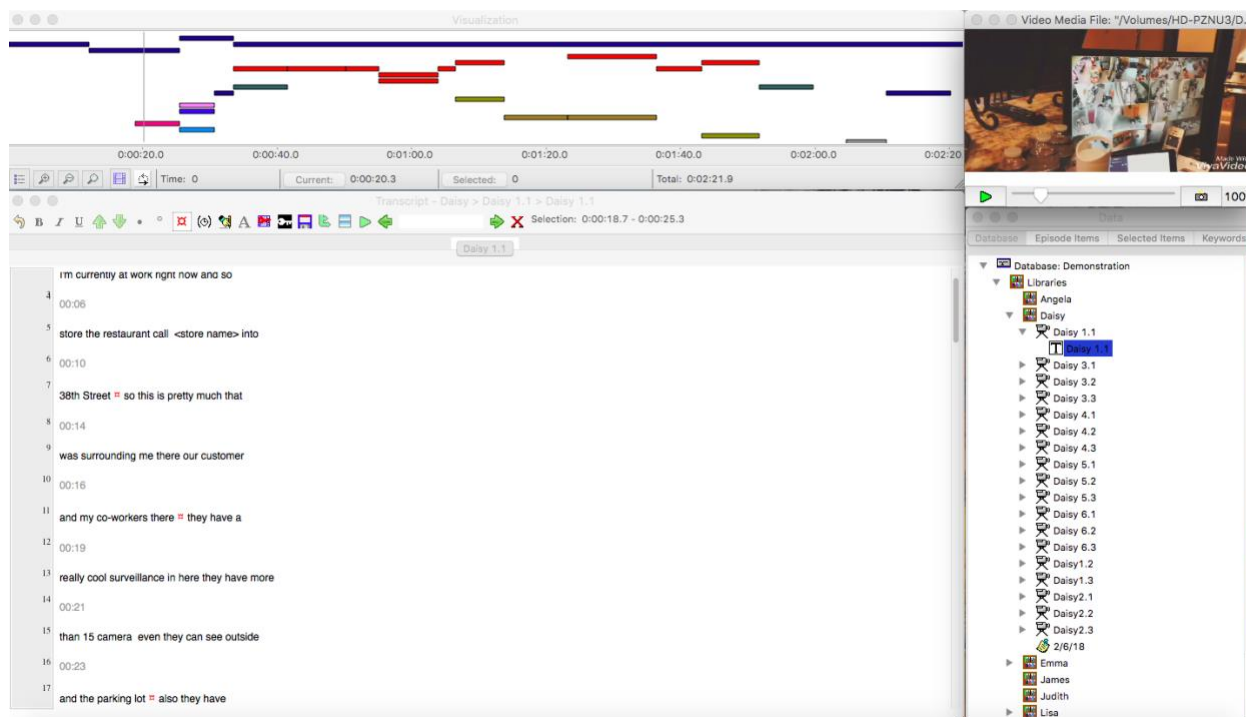
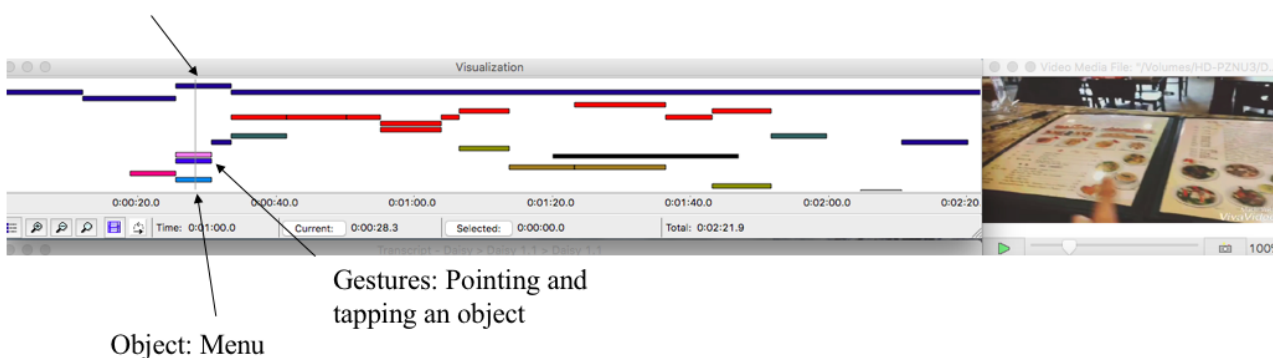


Figure 3: Video Coding of Entanglements

Layered Codes that Demonstrate Entanglements

Camera angle: POV camera angle



While using Transana helped to give a micro, phenomenological understanding of literate entanglement and develop specific codes, I also needed a method that would help broaden my view and get a macro understanding of literate activity across spatialtemporal landscapes. Instead

of using Transana, during this stage I created grids that broadly described the content of the videos. I binge-watched each persons' videos and roughly described the content, objects, literate activity, gestures, objects, space of production, and cinematographic techniques. Drawing from my work with Transana, I used these categories since they emerged as the most salient aspects of entanglements and how literate activity came to matter. Using this grid tool (Figure 2), I was able to more easily see patterns across the videos by looking at what emerged across time and across the entire spectrum of a participants' videos. For instance, I was able to see how camera angles created certain flows of mattering or how certain literate practices or spaces emerged across videos as important to the participants. This grid approach allowed me to see patterns of literate flow from a global perspective. I then was able to use Transana to focus in on specific videos that I wanted to analyze more in-depth to investigate the phenomenological nature of how literate activity came to matter.

The grids also helped me to situationally map how differences emerged across the videos and how certain videos emerged as different from the others. This analysis helped me to see how certain participants' activity stood out as different, and how those differences came to matter. For instance, even though many participants were multilingual, some participants, for instance Xiaoxin and Zara, did not talk about their native languages as mattering to their literate identity. The difference that emerged through the grid helps me to see how a person's language background or identity cannot predict the trajectory of literate activity. Situationally mapping these "differences/complexities/heterogeneities" helps draw attention to how patterns were disrupted and emerged differently within the entirety of the videos produced (Clarke, 2009, p. 23), not only within one participants' videos but across all participants. This helped me to see how mattering emerged not only in patterns of sameness but also how differences between

participants came to matter. These differences that emerged help to theorize how literate activity flows always with a difference.

To illustrate my findings, I chose examples that reveal the entangled nature of mattering and movement. In Chapter 3 where I describe how literacy comes to matter in students' lives, the representative examples I analyze overtly demonstrate multiple layers of activity, objects, affect, technology, and bodies and how they intra-act. While all videos to some extent show intra-action, the videos that recorded one's environment helped to bring mattering to the surface. In Chapter 4, where I address the movement of literacy, Daisy's videos provide a rich geography of literacy since she filmed across and between a variety of locations. For instance, she filmed multiple videos that straddle two locations, filming activity at one location and then reflecting on that activity at home. As such, her videos both describe and show literacy in the space where it emerges, which provides a multi-faceted view of her literacy landscape.

Figure 4: Grid approach to video analysis

Aliyah

The most empowering thing about the process of making these videos was being able to control what I was presenting and explain in my own words the importance of what was recorded. Making these videos made me feel more confident exploring my literacy and writing because there was no wrong answer, so I was able to express myself completely.

What made this research method feel more authentic was being able to explain our current and past experiences, allowing others to interpret without just having to read something written. In my videos, I expressed my feelings explicitly, and in my eyes, hearing someone talk has a different influence on me rather than just reading a passage. For example, in my second video, I was able to express the value of education to me. I felt that I could do that better in a video rather than writing because I believe listening to the tone of a voice can alter one's perspective. I find sometimes when I am just writing I lose my train of thought, but when I am listening to something I am more interested. One limitation to being empowered was that I wanted to show actual literacy artifacts from my past, such as past school work assignments, but due to moving for college, I didn't have the capacity. Yet I still got to verbally express my experiences with education through my videos, and was able to verbally reflect on my experiences as a student of color that results in constantly needing to be a good role model for others which puts an extreme pressure on me to succeed more than my peers. Overall aside from this limitation I still felt empowered for everything that I could get recorded and ultimately because I was controlling of what I said and how I said it. Being able to use my own voice made me feel empowered.

Melissa

During my informational orientation with Alison, I interpreted this project in a way that I thought it was only for her benefit and use, not a project where it was analyzing students' literacies and language practices individually, and not seeing it as part of a collective...project. Because of this, I didn't put a lot of effort in my videos considering that eleven other students were participating. Throughout the six-week project, I had difficulties thinking about what to record; I would wait until the end of the week because there was nothing that I thought that would be worth recording for Alison. If I couldn't think of anything or just wanted to get it over with, I would record videos explaining the articles I had to read for homework. For example, Week 5, Video 2, I recorded myself laying in bed because I was contemplating on whether to get up or not. That week, our topic was to record moments of conflict in our communication. Clearly, that video didn't show any conflict within literacies. Majority of the time, I didn't know what to record because I was worried about pleasing Alison; the idea of pleasing her was what restricted me from feeling empowered. Through the process of this research project, I believe my videos were not empowering because there was a miscommunication about the purpose of the project. Her vision was seeing participatory videos in a way that there was a collective goal, but I didn't see the same goal. I took a different approach because I misinterpreted Alison's vision which caused me to give less effort in my videos. The participatory videos were supposed to...allow participants to take control of research, giving students the power to have a voice and record anything they wanted based on Alison's topics. This eventually allows the research to reorient the perspectives away from Alison towards students. With that in mind, I misinterpreted Alison's vision and believed that these videos were for her benefit rather than a contribution to disciplinary knowledge and for myself; I essentially gave up my opportunity of feeling empowered. However, if there wasn't a miscommunication, I believe that the process of making

my videos would have been more empowering; I would have felt like I had more control. Yet towards the end, I finally understood the purpose of the project.

Melissa

In writing, a student's identity is disrupted because we're taught how to write a certain way. However, this research project allowed us, the participants, to...express ourselves using literacies through videos. This video composition gave us the opportunity to be individuals and show our audience how unique yet similar we are through our literacy practices, giving us the ability to see how can be a part of a larger culture. Not only that, a connection is built because we show our true emotions and opinions through our facial expression and tone of voices. My videos allowed me to be a part of small yet expansive culture due to the reason that one of my videos was extremely relatable to those who are associated with the military. I grew up in a U.S. military family where I had to continuously move every two to three years, leaving the life I just started and starting over again in a new place. These participatory videos allowed me to be vulnerable because I was able to speak about my story, my background, rather than typing it on Microsoft. Writing is limited because it restricts the modes a writer can use to persuade. These participatory videos abolished those barriers because it allowed me to speak freely, giving me the ability to feel like an individual rather than feeling like my writing identity was stripped away. For once, I felt unique. In one of my last videos, I was talking about my dad. I began telling a story about a necklace he gave me. As I was recording, I started tearing up, my voice started to sound brittle, and it took me a lot longer to figure out what to say. I specifically chose to talk about my father and my tangible items for that week's topic because I wanted to share how literacy can be seen as any shape or form. In this video, I said, "I have a few tangible items that I hold deeply to my heart because they represent those that I care about or has some significant

meaning to me.” With a military background, I’ve collected many items throughout the places I’ve been to because I never had a sense of permanence. From this, tangible items have become an important aspect in my life because they represent bits of pieces of me. This is typically common in military communities to collect tangible items representative of places we’ve been or hold on to items that we find important. The items we’ve accumulated overseas and over time brings us together because it expresses our story that we sometimes cannot express in words. With this, we are able to relate to one another despite being an active duty service member or being a military dependent, which enables a sense of community. These videos...gave me the opportunity to express where I come from. Not only that, it allowed me to do something that writing typically does not, which is being vulnerable. With participatory videos, people can see a different side of me that they cannot see on paper. When I talked about my father, my video conveyed a different form of literacy which allowed me to express my raw emotions in ways that I cannot in a face-to-face conversation. I was vulnerable which was clearly noticeable on camera; this is typically not noticeable within writing unless expressed otherwise. Being able to express your story through verbal communication, the vulnerability intensifies because you have to remember – remember how the experience was, remember the feelings you’ve felt, remember how it influenced you. Allowing yourself to be vulnerable in front of people enables people to relate and connect to you. Telling my story about a necklace my father gave me, I knew if someone were to watch this video, they would feel empathetic or sympathetic because they recognize that they’re not alone and that we’ve all experienced something similar....

Aliyah

Something that enlightened me throughout the course of this research is that through the process of creating these...videos it helped me connect to my cultural identity. In one of my videos I

stated that “being a minority...you need to be careful of what you do because not everything is working for you, not everything is doing stuff to represent your people.” School is something critically enforced in my family, and before these videos, I didn't analyze how much of how I was raised contributes to my current actions or perceptions of belonging to multiple groups.

By...creating these videos, it helped me see that when I was prompted to reflect on my life, I got the opportunity to link connections to my cultural identity while simultaneously making sense of my past experiences. I made sure to mention that I was not only a woman but as well one of color (African American). Both of these are key parts of my cultural identity. Connecting to my social and cultural identity, I saw that my perception of being a woman made me feel relevant to that social group, and my racial identity of being African American directly correlates to my feeling of being a part of that cultural group. I've been told multiple times that because I am African American, I am going to have to work twice as hard because the system does not equally represent my people. That information explains why I take my education so seriously. I can't change the color of my skin or my labeling in society as a member of a subordinate racial group, but by...creating and reflecting on these videos using my experiences provided a way for me to analyze myself for my own needs while connecting to a more broader context.

Aliyah

Using this...method allowed me to co-construct knowledge because talking with others and listening to others' personal experiences sharpened my own viewpoints and helped me think more critically. This...method can help participants interpret information more critically because the creation process allows researchers to learn about people's more personal worlds. In addition,

the data is more genuine because as participants, we called on our own experiences in the process.

I got to improve my research experience by utilizing the focus group meetings to make connections to my African American community, and it helped me see that when you know more personal details about who people are, it challenges the generalizations that can come from being a part of a subordinate group. Another research participant, Karen, and I are both first generation black students that share the same community, yet we live two completely different lives. In conversation we contrasted on how we grew up. I stated, “No one in my family's doing like what I'm doing. So it's all new...they're all doing all this stuff for me to be here.” Karen then answered, “That's good you have that support, because I have zero... when you don't have the family support or the financial support, it's like you are literally on an island by yourself.” Through the focus groups, [collaboration] allowed me to notice that when we are able to represent ourselves, we got the chance to challenge the categorizations and assumptions and be the author of our own stories. Additionally [collaboration] allowed me to realize that my African American community faces social exclusion in a variety of contexts because they can be blocked from telling their full stories.

Melissa

Before participating in Alison's research project, I never really thought about how literacy is frequently shown in my daily activities. After rewatching my videos, I still couldn't see where literacy took place because I was trying to make my videos correspond to Alison's topics. However, it wasn't until I attended the focus groups where I thought more deeply about how intertwined literacy is involved in my daily activities and how easily it goes unnoticed. As a result, I recognized how much literacy impacts my daily routine by participating in this

collaborative...project. Attending Alison's focus groups was the most engaging part of this project. Students were more critical on their videos and thought more in-depth about why their video represents a form of literacy. For example, during our last focus group, we began talking about miscommunication. I spoke about one of my videos where I explained why my sister and I constantly get into arguments – we think we're saying two different ideas, but we're essentially just using different words. From my experience, other students began talking about similar experiences they've encountered which shifted the conversation into two different topics: how technology and human interaction differ, and how multicultural students deal with their native languages. Through these topics, I've recognized that the reason why there was miscommunication in these different forms was because everybody's literacy is different. We interpret, speak, and think things differently because we come from different backgrounds and cultures. Through these conversations, we were able to share our experiences in a group setting. We were able to share how our experiences influence our decisions on what to record for our videos and essentially make us who we are. The fact that we were able to talk about our videos in a more complex setting by using our experiences shows how literacy is one of the several notions that create our experiences. By participating in the collaborative...project, I was able to recognize how we, the participants, were uniquely connected in some way. Our different backgrounds and cultures makes us individuals, yet we were able to come together as one because we were able to be aware that some of our practices and values are collectively the same.

Conclusion

This chapter argues for the use of agential realism, a feminist new materialist framework, coupled with participatory video methods, to study literacy flows. Agential realism, my chosen

methodology, describes the apparatus as something that creates a phenomenon, not just captures an external reality. This methodology argues the research design creates what matters, not just captures what matters. Agential realism also holds the researcher accountable for how they make marks on bodies and thus create bodies that matter--and how their literate practice come to matter. Participatory video, as an apparatus in the agential realist sense, meets several requirements for studying flows. In line with the ethical commitment to anti-oppressive principles that are foundational to agential realism, my participatory study favors the knowledge-making activities of participants and makes them co-constructors of knowledge. The video portion of the study helps to illuminate the entangled nature of literacy by showing camera/materiality/bodies/sound/discourse/spacetime and their entanglements in a phenomenological, in-the-moment way. As a result, video allows me to see how entangled literate activity, created through the agential cuts that participants make on their own literacies, come to matter. Furthermore, participatory video is a mobile method, which makes visible both the movement within the frame of the camera but also across spaces, as participants create videos across and within spatialtemporal landscapes of home, work, school, cars, trains, sidewalks, restaurants, and markets. I further clarify that video as an agential realist apparatus challenges the composition/data and material/text binary that has played out in Writing Studies scholarship. By questioning the composition/data binary, I can ascribe more agency to participants who created the videos. I also argue that any boundary around a video, whether composition or data, is a result of the situatedness of these marks on the video texts. This shows how the video composition/data, as they flow across and within spatialtemporal landscapes, create different patterns of spacetime mattering. Furthermore, in chorus with the recent materialist turn in rhetorical methods, I argue for the value of collapsing the text/material binary and suggest that

being attuned to materiality opens up the scope of analysis by including the conditions of production and circulation of the videos. This awareness ontologically better accounts for the process of creating and circulating videos and also holds researchers accountable for ethical use of the video texts throughout the life of those videos. Out of this method(ological) framing and theorizing, I describe the design of my research study. Phase 1 integrated video diaries into my classroom. Phase 2 then extended the use of video into an intensive six-week video project, which I continued during phase 3. My method of analysis, which I describe as an agential-realist grounded theory, uses traditional empirical coding methods while with the awareness that any coding creates a situational real that continually changes. I compare the practice of coding to a spiral that creates patterns of difference-in-sameness. This agential realist grounded theory assumes that the data changes, and thus the meaning of patterned coding, with every analytical move within the attentional spaces of viewing the videos, also transforms, creating differential mattering. Finally, as part of my ethical commitment to a participatory project, two participants, Melissa Atienza and Aliyah Jones, respond to the assumptions and use of participatory video. Through the lens of their experiences, they share their analysis of the usefulness of participatory video for fostering empowerment, showing their literacy through video, and creating knowledge collaboratively. In the following chapters, I will share my findings based on the theoretical and methodological frame described here. Chapter 3 will describe how the elements that me and my participants identified as mattering emerge within the videos. This chapter looks at how literate activity comes to matter phenomenologically within the videos. Chapter 4 examines the flow of literacy across spacialtemporal landscapes as I examine the flow of literate activity across videos and the spaces of production.

CHAPTER 3. LITERACY MATTERING THROUGH FILMING³

In this chapter, I will be describing the findings that emerged from the study about how literacy comes to matter to my participants. If we want to study the movement of literacy, then we first need to start by studying the set of relations that emerge and shape what literate activity comes to matter. I am understanding what matters not as an inherent value in a literacy practice, waiting to be discovered by the researcher, but instead *mattering* as a process that imbues literate activity with meaning. As my findings reveal, this occurred for my participants *through the process of making the videos*. In other words, finding revealed that the research apparatus of participatory video, where students make their own video to describe and explore their literate lives, constructs what a literacy is and its importance. As I described in the opening chapter, a posthuman understanding of mattering is attuned to the way the apparatus doesn't capture what matters but rather helps to *create* what matters. As I will show, mattering is a momentary noticing that creates a contingent set of relations. To point out, visualize, and recognize what literate practice matters is to draw boundaries around objects, persons, memories, bodies, discourse, and technology. These relations, however, are not stable but shift with every video, as participants describe their literacy practices and why they matter to them. Mattering attunes us to how participants draw boundaries around something as a literacy, an object, and a memory through the framing of the video, narrating their experiences, and embodying the camera. As Barad (2007) says, mattering is an “iterative production of different differences” (p. 137). With the videos, describing and drawing boundaries around literacies and describing how they matter was iterative over time, drawing and redrawing boundaries with every video. Mattering also

³ Sections of this chapter are set to appear in a solo-authored piece forthcoming article in *Computers and Composition* in September of 2019.

differentiates actors within a spacialtemporal landscape that creates what matters. My research findings illuminate how literacy is not a stable set of practices but a contingent set of relations. In this chapter I will present findings by separating out key elements that take part in the process of mattering. While I argue that all of these aspects are inseparably entangled, by focusing on each one separately — language, the camera, memory, and the body — I can give a more specific analysis of the role each of these plays. Even though I separate out each of these, I will still be referencing and describing how these elements emerge in relation to one another. In this way, my chapter will be like looking at a dice. The cube, with numbers on each side, has separate elements that are entangled with each other. However, by focusing on one side of the dice, we can see the totality of the dice differently. In this way, I will turn my data in different directions, looking at the different surfaces to understand the whole. As such, while I focus in on the role of language in mattering, for instance, memory, materiality, and the body inevitably emerge as entangled with language. And all of these entangled relations are performed within the apparatus and are performed by the camera and with the camera. Together, mattering is a complex process that creates literate value and results from and within a set of contingent relations. These contingent sets of relations create the conditions for the movement of literacy. Through intra-action, these various elements come to matter, and as a result create an emergent energy that creates the possibility for literate flow. Agency congeals, and movement is made possible. However, while the possibility of movement is made present through mattering, so too is the possibility for literacy to stagnate and be blocked from movement within those contingent relations. Understanding these contingent relations and how they result in literacy that matters, however, is an important first step for understanding how literacy moves. In this chapter, I will be describing 1) how participants create what matters by drawing discursive, embodied, and

technological boundaries around literate practice, 2) how memories are made and remade, or what I will call *remattered* within the video apparatus (I will also describe how those memories imbue participants' literacies with significance), and 3) how literacy comes to matter as a techno-embodied process that creates a contingent set of relations with the video audience.

Discursive/Embodied/Material Mattering

In this first section, I will be describing how literate practice comes to matter by examining how recognizing, naming, touching, narrating and filming constitute boundary-drawing practices and create what literate activity matters. As my findings show, this boundary-drawing creates a relation that results in literate activity mattering. For literate activity to matter, it must have significance. This means that a literate activity emerges as a meaningful phenomena. At the same time, what emerges are bodies that matter who perform themselves as literate beings. Mattering brings meaning and purpose and connects us to others amidst technoentanglements and performs meaningful literate identities. John Law (2010), in his description of how scientists decide what matters in a laboratory setting, describes how mattering occurs in these natural/cultural environments:

[M]ateriality is usually understood as relational effect. Something becomes material because it makes a difference, because somehow or other it is detectable. It depends, then, on a relation between that which is detected and that which does the detecting. Matter that does not make a difference does not matter. It is not matter since there is no relation. No relation of difference and detection. No relation at all. (p. 173)

Law (2010) emphasizes some key aspects of mattering in the natural/cultural environment that emerge in my participatory video study of literacy flows: *relationality* and *detecting*. Within everyday literate activity, something emerges as a literacy because it is *detected*, which in turn

creates that relationally. Within the videos, the literate practices that are detected are marked by the participants. This marking happens linguistically through naming of the literate activity, touching literate artifacts in the landscape, and visually framing that activity with the camera. By detecting and naming, participants create a boundary around the literate activity, creating a relation between the person, the literate activity, materiality, discourse, and the video apparatus.

As Barad (2014) emphasizes, boundary marking is not solely a human activity. Rather, it is a posthuman intra-action. Detecting and naming is emergent within the phenomenon, not simply an enactment by a preexisting, conscious human subject. So when I discuss mattering as a discursive process of detecting and naming, I am not referring to a solely linguistic act. Discourse, Barad (2003) explains, “is not synonymous with language” (p. 819). Instead, discourse is *activity* that is both human and non-human. While some of my analysis focuses in on the words that participants say, I am careful to show how these statements emerge intra-actively within the apparatus operating in spatialtemporal landscapes. Barad (2003) explains that “statements are not the mere utterances of the originating consciousness of a unified subject; rather, statements and subjects emerge from a field of possibilities. This field of possibilities is not static or singular but rather is a dynamic and contingent multiplicity” (p. 819). The videos themselves create this field of possibility within which the statements emerge. Within this landscape, agency coagulates as the dynamic relationally emerges and makes boundary-marking possible. In this sense, mattering is looking at how boundaries do relations rather than merely uncover what mattered. While participants do have agency to detect and name their own literate activity, it is emergent within a dynamic spatialtemporalmaterial landscape that shares agency amongst the human and non-human. So as I describe entanglements of discourse/body/matter and how these entanglements create literate activity that matters, the linguistic naming is

emergent amidst a phenomenological and momentary entanglement of bodies/objects/video/matter.

Therefore, to examine the process of mattering, I examined activities of *detecting* and *naming* which created the contingent relations that emerged through the video apparatus. In my findings, detecting and naming literate activity materialized through linguistic and embodied markings on literate objects and activities. As Law (2010) and Barad (2003) emphasize, however, this marking, detecting, and boundary-drawing is all done within the apparatus, creating the conditions for specific patterns of mattering. So when participants actually create their videos in the moment, make observations, show their surroundings, and make the surroundings material, this is a momentary space and place that allows for these things to happen.

The Mattering Apparatus

As I analyze the boundary-drawing activity that emerged in the videos, I want to first emphasize my role as a researcher in constructing the field of possibilities for mattering. This includes the study structure, the written prompts, and the software and hardware used to create and store the videos. As someone interested in how literacies come to matter to students, I structured the study to prompt students to engage in mattering by detecting, naming, and drawing boundaries around their literate activity. While I emphasize how the study creates mattering, I want to acknowledge that the literate activity that matters to students is, of course, continuous. Literate activity makes a difference in the lives of students regardless of whether they participated in my study. Students, amidst their daily lives, engage in a richness of literate activity that forms their identities, created opportunities for meaningful relationships, and resulted in access to resources. As my findings demonstrate much of this activity, however,

operates beneath conscious awareness as they go about their daily lives. However, the study prompts participants to investigate what matters to them, and in the process, they *create* what matters by naming that everyday literate activity and describing its significance.

Linguistic Mattering

By and large, the structures of the videos, regardless of the chosen cinematic technique, linguistically followed the structure of the prompts described in the previous chapter. By asking students to collect and then reflect, students either described or recorded the actual literate activity and then linguistically reflected on the significance of that activity. The linguistic mattering first emerged by the identification and explicit naming of the actual activity. Drawing on the parameters I laid out in the prompt, students named their activity as communication, language use, reading, and writing, but, significantly *not* explicitly as literacy. Because I didn't want students to focus only on reading or writing, which the word literacy strongly connotes, I used the terms to create more opportunities for students. Students had difficulty with what the boundaries were around the word *literacy*, a highly-specialized disciplinary term whose boundaries are in constant negotiation within literacy studies. Therefore, I gave them alternative boundary-markers that made sense to them as participants. Boundary-drawing begins in the videos with the framing and naming of the actual activity itself. Once students framed the activity, both visually and linguistically, participants linguistically provided the metacommentary about that activity, describing how activity was and its significance to the participant. Thus, like the structure of the prompt prescribed, the findings reveal how the boundary-drawing *caused* the mattering. This mattering work, however, also occurred prior to the actual video creation. Students described the work of thinking about their activity and what mattered, planning the videos and where they would record, and then, in the final step, recording their linguistic

description of how things came to matter. Many of the participants reported writing out what they would say before they actually shot the videos, most notably Angela, Alex, and Reggie.

Participants used a wide variety of words to indicate a turn towards linguistic mattering. However, most of the videos contained a primary mattering word that created a linguistic separation between description and reflecting on that literate activity. The primary mattering word is the linguistic phrase that creates a cut between describing the literate activity and discussing how the activity matters. Drawing directly from the prompt, many participants directly used the word “significant” as their primary signaling word. Overall, participants tended to choose a primary mattering term early on and then would use it throughout their videos (Table 7):

Table 7: Primary Linguistic Mattering Terms

Participant Name	Primary Linguistic Mattering Term
Reggie, Zhaoxin, Natalie, Angela, Judith	Significant
Emma, James	I think this is interesting
Lisa	Unique, this happens “on the daily”
Alex, Monica	What I noticed, I noticed that
Zara	The reason is

Each of the terms above provide a different cut between description and why the activity matters. Significance, the most prevalent term that participants used directly from the prompt, asked students to overall find and describe the activity that mattered most out of a variety of activity. For something to be significant, it must matter in some sense prior to the creation of the

videos. At the same time, the video apparatus *created* what matters by prompting participants to linguistically name that activity as significant. In this way, the word significant created a symbiotic relationship between activity and the reflection.

In a related term, Lisa uses “unique” as her primary mattering term. While unique is in some ways related to significant in that it draws a boundary around the literate activity and why it matters, it also creates a different set of relations than significant does. In one of Lisa’s videos, she describes how, as Muslim, she uses Arabic as part of her spiritual practice. In the video, shot in a video-diary style with a medium closeup, following the typical linguistic pattern, she first describes how she prays and reads the Koran. She then says, “**For me, like I said, this is pretty unique** because it shows that you don't necessarily need to know an entire language or like the entire aspect of a language to know a language and for me, like Arabic is my way of communicating not with anything like in the world or on this planet but rather something like on a spiritual level. it allows me to communicate with God.” Lisa’s chosen term “unique,” however, not only indicates significance but also how her activity stands out as different from others. Lisa talked frequently about being a bilingual Muslim Pakistani, and all of these identities, in her articulation, define her and her literate activity as “different” and “unique.” As a result, Lisa’s noticing and naming of her literate activity not only creates a relation between herself and her literate activity but also creates a relation in contrast to others in the Puget Sound region. Lisa also often identifies something as mattering because it happens “on the daily.” For many participants, something comes to matter because of its repetition across time, as indicated by the linguistic marker of “on the daily.” In a related term, noticing emerges as important for Alex. By “noticing,” Alex awakens his awareness of the activity itself that moves unconsciously

through his daily activity. Each of these repeated words created different relations between the participant, their activity, and other persons outside of the frame.

The patterns that emerge within a participants' overall linguistic boundary-drawing across videos shows how the words together create differential patterns of mattering. Below is a graph that shows the frequency of mattering words across every video that Daisy, a Vietnamese immigrant, used (Figure 5). While “significant” emerged as the word that made the agential cut between her description of activity and her linguistic narration of why the activity matters, this term was not the most frequently used. “Significant” or “shows” appeared only once in the video at the moment of this cut, but the most prevalent mattering terms indicate either cognitive activity (think) or causality (because, cause). Unlike significant or shows, these two words did not appear in the prompt.

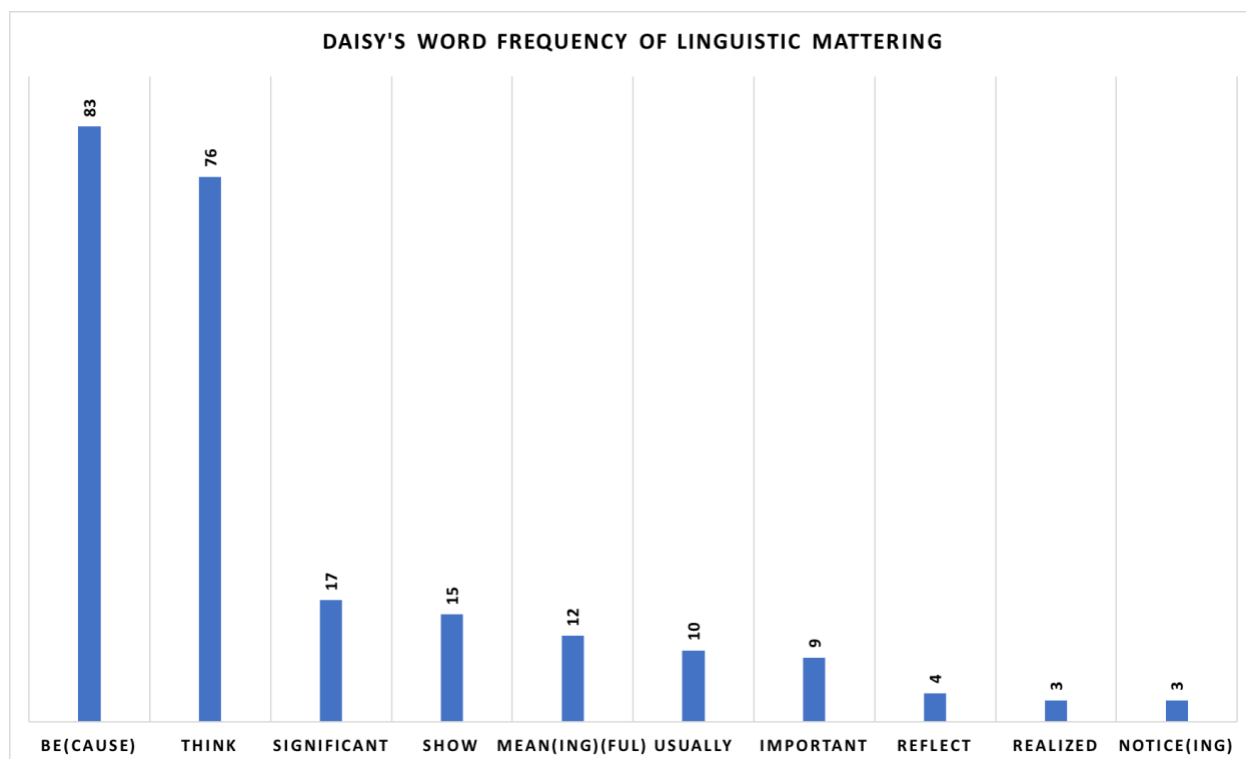


Figure 5: Daisy's Frequency of Linguistic Mattering Terms

One specific example of where these words worked together to mark literate activity is in one of Daisy's videos. During week 5 of the project, Daisy describes the Pecha-Kucha style multimodal project she created for the research and argumentation writing course she was taking with me in the Spring of 2017 (Figure 2). The Pecha Kucha assignment is a replacement for an annotated bibliography. Students create a 10-slide presentation with each slide playing for 10 seconds. On each slide, they put a quote from one source they found, either written or multimodal, effectively playing these sources off of each other to reveal their intertextuality. In the video where Daisy describes the project, she sits outside in the dark with her laptop. Looking into the camera via a medium closeup, she says, "So I'm going show you guys some things that **I think it really stand out for me** from a couple weeks ago." She then cuts to a view of her computer screen: "So this is a PowerPoint that I made for Alison's class, so **I think it's really significant** for me **because** I put all of my work into a PowerPoint, even picture and filter I make it more pretty and people can have a different point of view and different perspectives into reading"



Figure 6: Daisy shows her PowerPoint on her computer screen

In the video, she then presses play on the animation and sound she imbedded into the first slide of the PowerPoint. Linguistically, Daisy links thinking, causation, and “standing out” or being “significant.” In this way, she describes the object as being detected (I think) and names and shows the literate genre (PowerPoint), which in turn leads to her creating the relation amongst the labor she put into the project and her future audience who will view the Pecha Kucha. A relation between herself, her labor, and unknown future audience, and the literate practice emerges through her narration. She then goes on to describe the significance of the PowerPoint she created: “so I think it's a really **unique** way for my language use because not language uses not only communicate between people and people I think is also can transfer into something that people can read and understand in the way that they want to understand that, physical or digital.” Using the term “unique,” Daisy signifies how the genre of the Pecha Kucha agentially reconfigures the relationship between herself and the audience as she describes how an audience interfaces with the genre. By narrating how this PowerPoint matters, she also recognizes how what matters in the genre is how face-to-face communication can move, or in Daisy’s words *transfer*, across analog and digital spaces. Therefore, the PowerPoint comes to matter through a series of linguistic cuts, indicating causality, cognition, recognition, and distinction. These linguistic cuts create the relation that makes the literate activity come to matter, and the literate activity matters because it moves.

Cinematic Entanglements

Language marking is one of the most obvious forms of boundary-marking around literate activity and the one that has been most theorized by Writing Studies. Reflection is most often analyzed and studied as a linguistic activity, either spoken or written, that helps learn literacy (Yancey, 1998; 2016) and aids in transfer of learning (Yancey, Robinson, & Taczac, 2014). The

use of video helps to further expand the boundaries of how we understand how literate activity comes to matter by focusing not only on the linguistic but the visual. However, as I emphasized previously, the video compositions are not entirely a human act. What matters is also a function of the apparatus. While participants chose their techniques for framing their literate activity and boundary-drawing practices, the camera imposed boundaries by framing the activity. As I describe the cinematographic choices that participants made below, I am describing how the camera, entangled with the human, the linguistic, and the material, creates possibilities for mattering while constraining others.

Most students used a mix of point of view (POV) filming – where the participant stands behind the camera – with medium closeups that showed head and shoulders. Of all 18 participants, 15 students used a mix of cinematographic techniques – such as medium closeups, panning, and point of view. Each of these techniques, used in combination, created entanglements between the audience, themselves, and the camera as they recorded and described their literate lives. It is important, from a posthuman perspective, to not overstate the agency of the video creators. The materiality of the video apparatus placed constraints on participants' choices. For instance, if a student was giving a tour of a space where they did writing, it is difficult to both move throughout the space and show the body simultaneously. The task, by material necessity, required a POV perspective.

Single-Shot Videos

The participants chose a wide variety of using the camera to create differential patterns of mattering. Most students chose to use a single continuous shot to describe the literate activity and describe its significance. Although I suggested apps to help them create the videos, editing them

was extra labor, and a single shot was a simple and efficient way to create a video. The single-shot videos took four forms:

Single Shot Video Diary Medium Closeup

In this technique, students faced the camera towards themselves, showing their shoulders and face as they described the literate activity and its significance. This type of shot favored linguistic and embodied meaning-making as the primary boundary-marking activity around literate activity. Some participants also provided a screenshot or picture to supplement these video diary narrations that were not directly edited into the videos. Participants who used this technique: Lisa, Natalie, Judith, James, Emma, Zara, Nilla.

During week 1, Judith uses the Single Shot Video Diary Medium Closeup to describe her experience attending the Dean's Lunch event through the Milgard School of Business (Figure 3). During that lunch a week prior, the speaker, an executive in a bank, went over her allotted time. Judith had to leave early, and the speaker criticized her in front of the entire group. Judith calls this "unprofessional" and explains that "with language, tone and how you're delivering can really influence your character." In Judith's case, this moment revealed the disconnect between how the business executive was describing the business literacy to succeed yet did not demonstrate the way of using language and business literacy in her talk by calling Judith out in front of a large crowd of people. In a focus group, Judith said that this literacy event showed that "your professional image could be totally different from the way you act." This type of occurrence, an unexpected interaction that emerged, was very difficult if not impossible to catch on camera. Due to this, students described these moments afterwards, sometimes using an artifact, and in Judith's case, she used the speaker's LinkedIn profile (Figure 7). What matters in these types of video is the narration of the event afterwards. Many participants described the

difficulty of capturing these surprising moments, and that they did not realize it mattered until after the event was over. This approach, out of necessity due to the nature of the unpredictable nature of literate flows, favors the participants' interpretation and description, which after later reflection through the video apparatus comes to matter. In the flow of literate activity, lived events that matter emerge unexpectedly, requiring the work of describing and reflecting to be done after the lived event was over. As Angela explained in a focus group, "The conversation will be way too quick, and I'll be like, *Oh man*. And then I try to talk about it, and I'm like, *What happened?*"

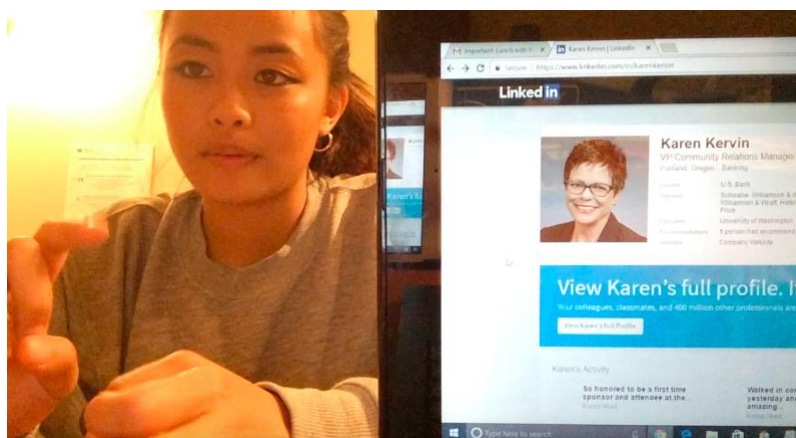


Figure 7: Judith uses her computer and a medium closeup in her single-shot video.

Single Shot Point of View Spatial Touring

Using spatial touring allowed participants to show the complexity of their environment. By using the camera in point-of-view, the audience looks alongside participants. Through this technique, the audience is able to see how participants name and intra-act with literate objects and construct their literate space by creating videos. The audience also get a sense of the space as the participant navigate it. As the participants show, touch, and describe objects, the space emerges as a literascape that creates a mattering ecology. Altogether, a relation emerges between objects, memories of that space's use, and the camera to construct literate space.

One such video that illustrates this technique and how it creates literate spaces that matter is a video Mark made about his home office during week three. Mark was an older, returning student who went back to school after spending a decade in the Air Force. In the stretch course I taught, he was the only student that was not coming to college directly out of high school. He participated in the research study during the end of his sophomore year. Throughout his videos, Mark frequently weaved in what he was learning in his visual rhetoric, Global Honors, and user experience courses to make sense of his literate activity and writerly identity.

During the third week of the research study, I collaborated with Mark and other participants to develop a prompt that asked them to explore their literate spaces. During focus groups, we together created the following prompt: “Take me on a ‘tour’ of significant spaces where you read/write/use language/communicate. Describe the space and show me things in the space, and explain what makes the space and the things in it significant.” During this week, Mark chose to make a four-minute video about his office space where he does the bulk of his work.

At the beginning of the video, Mark is standing at the back corner of his office so that he can record a full view of his office, using his phone as a recording device. He stands in the opposite corner from his desk. Mark begins his video by offering a theory of space and place: “We actually read an article in Global Honors about place and how place is redefined because it is now a global community. So what we consider as place, which use to be a home in general, is now a global community. Our place could actually be an office in Europe somewhere. Or it could be home, like in here at my house.” Mark then pans from left to right, showing the entirety of his office (Figure 8).

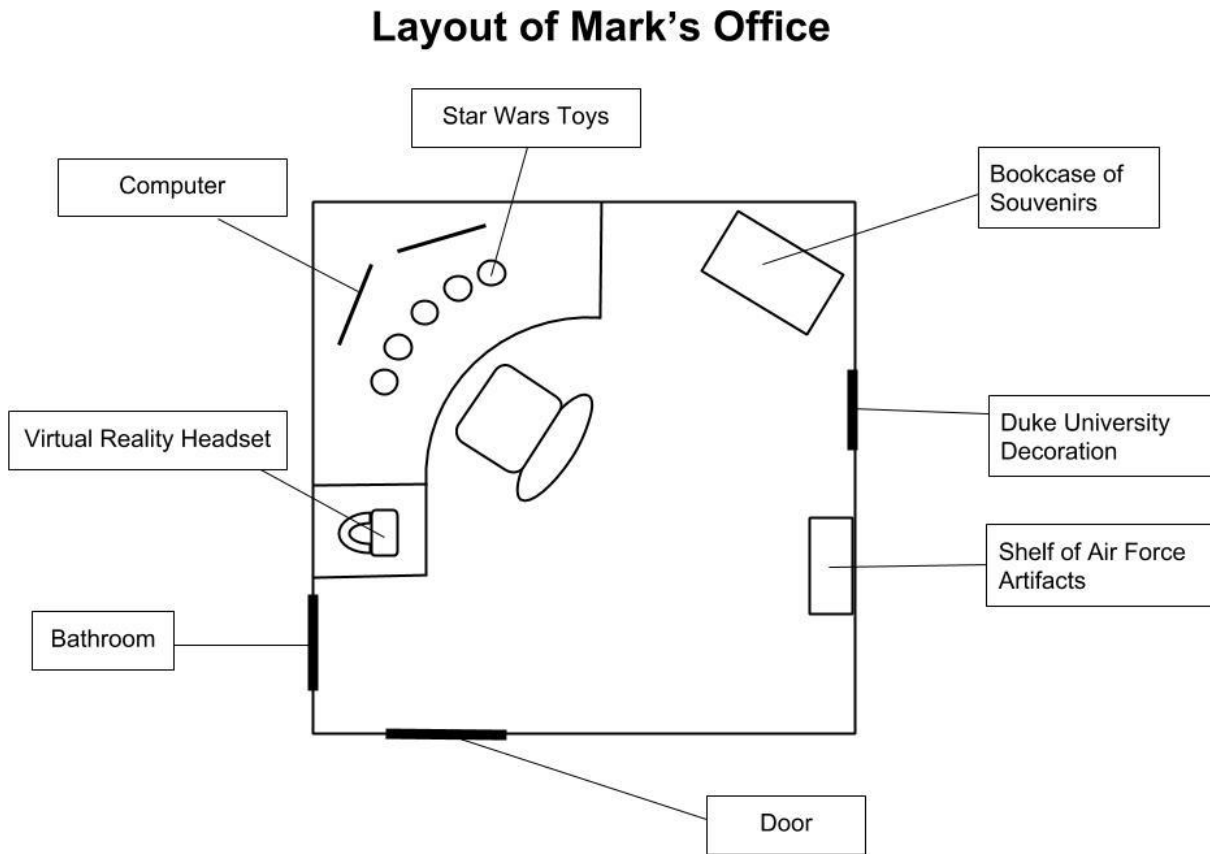


Figure 8: Layout of Mark's Office

He continues: “Or it could be UWT or it could be some other place that you find to be your own little nook in the world. So today I’d like to go and use my office as my place.” Mark again pans back and forth to show the entirety of the room. “And so I’d would like to talk about why this is really important and why I do a lot of my communicating here.” As Mark speaks and record in the first minute of the video, he frames (both conceptually and cinematically) his space as both a local and global phenomenon. He describes his office space amidst a global landscape of other spaces. At the same time, he pans to show the specific locality of his office, giving a quick view of the entirety of the space (Figure 9).

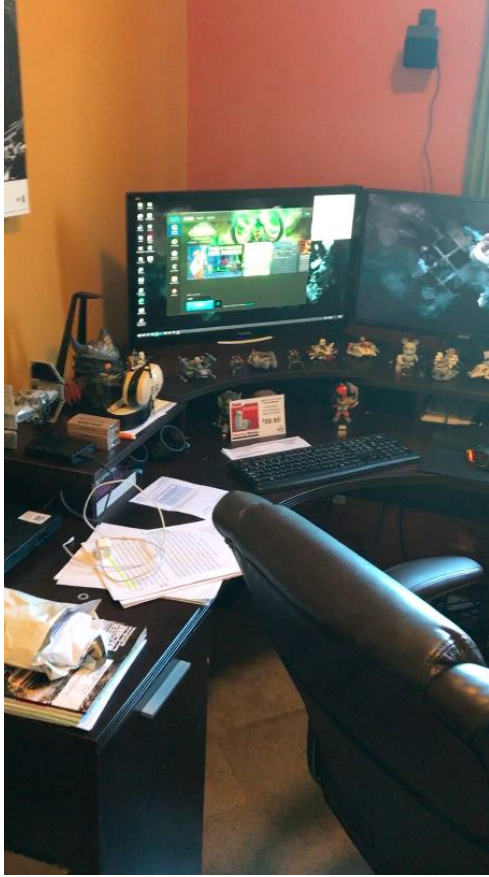


Figure 9: Mark pans to show his office.

In this clip, the visualization of his locality intra-acts with the explanation about the globalized nature of space to situate his office amidst a global landscape. With the panning and the narrative framing, his literate space comes to matter through intra-action.

Mark then moves to his left to examine a shelf hanging on the wall. He says, “So to begin, um, obviously with a room you personalize it. Growing up I never had my own office. So this is all my memorabilia from the Air Force, being in, retiring 1:20.” Mark then describes the “whale tale” (Figure 10) and the signed certificate thanking him for his service from Barack Obama.



Figure 10: Mark shows his "whale tales" from his military service.

He also shows a coin and a lighter he got in the UK. As he finishes touching and describing the objects, he says, "This all makes it special because it makes my office my actual office. And, it reminds me of what I did in the past and what I'm going to do in the future." Mark then briefly shows a shelf in the corner with souvenirs from around the world, some he got in his military travels, some in his personal travels.

Mark then moves his body and the camera to show his computer and talk more specifically about its role of the computer in his literate activity: "This is my desk where I do all my work." In a later interview, Mark expanded on his description of the work he does on his computer: "There are multiple literacies on [the computer] alone. Just for my classes, and just the wealth of information I have to access. And, that's just a big hodgepodge of literacies." In the interview, Mark also described using the computer for gaming and creating YouTube videos as a part of a global participatory mountain biking community.

In the video, Mark continues to film his computer screen: “When I look around, I think about parts of me because I have parts of me all over this room. And it helps me just think about how I want to communicate with others.” Mark then shows the collection of toys in front of his desktop to make this abstract connection concrete. The objects emerge concretely through the intra-action of the camera and the objects in the room (Figure 11).

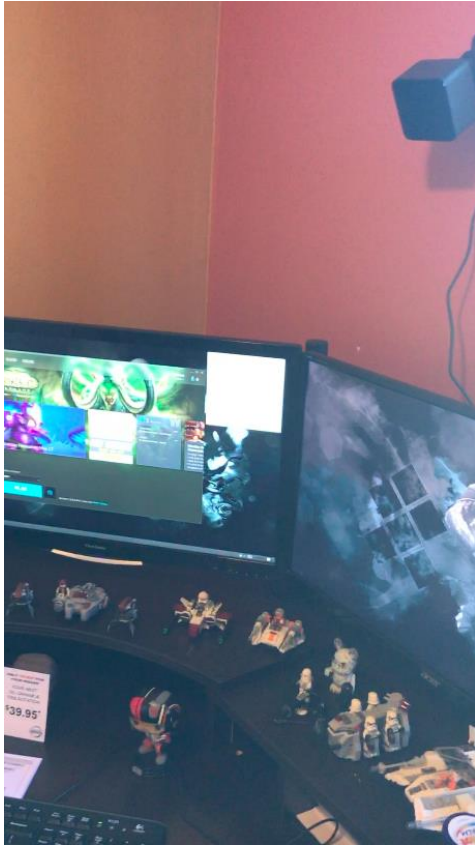


Figure 11: Mark shows his workstation with his collection of Star Wars toys.

Keeping the camera on the desk, he draws attention to the action figures sitting in front of his computer (Figure 7): “When I was a kid, I used to love Star Wars, and I relay that online sometimes.” Mark then pans back over to show his military shelf: “Or when I was in the Air Force, I can just look up at what I did, and remind me what I did.” By panning to the toys, up to the shelf, and back to his computer screen, Mark connects his childhood, his immediate military

past, and his present activities in participatory gaming communities. Altogether, through the POV spatial touring, the camera connects the past to the present, creating the space as a network of literate mattering.

As Mark later explained in an interview, all of these pieces shaped his literate identity during his first several years of college, especially during the first-year writing he took with me in his first several quarters:

Mark: When I was in your class, I just had this mentality of how I wrote, it was always very direct and forward. And, everything else was just too much fluff, because that was everything I was used to.

Alison: Right, from the military?

Mark: Yeah.

In Mark's literascape, his past literate activity influences his activity in the immediate present of the video. The objects emerge as essential to the workspace through touching, naming, and describing as he records them. The presence of the objects and its proximity to his workstation prompts the flow of literate activity from his past military activity into the writing he does at his desk.

Mark then pans over to the left hand side of the room to show an object that continues this connecting activity with the POV camera. "And I've also got my virtual reality headset (Figure 8). And this is in a sense where I'm going with myself. We are starting to work in 3D spaces and place is starting to become more virtual."



Figure 12: Mark shows his virtual reality headset.

Mark then swings his camera back towards his computer (Figure 12). “So I am taking the lead on that and working on virtual space. I can actually turn my desktop into a 3 dimensional virtual space to work. And I’ve been trying that out as a new place in a sense just to see what I can do with it...So it’s a little trippy to do that, but it shows how space and place is starting to evolve.” Mark extends his analysis of the past to the future, and in the process, expands his literate space to include the 3D world he inhabits when he uses his virtual reality headset. As he creates the video, he touches and shows the audience the headset, which represents this extension of space, and by swinging the camera back to the monitor, he shows where, materially in his office, the 3D virtual world emerges. According to Mark, the future of his literate activity lies in how technology is evolving space, and with it, the worlds where literacy lives.

The overall movement of Mark's camera in the POV spatial touring creates a fluid, 3D diagram of his physical space. Mapped out (Figure 13), the literate space emerges by connecting the various parts of his literate identity by shifting the gaze of the camera as the video progresses. Temporally, the video begins with an overview of the entire space to set the scene while narrating a conceptual overview. He then moves item by item from left to right, beginning with his past and moving towards his present use of his computer. Once he discusses his computer, the quick pan back to his military memorabilia establishes the link between past and present, both visually and conceptually. Finally as he moves to the headset, he describes the future of his literate activity. At the same time, he again connects the headset back to his computer through the gaze of the camera. Spatially, the camera maps the area, but makes the computer at the center the hub around which the objects in the room are ultimately linked. The camera begins facing the computer and ends his discussion of his literate activity facing the computer.

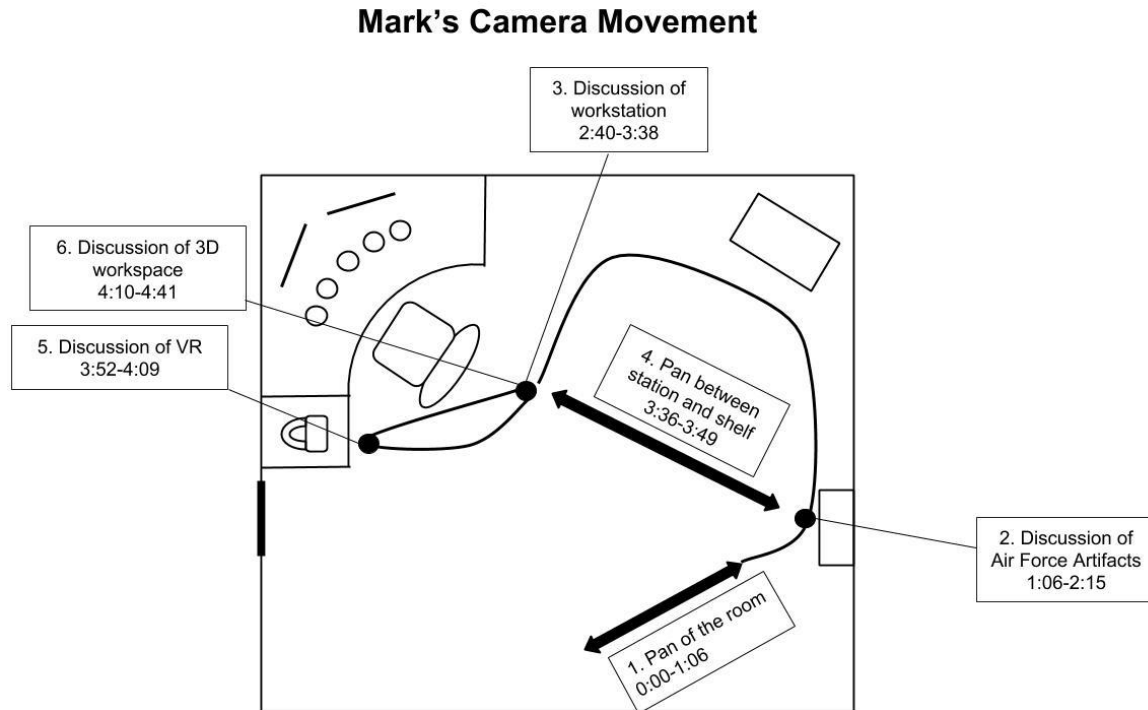


Figure 13: Mark's spatial touring of his office

POV spatial touring constructs his office not only spatially but temporally. As Mark contemplates his past and looks towards the future, he intra-acts with the objects in his environment. Touching and describing them, they emerge as mattering. By moving around his space and visually connecting the objects through the continuity of the shot, a mattering ecology of literate activity emerges. Time, space, the global, the virtual, memory, and materiality intertwine as Mark speaks and moves. Through the intra-action of the camera and his environment, the immediate locality of his literate space emerges.

In the videos where participants did spatial touring, space emerged as mattering differently based on participants' intra-action with the camera and the environment. Participants gave spatial tours connected to their literate activity in cars, closets, living rooms, kitchens, libraries, bedrooms, coffee shops, and trains. Spatial touring allowed literate space to emerge from below. Like Mark, all participants intra-acted with objects and discussed their past and

present literate activity. Regardless of the intra-action, the movement of the camera and the way that participants embodied and described the space constructed literate scapes that matter.

Single Shot Medium Closeup with Point of View Panning

Zara's video is an example of a combination of medium closeups and single shot point of view that creates relations between bodies, objects, space, people, and activity that results in literate activity mattering. In her video during week one, Zara creates a video about the importance of her kitchen table in the flow of her literate activity. She begins her video holding her iPad out in front of her, in a selfie-like cinematographic technique, sitting in a chair at her kitchen table. She begins saying, "In this episode with Zara... Just kidding. Welcome to my crib. We're in my kitchen. My dog's on the table, for some reason. I just want to show my kitchen, **specifically this table** (Figure 14)."



Figure 14: Zara touches her table.

Zara touches the table. “This is where I like to get up early and study or get last-minute work done. And, I don’t know. It’s more for me I don’t have to get ready to go out in public. I could just wake up, brush my teeth.” Zara then pans to the kitchen itself “make some coffee or some food at my full disposal over there” (Figure 15).



Figure 15: Zara pans to show her kitchen.

Zara then pans back to herself and goes back into selfie mode (Figure 16).



Figure 16: Zara switches back to selfie mode.

She continues: “And I can sit here comfortably in my pajamas and not worry about like, I guess society and people out there looking at me while I’m trying to get work done. When I’m in the kitchen, it’s a pretty joyful area for me. Mainly because this is where a lot of my family members just dump their stuff and we go like, ‘Oh, how was your day. Good? Okay, good.’ You know, it’s really brief talk, but it’s like a communication. In fact, I think my brother is going to come home.”

Zara points the camera over her shoulder to catch her brother walking through the door front (Figure 17).

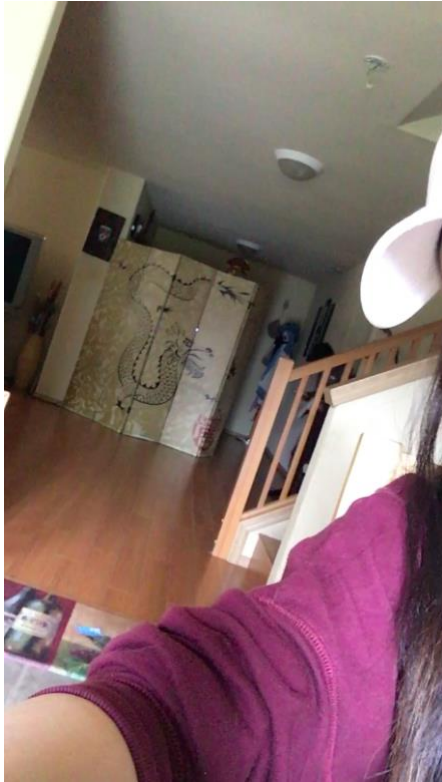


Figure 17: Zara films behind her shoulder to capture her brother walking into the house.

Zara then shifts her attention away from communicating to her audience to communicating with her brother:

Zara: “Hi!”

Brother: “Hello.”

Zara switches back to talking to the audience of the video yet continues to use POV to film her brother when he comes in, walks to the table, and hugs the dog. As this is happening, Zara narrates the action: “See, he always comes through the kitchen, it’s great. Um, it’s a good area where we all meet up.” Zara then returns back to medium closeup. “And, on top of that it’s just like, a really nice gathering area, or just an area where I get my work done. So, yeah.”

The combination of point of view and medium closeup find its anchor in the table. The camera itself rotates around the table, anchored by the location of the camera, which operates at

the table. By including herself in her face and body in her explanation of the table, the viewer can see Zara's expressions and how her body is part of creating her relations to this object. Sitting at the table, touching it, and naming it solidifies the table as an important hub in the flow of Zara's school and family literacies. As she pans to her kitchen and the viewer briefly looks at the kitchen alongside Zara, we also get a sense of how the kitchen space relates to the flow of activity around the table. The video also shows how through the flow of the video, a relation can emerge during the shot itself. As the camera rolls and Zara's brother walks in, live activity erupts, changing the trajectory of the video. Zara adjusts her angle to film her brother, and he emerges as a key figure in the emergent relation. His emergence further solidifies that the table matters. The camera illustrates how the kitchen and table and the physical movement around and between them results in a swirl of literate activity. Through the video, we see how the table anchors a set of relations. At the table, Zara talks with her family, does school work, interacts with her dog and eats, sometimes all at the same time. The table actively constructs the relations that make the literacy matter and flow. It is through the camera that we too embody and experience this flow.

Edited Videos

This technique combined the techniques above using applications or editing software on their computers. Participants who chose to edit used Veravideo, Pocket Video, and iMovie. Editing added complexity and multiple entanglements that created differential patterns of literacy coming to matter. These edited videos, unlike single shots, combined temporality dispersed clips. While the single shots occurred in one spatialtemporal landscape, the combined video clips of and edited video were dispersed across space and time, and together create a juxtaposition that created patterns of mattering across space and time. These videos used many of the single-shot

techniques listed above, put together in an edited video. For instance, some videos combined POV panning with medium closeups.

In one example, Lisa uses a three-part edited structure to describe her use of multiple languages with her family (Figure 18). The overall structure of the 2:34 video begins with a clip of her mom, herself, and her brother talking about dinner. She then cuts to a medium closeup with a pan while driving in a car, and then cuts to a series of three medium closeups to discuss why those two prior clips matter. All of these together, through cuts, superimposed words, and various camera angles, creates multilingual literate activity that matters in complex, layered ways.



Figure 18: Lisa's video timeline

In the first clip, Lisa starts her video with a 30-second shot of her talking about dinner with her mom in Urdu. Lisa hovers the camera above the counter, allowing the camera to capture the audio and focus primarily on the linguistic communication being performed in the background. Using a video editing app, Lisa superimposes a translation of the topic of conversation (Figure 19) that reads “Here I am just talking to my mom about what time she came home and what she made for dinner.”

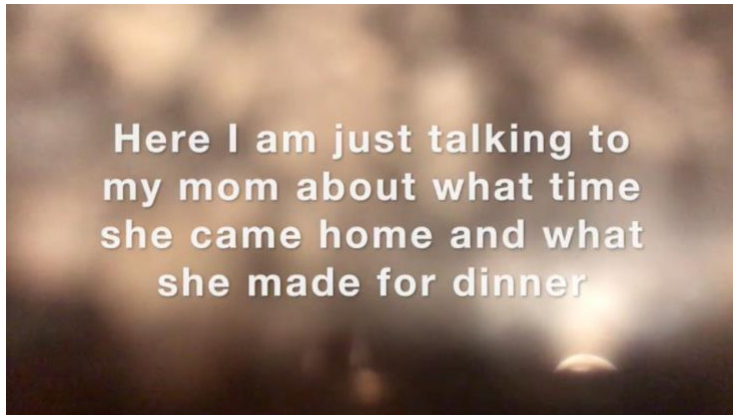


Figure 19: Lisa's superimposed text on top of her translanguaging.

As her family engages in conversation, her brother loudly says in English, “Hey, how come you didn’t make burritos?” The conversation returns to Urdu for the rest of the 30-second clip. By translating the general topic of conversation, Lisa summarizes what matters about the conversation while leaving out the specific details. This allows the audience, whom Lisa assumes to not speak Urdu, to listen to the code meshing while understanding the general tenor of the conversation.

In the second 30-second clip, she records her and her brother in the car using a medium close-up by holding her phone like she is taking a selfie, and then pans to her brother. She records at night as she and her brother are driving to work. In the dark, the viewer can tell that it is the interior of the car, but the darkness prevents the audience from seeing what Lisa’s brother looks like as he drives. Lisa repeats the same technique as the first 30 seconds by superimposing a translation of her code-meshed conversation (Figure 20).

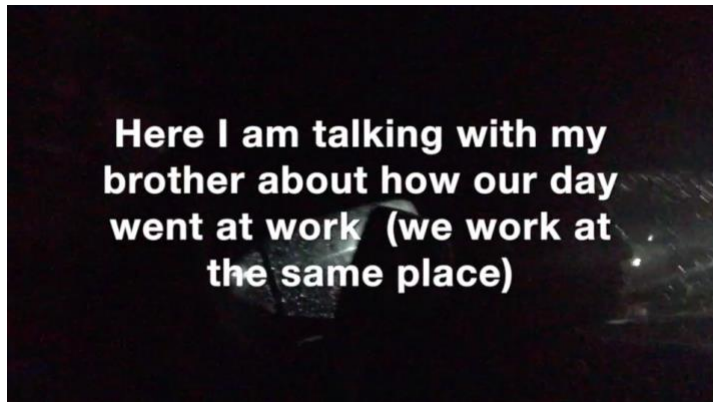


Figure 20: Lisa superimposes translation over the conversation she has with her brother.

In this clip, the viewer hears more English than in the first 30 second clip. While the translation reads “Here I am talking with my brother about how our day went at work,” the viewer, assuming they do not speak Urdu, gleans more details of the conversation as Lisa and her brother speak English with more frequency. Lisa says, “I know, right, like, it was so busy and was Mother’s Day weekend, so obviously...” They continue to speak in Urdu, and then Lisa says, “I know it was horrible.” She finishes by saying, “It’s a new day.” Lisa employs a different camera angle by using a medium closeup and then pan. Holding her phone up and away from herself like she is taking a selfie, Lisa talks with her brother. She then pans briefly to a dark outline of her brother sitting next to her as they speak. In this case, the camera visualizes the context enough to show that Lisa and her brother are riding in a car. While her code-meshing in the kitchen is in one place, this clip shows mixing Urdu and English in motion.

Lisa then cuts to a medium closeup of herself (Figure 17) as she enters video diary mode.



Figure 21: Lisa enters into video diary mode at the end of the video.

As she talks, she directs the audience's attention to what they experienced in the previous two clips: "As you heard from the previous clip, maybe saw, I was talking to my family members, specifically my brother and my mother, and you probably heard me switch from one language to another." She then explains its significance: "It's something I typically do with them. Being bilingual, I tend to mix English and my native language, which is Urdu all the time cause there are some words I am able to pronounce in Urdu, where in English they're pretty hard to translate, and vice versa, so it's my way of being bilingual." Lisa moves from explaining what she sees to how the activity matters, and for Lisa, her specific "way of being bilingual." What matters is how this activity happens typically and within everyday circumstances, like complaining about work or wanting a burrito.

Lisa then cuts to another 30-second clip of herself reflecting (Figure 21), in the same position and location as the one directly before it. She says, "that's pretty much how my family communicates.... Even when we are texting. We'll type in Urdu but we'll use the English alphabet, if that makes sense. That's just cause it's easier for us. It's just, like, our way of communicating using both languages and alphabets and stuff like that." Through this last clip,

Lisa expands her explanation of her family's language use beyond the scope of what she showed in the beginning of the video. In the last ten seconds, she ends with a final clip. She wraps up by saying: "It's just our way of communicating with both languages and alphabets and stuff. So, yeah, pretty much."

In the video, her literate activity comes to matter in two ways: through layering of literate activity within a single shot and through the sequencing of clips. In the first minute of her video, Lisa's literate activity is layered on itself. The first layer is the live code-meshing activity that Lisa records by facing the camera at the counter. The choice of angles, specifically facing the camera down onto the counter, emphasizes the importance of the language activity and the location over the material and embodied. What we hear emerges as mattering. It is the flow of language within the kitchen that emerges as the most important aspect of the literate activity. The superimposed translation itself is the second layer of literate activity. In the viewing the experience, audience reads while simultaneously listening to the conversation. This translation was done later, after creating the initial clip and rewatching it. Lisa then chose what she thought was the most essential information being communicated and provided that for the audience. She repeats this technique in the second clip, but using a different camera angle. In the clip of her talking in the car with her brother, motion and spatial in-betweenness emerge as part of her code-meshing ecology. The camera and editorial choices show how Lisa's code-meshing and translating activity emerge as complex negotiations of meaning – spoken, written, and visual – for multiple audiences. It is through the intra-action of these layers that linguistic negotiation, translation, and code-meshing emerge as key activities that matter and define Lisa's particular "way of being bilingual" as she puts it.

What matters not only emerges in individual clips but across clips. The structure of the overall video follows the initial prompt that called for collecting and reflecting. By linking together the live activity of code-meshing in Lisa's lived literate reality, the audience can experience her bilingualism prior to listening to her talk about how and why it matters. When she shifts to video diary mode, each of the video diary clips she links together add to how her language activity matters. The first clip describes the significance of the code-meshing she showed as something that she "typically does" with her family and that it is "her way of being bilingual." The following clip widens her description of her linguistic activity by including the way her family texts by using the English alphabet to text in Urdu. And finally, the last 10 seconds draws a larger conclusion about what she just showed, saying that overall, this "how her family communicates." Through the sequencing of clips, Lisa starts specific and contextual and expands to more abstract. The relation she constructs amongst clips, starting with the live action and moving to a linguistic description of why it matters, starts from specific activity and widens to a broad conceptual conclusion about why that activity matters.

Unlike a single shot video that records a single, continuous moment in time, the edited video pieces together different moments creating a mosaic of timescales (Lemke, 2010; Compton-Lilly, 20). In edited videos like this one, the temporal flow of literacy is fractured. This juxtaposition has a different effect from one continuous shot. The sequence of clips creates a different relationship to time and shows how, with separation and through composing the videos themselves, the literate activity comes to matter through the compilation. In Lisa's video the relation of the clips creates an overall portrait of a bilingualism that matters, via its live occurrence and later in her reflection and translation.

LanguageCinemaBody Mattering

While I have so far talked about language and cinematography separately as different boundary marking activities, all of this boundary-marking is entangled. Each of these elements – camera angle, framing, language, the body – intra-act with each other within the space of the video to create the literate activity that matters. In a close analysis of one video, I will demonstrate how this marking activity works together in a process of mattering. By engaging in this fine-grained microanalysis, I am examining how mattering emerges phenomenologically over the course of a single video.

During week one, Daisy, a Vietnamese immigrant, makes a video about a book she has in her room. She begins the video with a medium closeup of herself (Figure 22).

“Hey guys, I’m Daisy. (Figure 22) It’s Sunday night. I’m currently in my room reading this book *Only One You* by Linda Kranz.”

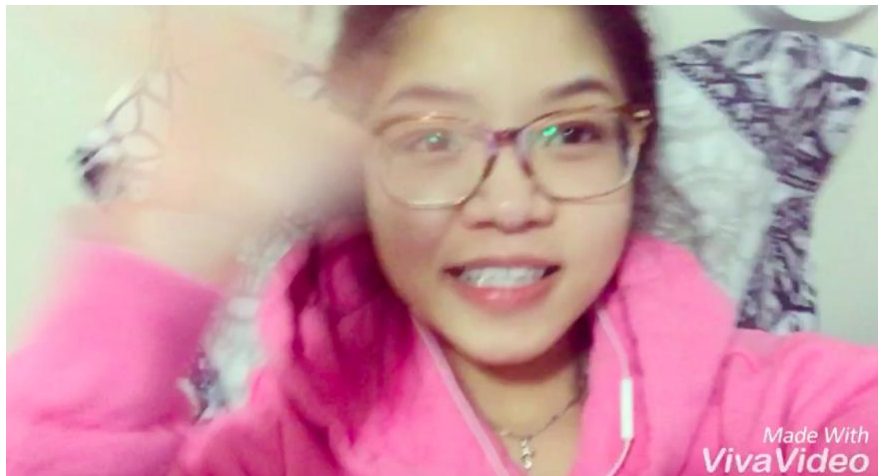


Figure 22: Daisy waves to the audience at the opening scene of her video.

Daisy, waving to the camera to her audience, whom she refers to as “you guys,” assumes a public audience for her video. With the video diary medium closeup, her words and body language take precedent. She begins the video by first naming the ongoing activity she is engaged in. She intra-actively engages with the audience to establish a mattering relationship

between herself and her assumed general audience. The yet-to-be established audience, watching in another imagined attentional space, draws the first embodied mark that establishes what would matter – specifically the book – to both her *and* her imagined audience.

She then edits to a pan of her room (Figure 23). As she shows the contents of her room -- stuffed animals, graduation regalia, jewelry hung on the wall, and a wall of pictures of family -- she says, “This is my room, what it look like around me every day. It's pretty messy down there, but I hope you don't mind.” She begins with a rich spatial view of her surroundings, the ecology of mattering that surrounds her. Material objects that incite memories, accomplishments, and family connections surround her as she reads the book. While she describes her space as “messy,” this so-called entangled “mess” of objects from her past reverberates in her video in how this book comes to matter to her in the immediate present.



Figure 23: Daisy pans the camera to show her room.

After panning across the room from her point of view, Daisy then edits to a view of the book she wants to show the audience. She cinematically makes an agential cut to direct attention from her surroundings to a specific object within the mattering ecology. Showing the cover of

this book, she says, “This is the book that I’m reading right now. I haven’t read this book since I graduated from high school because I got this book from my high school teacher.” (Figure 10).

With this comment, Daisy implies that the video project itself prompted her to search the artifacts in her room to find an item that matters. Her video emerges within the literate landscape of her already-there activity, yet also intervenes and prompts her to revisit objects and memories.

In the portion of the video where Daisy shows the book, she uses a point of view high angle shot (Figure 24).

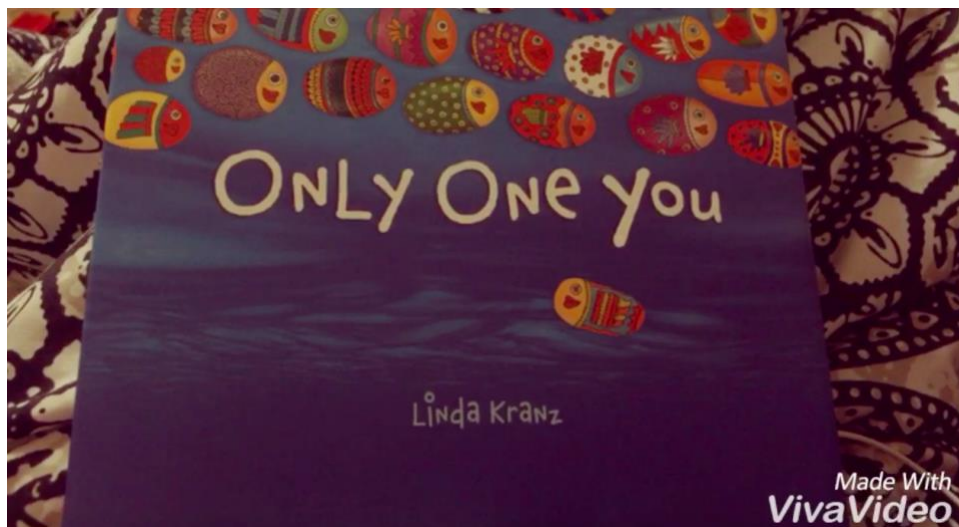


Figure 24: Daisy shows the cover of her book.

Participants used the high angle shot often when showing literate artifacts. In cinematography, the high angle shot indicates power over the object or person shown in the frame because the camera angle puts the person operating the camera above the object. The point-of-view shot further establishes Daisy’s authority over her mattering activity by establishing her control, not only over the book but over the direction of the audience’s gaze. The camera/object/body entanglement gives the effect of establishing Daisy’s power over of the book as she reads it to the audience. Collectively, the video’s gaze and movement drives what matters

within the spatialtemporal landscape of her room. Daisy then opens the book and points to the note that her Korean teacher wrote to her and translates it for us, the audience (Figure 25):

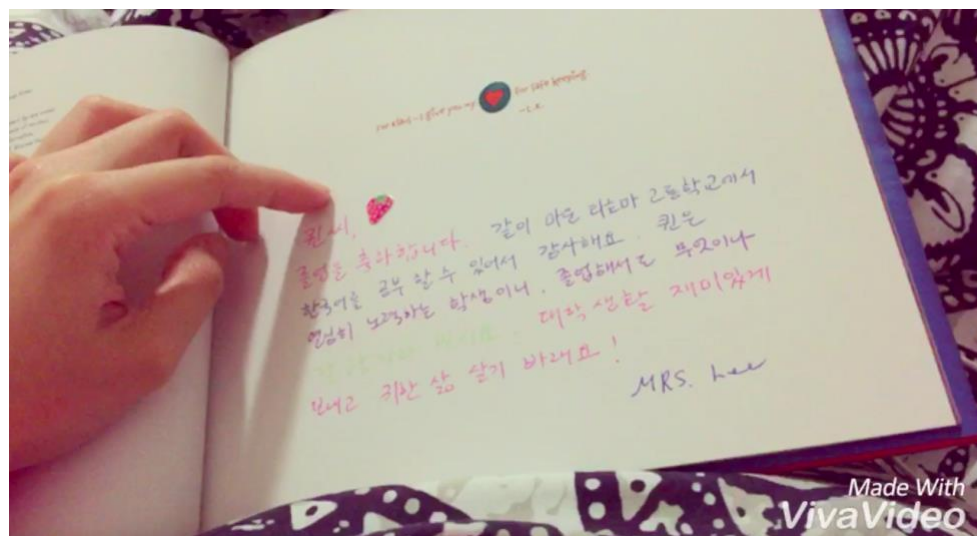


Figure 25: Daisy points to the note her Korean teacher wrote in the book.

Simultaneously touching, speaking, and showing the book, Daisy says, “By the way, this is the little message that my Korean teacher want to give to me. I took Korean language in high school for two years. I just realized how I forget everything because I don't speak them anymore.” In this moment, the intra-action of the video, the reading, memory and touching of the book results in the realization that she has forgotten Korean. The video apparatus prompts this reconsideration of herself as she intra-acts with the material object. By touching and saying, “I just realized,” she redraws boundaries around the book, and the note in it, and thus how the book comes to matter. As Daisy said about her reading in an interview, she recognizes that making the videos and rereading her books as part of that video changes the book’s meaning: “It’s gonna give me different perspective because of how I feel right now and how that book kind of reflect the feeling.” She interacts with the object, the boundaries change and expand beyond her original intention of showing the book. Through the video apparatus, the insights into herself as a

language user are in a state of iterative becoming, as she films, speaks, and intra-acts with the book.

Daisy then reads specific pages of the book to the audience. As she flips through the book, she says, “This is really significant for me because I feel like every page of this book is a page of my life” (Figure 26). As she speaks and flips through its pages, the materiality of the book itself becomes entangled with Daisy. The book becomes an extension of herself, and the boundary between object and self becomes porous. The book serves as both metaphor and material reality, something that is an object yet also integrated into how mattering echoes across her daily literate activity. Her engagement with the book comes to matter differently as a result of the relation she sets up between herself, the inscription, and her teacher.



Figure 26: Daisy flips through her book.

Daisy does not read the entire book to the audience. Instead, she chooses specific pages that she reads, editing them in to emphasize which pages matter the most to her. One of the key passages that Daisy chooses to the audience is the page shown in Figure 27. She reads, “If you make a wrong turn, circle back.” This page, as a microcosm of her life, returns her to focusing on

what matters. This literate activity of circling back by reencountering the book, creates an iterative cycle of literate mattering. Phenomenologically, the iteration emerges through intra-action within the video, as the apparatus contributes to this ongoing cycle of reflecting on her life.

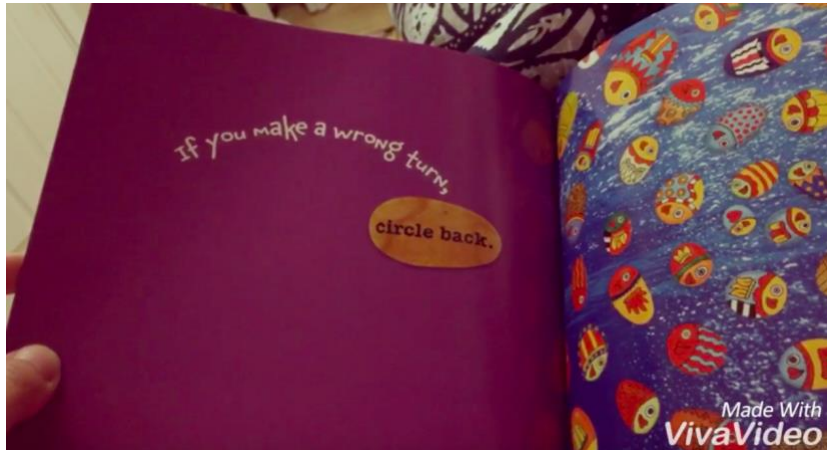


Figure 23: Daisy reads the page to the audience.

After reading the book to the audience, she continues to show the inside of the book but pivots with a linguistic agential cut. She shifts from showing the book to linguistically reflecting on its contents: “I think **it’s really meaningful for me** since nobody give me anything for graduate. My Korean teacher, this is really thoughtful of her, life really touch for each person, and this is really touch for me every time I read the book.” Daisy’s linguistic mattering emerges as an entanglement of how the book “touches” her, both in the metaphorical and physical sense. The book matters through the actual touching and intra-action with this literate object within the timespace of the video. This embodied intra-action of “touching” the apparatus reestablishes the connection between herself and her high school teacher. This circling back solidifies the set of durable relations that the book has created between herself and her teacher.

Daisy cinematically ends her video by cutting to a medium closeup (Figure 28). She finishes by saying, “It’s a favorite book that I like so far because it’s less work but really deep, and it has pictures which I really like.” Daisy, continuing her iterative mattering, points to the multimodality of the book as an important element that matters. The book, filled with cartoon drawings of fish, provides an illustration of the flow of experience alongside its life advice. Daisy expressed in other videos that she would rather read in Vietnamese, especially as a way to connect to her culture and think about her life. She says in multiple other videos that the frustration of reading in English detracts from the pleasure and connection of engaging in that literate activity. This book, however, is an exception. Daisy returns to this book because of its ability to communicate what matters beyond alphabetic meaning-making. Daisy’s comment suggests that the book matters because it allows her to find a place of literate comfort in images, and this multimodal text provides the affective landscape that provides the opportunity for her to return to it throughout the flow of her life.



Figure 28: Daisy finishes her video with a medium closeup.

Daisy's video, and how it unfolds through an entangled intra-action, shows how literate activity comes to matter across the flow of the video. As Daisy directs the camera, edits, shows her body, touches the book, and talks, the book comes to matter. The book emerges as a touchpoint to consider the larger trajectory of her literacy. In her larger literascape, the book solidifies the importance of language learning, multimodality, and her literacy education, both in the past and in the present. The video apparatus creates opportunities to rework the boundaries around literate activity, like returning to a meaningful book, to provide new flows of meaning. The meaning generated is first of all personal. The book continues the connection between herself and her teacher through the act of reading it. The meaning of the words and images serve as a conduit of this connection, alongside the creation of the video itself. By creating a moment of iterative return, the book comes to matter as it materializes her life through a technoembodied process of literate activity.

Memory Mattering Work

As Daisy's video illustrates, memories and memory-making emerge as a prominent entangled element of the videos, not only with Daisy but across all participants. After the first two weeks where students collected and reflected on their literate activity, I asked students what they would like to explore next about themselves. In the first two weeks, several students made videos about their literate past, even though that wasn't part of the original prompt. However, this uptake opened up opportunities for the trajectory of the remaining videos and altered the trajectory of mattering. In the first few weeks of the study, Reggie in particular spent time describing his past more than his current literate activity. He described his childhood memories reading picture books, speaking Amharic with family members, and learning to write in cursive.

As Reggie described his videos during focus groups, other students were inspired by Reggie's approach.

We agreed to use the videos during week 4 to explore the past, and participants were eager to inquire into their literacy memories. While my participants were unaware of the history of literacy studies, research that inquires into layered literate memories and literate histories has a long tradition in the field. However, scholars have debated whether exploring lifespan literacy histories is a better approach to understand the nature of literacy rather than a phenomenological focus that studies like mine have taken. Paul Prior (1998), in his exploration of this tension, argues that lifespan research is a better approach than observing literate activity in the moment for understanding literate trajectories. Other scholars take a similar stance. Deborah Brandt (2001) innovated life-history interviews that chronicled the literacy memories of a lifetime, and more recently Lorimer-Leonard (2018) uses this same method in her research into the mobile literacy practices of transnational women. However, in my posthuman understanding, the phenomenology/history divide is unproductive, since my understanding of memory sees the historical *and* phenomenological as entangled in all memory work. Lorimer-Leonard (2018) does describe the interviews as a co-construction of knowledge between participants and the researcher; however, my project suggests that the co-construction is more than linguistic-social co-construction. It is a material and embodied activity that creates what matters rather than simply retrieves significant literate memories. My findings about literate memory from a new materialist perspective suggest that doing phenomenological exploration of the literate past creates and *rematters* memories through a technomaterial process. To understand literacy memories as a process of *remattering* is to examine how memories are reconstructed within the apparatus of the video. This involves examining how entanglements of narration, objects,

embodiment, and technology create the conditions for participants to make their literate memories matter in the digital space of the videos. The videos students created suggest that these reshaped memories reconstruct in the present what objects and past events matter.

After the focus group, I wrote the following prompt for them:

Look at a physical or digital “artifact” from your past that shows a reading/writing/language use/communication practice that stands out to you. It could be anywhere from a few weeks ago, your childhood, or anywhere in between.

1. *Describe what it is, when, and where it came from.*
2. *Then reflect on it. Why is it significant?*

Student created three videos exploring this prompt during week 4.

During this stage of the study, the videos students produced moved beyond recording a video diary that emphasizes the verbal recollection over the material environment. Because the prompt focuses students’ attention towards their artifacts, the videos turned the gaze of the camera more towards objects and their meanings over a language-only description and reflection. As a result, the videos tended towards the creation of complex entanglements of the material/discursive/memorial by showing the spaces and places where these objects lived. This approach allowed me to better understand how literacy artifacts come to matter in the present. One concern that emerged from the videos was the definition of “artifact” and what might count as an artifact. Some did not know what I meant by this. I used the term artifact as a way of thinking about the items that sprinkle our lives that hold a history within them. However, the participants, many unfamiliar with the term, defined that term for themselves as they created their memory-focused videos. As a result, participants rewrote the definition of literacy artifact. The boundary drawn around “artifact” was redrawn with each intra-action with objects of the

past. After participants had created their memory videos, I asked then in a focus group what they understood an artifact was after they had completed that week's videos. Natalie, who created videos about an old computer, her senior project, and poetry she wrote as a child, answered my question in a nuanced, specific way. She says a literacy artifact is "something that you have like from a while ago maybe, or you still use, or maybe tucked away, but you know that it's there. And you know exactly where to find it, and you know what it is." In Natalie's mind, an artifact is something within the ecology of her house. There is a trace memory of the artifact and its location, but the item must be found and then recognized as mattering. Something only becomes an "artifact" when it is touched, talked about, named, shown, and remembered. It is through the recognition and naming of the object that it becomes a literacy artifact. As Harries argues (2012) "it is in touch that the thing becomes an artifact and so we enter into a bodily communion with other lives" (p. 126). While Harries was describing historical artifacts and how the presence of the artifacts of the past create an empathetic connection to others, the video study creates artifacts in slightly a different way. When something emerges as an artifact, it puts participants in communion with *their own lives* and literate experiences. As students wrestled with what counted as a literate "artifact," they put themselves in relation to themselves, their histories, their sedimented patterns of mattering. During that week, students identified and talked about literate artifacts, students talked about past school projects, essays they wrote, notes from friends, digitized texts, computing devices, and even physical scars on their bodies.

One of the main ways students used the videos was to ramatter and rethink through painful memories from the past. For some students, the absence of videos was a signal that some literate memories were too painful to share or reflect on. Jarratt et. al. (2009) describe this phenomenon, arguing that students who had bad experiences with their writing classes blocked

those memories out, preventing them from using that information to rematter that learning for the present. This phenomenon doesn't just apply to the writing classroom. Many participants described how they blocked out painful literate memories across their lives. In these videos exploring the literate past, the process of creating the videos brought up memories that Zhaoxin pushed away. In the second focus group, Zhaoxin describes revisiting a group text between himself and seven people from high school. During high school, he was close to all of them. However, as college started, this once close group of friends began to drift apart. Zhaoxin says, "I didn't want to bring that back up. I actually deleted a lot of that 'cause I just—I don't want to remember it. I don't—it's just—it's bad enough to be reminded of it every time, you know." In Zhaoxin's case, the videos that were *not* made indicate what matters. To create a video and to rewatch it is to reconstruct, and in Zhaoxin's case, too painful of a memory to revisit. To create a video is to create another literate artifact, a meta-artifact of the painful memory, a record(ing) of this moment in his life. By refusing to create the video discussing this group text, Zhaoxin rematters his memories via exclusion. Instead of creating this video, he talks about his thumb drive containing his work from high school. The absence of the video indicates Zhaoxin's redirection of how literate memories mattered in his life towards the literate activity that he engaged in rather than examining a literate artifact that reminds him of the relationships he has lost.

Some students, however, chose to use the videos to rematter the painful past. Several students described the discrimination and racism they experienced in their literate histories. In one video, Zara, an Asian American woman, uses a trophy she won in early elementary school as a touchpoint for remattering a complex literacy memory. In her tenth video, she describes an award she received for her writing and how this experience racialized her early on in elementary

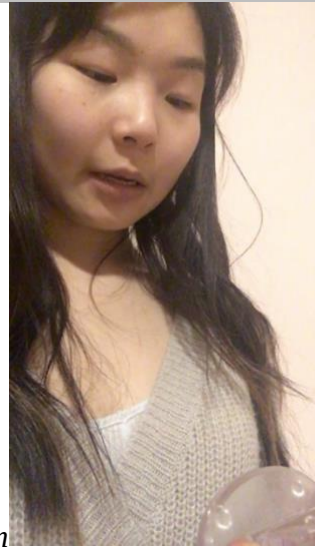
school. In this three-minute video, Zara describes her experience receiving this trophy in first grade for an essay she wrote. Using her phone, she records a continuous medium closeup of herself. She shows an artifact — a small trophy — that she received. As she holds the item, she alternates between two actions: She looks at the audience, showing the piece to the camera or looks down at the object, touching its face and holding it by the base as she gazes down. At times she also looks up and away, beyond the camera, as she recalls and rematters the memory. As I provide Zara’s narration below, I will describe how discourse, memory and the object are entangled by showing how what she says coincides with her embodied actions to create memories that matter. Below, I will describe how the video remattering shifts the relation to her literate memory.

Zara begins her video (Table 8):

Table 8: Demonstrates Zara’s words in conjunction with her movements

Discourse	Embodied Action
Another item I would like to show, it’s this little award	Shows item to the audience 

I got when I was in elementary school. Basically, I got an award because **I think** I was in 3rd grade or 2nd grade



Looks down at item

where we have to write something about “I wonder why,” and **I remember** when I wrote this I basically wrote down like I wonder why I’m different. Because when I went to the school I was the only, like, diverse one, I guess you could say. Like everyone was like American, like white. And for some reason I won this award.



Looks alternately down at the award, up and away, and at the audience

At the beginning of her video, Zara first shows the item to the audience, then looks down at it as she recalls her experience. She first does the work of giving the audience a visual of the glass award, and then moves to looking down at it as she retells the memory, with the aid of the physical object to prompt her retelling. As she looks down at the award, she says, “I remember.” The coupling of thinking-related words with looking at the object emerges as a key pattern throughout the video.

The camera and her perceived audience are also active agents in marking the boundaries around the literate experience. As she looks down at the award, up into the distance, and at the camera towards a potential future audience, she creates a triadic relation. Looking back and forth between the camera and the award, she both connects with the audience while simultaneously using the object to start the memory-telling process. Cycling through gazing straight on, down, and away, her gaze works in a circular motion, embodying the flow of remattering her memory. This boundary-marking is a movement of the body, the gaze, and the ongoing recording of the camera. Altogether, her gaze and the physical presence of the object create a relation between the object, cognition, her body, and the memory. These elements all emerge together as a literate entanglement that matters, as she begins the process of remattering.

Zara continues her story of the racism she experienced that the award solidified, looking alternately at the audience and the object. She says, "I remember when I got the award they were telling me like, thank you so much for bringing in diversity. But it's not like I had a choice of how I am." She continues:

Table 9: Demonstrates Zara's words in conjunction with her movements

Discourse	Embodied Action
I guess, and it's very weird, they said that my reading and writing was different	<i>Looks down at item</i>
so I get an award for it.	<i>Shows item to the audience</i>
And I don't know why	<i>Looks down at item</i>
like even on the plaque on here, it was, it's under quotation	<i>Shows item to the audience</i>

so I wonder why cause that was the assignment. And even now I still wonder why .	<i>Looks down at item</i>
--	---------------------------

As Zara looks alternatively between the award and the audience, a pattern emerges. She shows the object when she directly references the object itself and the inscription on the plaque. Alternatively, when she directly says, "I don't know why," and "I wonder," she is looking down at the object. The object itself prompts this linguistic reflective mattering.

Alongside using the object as a memory catalyst, issues of temporality and memory emerge in this clip. "I wonder why" emerges as a phrase that matters. On the material level, "I wonder why" is physically inscribed onto the plaque on the award. The physical presence of those words prompts her linguistic uptake of the phrase. This intra-action between the physically inscribed phrase and the video diary creates a reflective moment on her past writing experiences. The phrase, both linguistically and physically, links the lived event of her past writing experience to the lived event of the embodied memory remattering in the video. This discursive reflecting and the back-and-forth embodied flow of looking at the plaque and looking at the audience catapults her memory work into the present through the phrase "I still wonder why." This video clip represents how receiving the award for her writing came to matter as a racist incident that still leaves her wondering. The video created a set of relations – of the video, her narration, the object, her memory – that made literacy come to matter. She comes to realize how her literacy matters in relation to her race, and specifically how this relation racializes her writing.

As Zara continues, she describes the history of memory remattering and the entanglement of this wondering with the object over time. As Zara continues to talk, she becomes more conflicted about the award: "When I was younger I did look at this plaque, and I was just like,

‘Oh my god, I don't know what I won or why. I won. I won.’ And then as I got older, obviously I start to understand a bit better, but I didn't really like change anything because it was in the past. I didn't put much effort into wanting to change, cause I don't know." During this discursive moment, Zara holds the award, alternating between looking down at the award, looking at the audience, and looking up. She describes how her thinking has changed over time as she interacted with the object, and how over time, with experience in other literate landscapes, her view of the memory changed. She describes how the reworking of the memory prompted her viewpoint about the award and the importance of the memory over time. Eventually, as the video shows, the embedded object/memory led her to finally validate the racism she experienced.

Table 4: Demonstrates Zara's words in conjunction with her movements

Discourse	Embodied Action
But the other part of me was just like	<i>Looks at audience</i>
I won	<i>Shows item to the audience</i>
I won	<i>Looks down at item</i>
and then as I got older, obviously I start to understand a bit better but I didn't really like change anything because it was in the past. I didn't put much effort into wanting to change, cause I don't know, I'm still happy I got an award.	<i>Looks alternately down at the award and at the audience</i>
I don't know	<i>Looks down at the award</i>

Zara continues: “I don't know, I'm still happy I got an award. But part of me feels like because I was Asian and everyone was white, there's just like, “Hey, let's us make you feel special.” And I don't know part of me feel like me accepting this award was me, like, giving in to them. And because it was like an assembly-type of thing, it was really hard, like, I can't imagine for me at like third grade to go like, ‘No I don't want the award.’ And...like I don't know, that would have been crazy. And yeah, like, I still display it out in my room as like a little accomplishment of mine.” Memories, in this sense, are not just cognitive. They are imbedded in

objects, and the objects themselves offer multiple trajectories towards memory work. The video, in intra-action with the award, prompts Zara to imagine what she could have done at the assembly. She not only rematters the literate memory but imagines alternate courses of action that would solidify the boundary around the award as a symbol of discrimination as much as it is an achievement. At the end, however, the tension of how the literacy artifact matters – between racist act and accomplishment – remains. It is through this intra-action that the tension emerges. As a result, her literate activity, past tied to present, comes to matter. In personal correspondence, In an email exchange, Zara wrote that this was the first time she felt racialized, and did not see herself as different before this event. This othering continues to travel with her throughout her education and influences how she thinks her writing matters in relation to her racialized body.

Through remattering this memory, she invites her imagined audience to reconsider how literacy education othered her during her formative years. When I asked her who she imagined the audience to be, she said it was both for me and for a larger group of people with privilege and power: “I imagine my audience to be people who don’t really know much about being first generation going to college or even completing K-12.” By describing this incident and the “racist love” (Chin & Chan, 1971 as cited in Shimabukuro, 2015, p. 18) the trophy memorializes, her embodied narrative invites her audience to take part in remattering this racist incident. By creating a set of relations, not only within the video but with the audience, the video also compels her viewers to interrogate the ways that they contribute to othering writers of color like herself in how they say how students’ writing matters.

As Zara’s video shows, what students created showed that their exploration of their literacy life-histories was a phenomenological activity. In their videos, any memory work was contextualized within their physical surroundings. Students anchored their discussion and

memory work *within* the material ecology of their spaces. Morton (2007), a material culture theorist, suggests that “[f]rom this perspective memory is a dimension of the phenomenological present; a process of present remembering rather than an experiential remnant of the past essentially separated from the present” (Morton, 2007, p. 157). My findings suggest that the retelling of literate memories collapses the boundary between the past and the phenomenological present, revealing how the retelling within an entangled ecology creates memories that matter.

In terms of the role of memory in literacy learning, recent work in Writing Studies has examined the role of memory in learning to write, most often through the lens of educational and cognitive psychology (Yancey, Robertson, & Tackzak, 2014; Hayes & Chenoweth, 2007; Kellogg et. al., 2008). From this perspective, memory is seen as occurring in context, but memory is primarily a cognitive activity. The brain is likened to a computer that stores and recalls information (Atkinson, 2011). In contrast, Jarratt et. al.’s (2009) concept of pedagogical memory understands literate memories as “constantly under construction within changing contexts” (p. 49). In their study, the narration of the memory rematters it in the process. The apparatus of the interview recreates and rematters the past, and the version of the memory of writing doesn’t exist prior to the interview. Similar to Jarratt et. al. (2009), my findings suggest pedagogical memories are never stable but are constantly made and remade over time. My findings extend pedagogical memory to account for how the apparatus of the video helps researchers to see how memory-making occurs in the material, affective, and embodied entanglements of the retelling. It is through this retelling and reconfiguration of the memory within the apparatus that the literate memory comes to matter.

The irony in this rich memory work that students performed in the videos was that they forgot that this memory work even occurred. When I asked students during focus groups to

describe the videos they created, many said, “I don’t remember.” In one case, Judith had to quickly rewatch the videos on her phone to remember what videos she had created that week. This shows that this literacy memory work is ephemeral. Even as participants rematter the memory in the moment and create what matters, this work is quickly forgotten. What remains is the video artifact, a record of that memory work. While the exact details of the memory work were elapsed, for some students like Reggie and Zara, the traces of this memory created a solidified literate mattering over the course of the project as they talked about the videos in focus groups. Literate memory work is never done but is a process of iterative becoming.

Technobodies that Matter

Mattering also involves understanding how objects and bodies emerge as *matter* in the videos. So far, my analysis has focused primarily on the space-time of the videos themselves. However, what emerges as a literacy worthy of a recording was affected by how participants understood the future timescape of viewing that video. At the same time, that present intersects with participants’ immaterial audience imaginings. Participants’ anticipation of who they thought would view the video emerged as one of the factors that emerged as part of the relation to how their literacy matters. As participants described their literate activity, performed their identities for the camera, and showed their material surroundings, these together create literacy that matters in the future space-time. Audiences watch the videos in future timescapes. Different audiences view them on different platforms in specific material and historical surroundings. I as the researcher am one piece of that mattering ecology, but so too are future audiences who read the work and encounter the videos through publications and presentations.

A key factor in how literacy comes to matter at the axis of image time is participants’ bodies and how they appear in the videos. The way a participants’ filming marks them as raced

or gendered is entangled with how literacy matters. With film, the audience hears the person's voice, and depending on the choice of camera angles, sees their face and body. How the body marks a participant as different, whether the participant mentions their gender and race or not, is part of the mattering ecology. One key way that the videos configure the body is through camera angle. As I previously argued, participants used POV for three key reasons: 1) to show an object, digital text, or artifact 2) to navigate a space and 3) to protect one's body from the gaze of the audience. Participants often used these three reasons jointly. For instance, a participant would show their computer screen to describe an essay they had written, scrolling through and describing the essay. Simultaneously, the composer's body was positioned outside the frame, hidden from the gaze of the camera, which protects the body from the audience's gaze. These choices created a relation that was at times conscious but often unconscious. Regardless, the video apparatus constructed a relation with the audience that affects how the audience sees how literacy matters.

Redirecting the gaze of the audience through POV also offers the audience the opportunity to empathize with the video creator, albeit at a protected difference. POV achieves this by superimposing the viewing audience's body onto the absent body of the video's creator during the viewing of the video text. Kindon (2016) argues that in PV, POV creates a feminist way of looking as the researcher tries on the way of seeing and way of embodying space. This embodied superimposition in participatory video offers an opportunity to incorporate "a feminist practice of 'looking alongside' rather than 'looking at'" (Kindon, 2016, p. 143) as participants describe their writing spaces, objects, and written artifacts from their present and past.

POV also demonstrates that the *absence* of the body is as important of a tool for mattering as the face's presence. When an audience views the videos, the body becomes a text to

be read. Cecilia Shelton (2018), in her description of how her students respond to her as a black woman in the writing classroom, describes how her “blackness and my woman-ness” becomes “a text to be read and responded to.” Similarly, the body of the student collaborator becomes a text, and if the student is a person of color, they open themselves up for analysis as their racialized bodies become inextricably and symbolically entangled with whatever they talk about, whether it is their racially-related experience or not. Angela, for instance, an African-American student, created all her videos using only POV in the first year of the video project. Her body never appeared other than to point to an object. According to Angela, her overall POV practice throughout the project was not a conscious choice. After I showed Angela these few paragraphs analyzing her use of POV, she said, “It actually came as realization to me that I didn’t use my face in most cases” and that this choice was “unconscious.” Regardless of whether Angela’s choice was conscious, the posthuman assembling created by the POV camera angle creates a distance and prevents her body from being read by the audience. In one video where Angela references her racial identity, she used a digital avatar in place of showing her actual body. Many of her videos described how she had been read in educational situations as a black woman and the struggles she faced in educational situations as a person of color. In one instance, where she did want to talk about importance of literacy education to her as a woman of color throughout her life, she shows a cartoon stock photo of young black girl (Figure 29).

“So we’re going to pretend this is kind of me” she says at the beginning of the video, pointing her iPad at the computer to record her computer screen. Using this technologically-mediated cartoon as a proxy for her own body, she places her physical body in relation to a distanced, digital avatar. She goes on to describe the importance of education throughout her life as central to her identity, especially as a person of color. She says, “Being a person of color, you

definitely need to be careful of what you do because not everything is working for you. Not everything is doing stuff to represent your people....All of this is personally significant to me because I have a lot of goals. I am a first generation student. My parents have never, you know, done what I've done. I have no sibling that's done what I've done. I have imprisoned family members. I'm the first to do this, so all that is important to me and how I act, and affects how I write.” As she narrates and reflects on her literacy memories, she keeps the camera steady on the stock photo of the young girl.

The cartoon offers a mediated body-text. From a posthuman standpoint, the avatar *is* her body (Figure 29), as she asks the audience to “pretend” it is her. The digitized cartoon, displayed on her computer screen, temporary takes over as her body. This allows her to both describe how discrimination affected her literacies while protecting the physical presence. By allowing the stock photo to embody her, the video, independent of any individual conscious choice, redirects the white gaze through a re-embodied assemblage of herself, the camera, her computer, and the



Figure 29: Angela's avatar

digitized cartoon. Of all the videos Angela created, this video mattered the most to Angela, so much so that she chose it to go into the film about students' literacies. She says that "it best represents me as an communicator, language user, reader and writer because it shows the impact of how education can shape our literacy skills, and the influence of how you were raised as well the topic of being a person of color in society." She embodies the camera as a result of that history, and it controlled how she mattered as a writer, communicator, and language user to the audience.

When I wrote to Angela about my argument about her video and showed her this writing, which she generously and thoughtfully read, she reflected back on the unconscious reasons why she used an avatar. "For me during the first set of research videos, I was starting off newer to the school, and I wasn't directly open to showing my physical appearance because I had less comfortability with being in my own skin as an African American student at an institution where many of my surroundings are not of the same as myself. I feel I can be projected, read and analyzed by those who are not the same as me." In the video composition itself, she realized that a tension emerged between her linguistic narrative of her lived experience in white spaces and how her body-as-text in the video could be read by the audience. She realized that the anticipated white gaze "force[d] a sort of alienation to protect myself from being seen as something other than what I am trying to say." She uses George Yancey's (2008) argument to suggest that her "body is confiscated within social spaces of meaning construction" (4). So while Angela says she didn't necessarily anticipate that her audience would be all white, she de facto embodied cinematographic strategies for controlling and redirecting the gaze. She goes to institution where the meaning of her body and her literate activity is controlled by regimes of whiteness (Kynard,

2010; Yancey, 2008), and as a result her body comes to matter as a result of this larger oppressive mattering ecology. This history of being read affected how she embodied the videos.

Most collaborators, however, chose to show their faces for their video. Participants' descriptions of their rhetorical choice to use medium closeups of themselves demonstrate that showing the face still holds the possibility for feminist ways of connecting to the audience. One way that literacy came to matter is how describing and filming the literacy created a connection to the audience and to other collaborators. One collaborator, Judith, says she chose to show her face to "overcome just being shy on the camera." Several other participants, citing the ubiquity of reality TV and vlogging, used the project to become more comfortable in front of the camera, which they described as a necessary skill in a world where appearing on video is a daily reality. However, in participatory video, the use of the face is one that participants have the opportunity to control. As Karen says, "It's like a reality TV show. I have my own personal camera. I'm my producer, my director."

Using a closeup of the self can also be seen as an attempt to reach across difference, to use the face as a source of meaning-making to create an empathetic connection with the audience. Melissa Atienza, in a video where she describes a painful memory of her father, chooses to show her body, the tears running down her face and her voice cracking. She talks about the power of the body and face as a rhetorical tool of connection:

"Being able to express your story through verbal communication, the vulnerability intensifies because you have to remember – remember how the experience was, remember the feelings you've felt, remember how it influenced you....I knew if someone were to watch this video, they would feel empathetic or sympathetic because they recognize that they're not alone and that we've all experienced something similar" (Cardinal, Atienza, and Jones, forthcoming).

Situationally, showing the face can also be a feminist technique by insisting that emotional connection with the audience through the video data is not only a legitimate source of information, but that this emotional effect on an audience is a desirable outcome of “data.” Inspired by Judith’s videos, a year later, Angela decides to embrace the power of the face to connect with the audience and to evoke empathy. She writes, “I felt it was relevant now in my newer videos for the audience to **see and hear** me directly as an African American student. **I wanted the audience to feel my experiences**” (emphasis original). By using the videos as a way to create affinities across difference, Melissa and Angela create a situated and tenuous posthuman kinship (Haraway, 1991) with the audience, using their digital video bodies as a feminist rhetorical tool. By using medium closeups, the immaterial of literacy – affect – worked to express what literate activity mattered. Drawing attention to audience reminded me that the videos we analyze together are not just data. They are compositions in and of themselves. Creating the videos *is* literate activity that matters because of the way it reaches across difference and invites the audience to empathize with those literate experiences. The camera choice welcomes the audience into the mattering ecology.

Conclusion

This chapter explored how literate activity comes to matter by examining mattering as a practice that creates a set of relations. How literacy comes to matter is also emergent and iterative. Through the process of making videos, language, bodies, memories, objects and camera intra-act to create boundaries around what counts as a literate activity that matters to participants. In addition, mattering involves a remattering of literate memories. Sedimented over time through objects, the video creates opportunities for participants to rematter and recast the past to make the memory matter in the present. And finally, mattering of literate activity is entangled with

how bodies come to matter. Through cinematic choices, the entanglement of bodies with literate activity creates flow across digital representations and objects. Together, this chapter provides a complex portrait of how, through iterative becoming, literacy matters.

4. LITERASCAPES, MODAL FLOWS AND LITERATE TRAJECTORIES⁴

In the previous chapter, I explored how literate activity came to matter through the use of the video apparatus. Entangled bodies, objects, digitality, memory, the camera, and language emerged to create what literate activity matters to students. As the different elements intra-acted and flowed on screen, patterns of literate mattering emerged. As the fine-grained analysis of the videos show, a literate practice emerges as something that matters through the marks and boundaries that the participants draw around this literate activity, physically, linguistically, and bodily. Through the flow of touching, talking, filming, the literate activity comes to matter. This chapter further expands on this analysis of mattering by zooming out to look at the flow of literate activity across spatialtemporal landscapes and modalities. Amidst the current sociopolitical situation, literacy studies has become increasingly concerned with how literate activity is wrapped up with the movement (or blocking of movement) of people across borders. Similarly, translingual literacy theory has emphasized the importance of examine the movement of meaning through negotiation between languages and sees language activity as a constant, and evolving practice. This work is concerned with how boundaries – national and linguistic – are negotiated and navigated.

This chapter broadly explores the question of mobility of literate activity to understand how literacy flows. Specifically, I will show how literacy moves across spatialtemporal

⁴ Sections of this chapter are set to appear in a solo-authored piece forthcoming article in *Computers and Composition* in September of 2019.

landscapes, both physical and digital, by looking at participants' videos over time. Because I am interested in the relationship between how literacy comes to matter and how literacy moves, the chapter focuses in specifically on the movement of literacy. As I described in the prior chapter, literacy is phenomenological, and what emerges as a literate activity that matters emerges in specific moments as a result of creating the videos. However, it's also important to explore how mattering emerges over time and across space. Part of this chapter's project is looking at how mattering emerged over time as students made videos in their various contexts and to examine what this string of videos revealed about the movement of literate activity. This chapter also considers how movement is stymied or redirected by systemic forces and how my participant/collaborators navigated these challenges through their strategic use of literate activity.

As I covered in the previous chapter, video as an apparatus constructs a reality as much as captures it. As such, the video production is tied up in the flow. Through the process of video production of literate activity that mattered, the videos forged new directions of literate movement. The videos refracted that activity and provided participants the opportunity to see how they might use their literate activity tactically in ways they hadn't considered. To investigate literacy flows, I will explore the following questions: How does literate activity move? What is the relationship between literate activity that matters and its movement? How does literacy flow between modalities and digital landscapes? First, this chapter describes literate activity through a mobilities framework using one participant as a case study to describe how literate activity moves across borders, institutions, and spaces to form a geography of entangled movement and literate activity. For this participant, these mobile literacies and emergent relations of spaces, institutions, persons, and activity forms the literascapes where literacy lives. Second, I will be investigating entanglements of the digital and embodied space to explore how

the digital is entangled in everyday movement and meaning-making as it travels across modalities. And finally, I will be looking at how and if the act of creating the video compositions, as a refractive apparatus, affects the trajectory of literate activity. How does the participatory video apparatus change the trajectory and how literacy come to matter?

Literascapes

In this section, I will describe how physical mobility is entangled with the mattering and movement of literacy. My findings show that for my students at a commuting university, physical mobility is what defines their days. Students traveled across a range of sites in any one day – from home, to work, to coffee shops, to restaurants. In between, they talked and texted in cars and on trains. All the while, through wearables and electronic devices, they were in constant communication with people in these various spaces. A complex web of literacy in the city emerges. Literacy flows are constant movement of meaning, bodies, objects, and capital. Throughout their everyday lives, students' literate activity emerged as they moved, across space and over time. How is literacy and how it matters tied up in everyday mobility and the spaces students inhabit? This section explores these questions by looking closely at the literascape that emerged in one participant/collaborator's videos. By examining the language and translation activity across multiple videos of one participant, Daisy, I will describe how, over the course of a year, her literacy matters and moves through a set of relations between spaces, people, and literate activity. These relations constitute how literacy moves across landscapes while simultaneously, through this movement, constituting these landscapes.

Literacy studies and sociolinguistics are exploring the role of physical movement, mobility and relationally from several angles. The transnational literacy movement draws attention to “systems of social relations that move literacy across borders” (Lorimer-Leonard,

Vieira, & Young, vi). This view focuses on global circulation of literate activity that moves with the persons who travel across national borders. In this case, the relations that drive the literate movement are between people moving literacy across borders, from person to person. From a sociolinguistic perspective, Pennycook and Otsuji's (2015) *Metrolinguism* describes how language use is tied up with the daily hum and movement of goods and people across the city. Their approach looks at "everyday language practices and their relations to urban space, on the ways in which the spaces and rhythms of the city operate in relation to language" (p. 57). Otsuji and Pennycook's approach is more material, focusing on the dialectic between language, movement, materiality and the city. Together, these perspectives reorient us to see how literacy, language, and meaning flows – across national borders, between people and within cityscapes.

As I look towards Daisy's emergent landscape – both across borders and within the city – my focus will not be recreating Daisy's geography. Nor will I be plotting her physical movement between spaces in a positivist sense, like mapping when and where she goes on a pre-constructed map like GoogleEarth. Instead, I will map Daisy's emergent and shifting geography as she experiences it. Borrowing from Arjun Appadurai's (1989) notion of "scapes," I use the term *litascares* to describe Daisy's geography of literacy flows. When examined across time and space, Daisy's videos create an emergent literacy geography. This literascape emerges as Daisy shows and describes how her literate activity matters in relation to institutions, people, technology, objects, and language. Through making the videos about her literate activity, an ever-evolving literascape evolves as she constructs and reconstructs the relations she has to her literate activity. This involves going against how larger institutions, such as school and immigration, denigrate her bilingualism. These institutions construct their own oppressive literascapes that limit how literacy matters and impose their own literascapes on her linguistic

mobility. To get a sense of Daisy's literascape, I will be looking at her videos linearly through time to examine how the literascape emerges and changes as she makes videos. Through boundary drawing around her literate activity, her literacies are remattered away from thinking about herself as literacy deficient. As a result of remattering, Daisy recognizes how her literate activity flows.

Daisy's video journey, as I described above, began with the first video she created for my first-year writing course in 2016. I required video diaries as a reflective tool in class. The prompt for the first week was the following: "Create a 1-2 minute video of yourself describing how you think about yourself as a writer and language user and how you came to that current understanding of yourself." In her opening video, Daisy made a 1 minute edited video, which she posted on the class discussion board. She begins, "How do I think about myself as a writer?" As she says these words, she shows herself, sitting at her vanity. She holds the phone in front her face, and the mirror reflects back on the camera. While she is using point of view filming, the mirror creates the effect of a medium closeup. The reflection hints at the reflective mode she enters as the camera intra-acts with the mirror on her vanity.



Figure 3: Daisy films herself sitting in front of her mirror

Daisy then cuts to a clip of her room. “I’m not a very good writer. Sometimes when I try to write my essay, all of my thoughts just went blank.” As she makes this self-critical comment, she pans across her room, stopping for a moment to show the mirror on her vanity where, seconds ago in the video composition, she filmed herself sitting (Figure 30). Daisy’s opening is one that immediately frames herself as being deficient.



Figure 31: Daisy describes her identity as a writer while showing the mirror in her room.

Then Daisy invites the audience into her story, speaking softly. Using point of view, we see the contents of her room through spatial touring (Figure 31), emphasizing the importance of her room for making meaning out of her literate activity. “I was born in a tiny town in Vietnam. With my family, I came here when I was 14 years old. I can speak and write fluently in Vietnamese but not English. Learning the language is one of my biggest challenge because I came here not knowing any English.” As she speaks these words, she pans across a wall of photos in her room (Figure 32). She shows blurred photos of herself as a child, with her sister, and her family. Some of the family members in the photos immigrated with her to the US, and some, including one of her sister, is still living in Vietnam.



Figure 32: Daisy shows the wall of photos of her friends and family in Vietnam.

She then describes her struggles with English in-depth: “It’s just hard for me to learn the millions of words and how to put them together. I just feel like I was just born again.” By describing her immigration as being “born again,” Daisy draws a boundary around her two languages. By describing how the move made her feel, she emphasizes how her move was so disruptive to her linguistic activity that she felt like life was starting over. In her new context, her fluency in Vietnamese did not matter. In her description, movement across national borders solidified the borders between languages.

As she finishes her statement about feeling like she was born again, she fades out and pans to a large stuffed bear sitting in the corner of her room (Figure 33).



Figure 33: Daisy shows a stuffed bear as she talks about her difficulties learning English.

The edited cut between photos of her past in Vietnam and the new shot of the bear create a boundary between national borders, one representing family, togetherness, mastery; the other a sudden linguistic infancy. As she edits together shots of her vanity, to a pan of the pictures on the wall, to the bear, the audience can see three layers of insights of herself together. 1) She describes herself as not being a good writer 2) She tells the story of her family's immigration. 3) She describes the infantilizing effects of that movement. Through the sequence of clips, Daisy creates a set of relations that give meaning to her movement across borders.

It's important to point out that this video was created as part of my class, and the video was thus part of what constructed the literascape of the classroom. This first text was part of what constructed the relation of Daisy to me and her peers. At the same time, it's how she makes sense of her own physical mobility to her relationship to writing. As she performs her writerly identity for the video, she puts her past experiences in relation to the present. As a video diary created for my class, she is also placing her movement in relation to my first year writing course. In this video, she performs deficiency by expressing the pain of realizing your expertise in another language doesn't matter in the literacy classroom. She preemptively describes her literacy as deficient in anticipation of judgment. While Daisy describes herself as deficient, the

video apparatus shows something different than her words portray. I did not ask the class to make an edited video, and yet Daisy did. In contrast to how she describes herself, the video shows evidence of her film making skills and her ability to construct a compelling narrative about herself. Entering my classroom, the apparatus creates a counter narrative about her literacy. While she says she is not a good writer, to me the video was evidence that her literacy *does* matter, at least in the context of my first year writing course.

Over the course of the year, Daisy continued to make videos about her literate activity, especially focusing on translation and how this activity flows and moves across her daily life. During week two of phase 2, Daisy created videos across and within her various literacy spaces. Phase 2 of the study asked students to create 3 videos per week over the course of six weeks about their literate activity, one quarter after they had taken the first year writing stretch with me. In one video, Daisy created during week two of Phase 2, Daisy films and describes her literate activity at her workplace, a Chinese restaurant. In the video, Daisy is at work. Unlike the absent body of the first video, this new video exudes confidence and control over the apparatus as she performs an analysis of her workplace language. Using a medium closeup, she says, “Hey guys I’m Daisy, and today is Sunday. I’m currently at work right now.” She stands behind the front counter. Cups, a drink refrigerator with a gold buddha sit in the background (Figure 34).



Figure 34: Daisy uses a medium closeup to describe her language use at work.

Daisy then cuts to a point of view high angle shot of tickets she wrote that day (Figure 35).

Without speaking, she holds the shot for seven seconds. In the frame, a guest ticket, kitchen ticket, and receipt lay next to each other on the front counter at her work. On both the guest ticket and yellow kitchen ticket, Daisy wrote acronyms for menu items and words in Vietnamese for the kitchen staff.

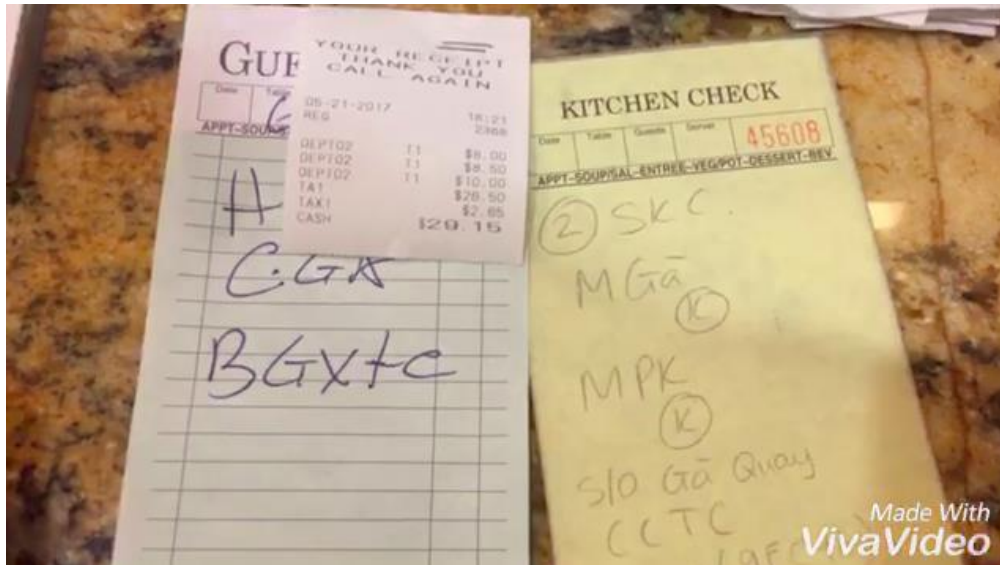


Figure 35: Daisy shows the guest ticket and kitchen tickets she wrote during her work shift at the Chinese restaurant she works at.

The video then cuts to a medium closeup of Daisy, at home after work, still in her server uniform (Figure 36). She then offers an in-depth linguistic and embodied description of her workplace communication:



Figure 36: After work, Daisy films in her room and describes her work language use.

“So the video that I just showed you guys about the bill that I wrote in Vietnamese when I go take order from the customer, I supposed to speak to them in English if they don't speak

Vietnamese, and whatever they say either in English or Vietnamese, I have to write them down the bill in Vietnamese. Because the kitchen people, they don't understand English.”

Pivoting using her primary mattering word “significant,” she continues: “It's really significant for me because the use of English and Vietnamese, it's really important, and it's required to work in the restaurant.” As she continues to reflect in her room, she iteratively redraws her boundaries around her language, based not on national borders but on the spatial literate activity at her work. In contrast to her first video diary, Daisy reframes her languages positively: “Also I think it's really fun fact about how people they're asked you to speak in English but whatever they told you what they want to eat you have to transfer it in your head and write them down in Vietnamese, like real quick. So the use of language is really important by playing this role in the workplace of how in the workplace they have a certain language that you have to learn. It's like a new discourse about a language that you have to understand and able to use it.”

This video is emblematic of this iterative boundary work she performs in her videos during Phase 2 of the project. In contrast to her first video diary, Daisy redraws the boundaries around language to encompass the local work literascope rather than basing her literate boundaries on her physical migration across nation-state borders. In this space, Daisy is not deficient. Her language use is not quartered off by institutions. Instead, her translation is an essential activity that causes literacy to flow throughout the restaurant. In the first video diary, national borders were salient to her literate identity and literacy in school landscapes. Within the literascapes shaped by these institutions, the need to translate is a linguistic deficiency. Daisy performs this literate identity in the context of my classroom, since her identity has been shaped by these institutional literascapes. However, in the workplace, the boundary between languages

that she keenly felt in the first video do not matter. Instead, her ability to negotiate meaning holds power in this emergent translingual space.

Keeping the medium closeup, Daisy cuts to a new clip of herself reflecting: She continues her analysis by giving a specific example of her literate activity from work: “For example, in the bill that I wrote, some of them that I don't have to write Vietnamese. If I write in English they can understand it. Like wonton soup. I just write ‘Wonton’ and with the ‘S’”. As Daisy says S, she writes a large S in the air. She continues: “They gonna understand that people want wonton soup / The wonton soup can be write like ‘Hoành thánh’ as in Vietnamese, but I think there’s a short way. People understand it and it is more easier for them at a Chinese restaurant. / So I think to be able to work there I have to learn the certain language that they want me to speak in writing down in the bill and a certain way to act as communication with the customer and how I talk to my boss and my manager.”

In this portion of the video, Daisy describes how those boundaries are negotiated. In describing how she uses English writing for a Chinese word that shares the same pronunciation in Vietnamese, Daisy illustrates how for her, meaning, writing, and sound are flowing within the space of the restaurant. In her description, through intra-action in the literascape, the linguistic boundaries around literate activity blur. Wonton, an historically Chinese food served at the Chinese restaurant where she works, has fluid use across language boundaries. The word is a homonym in all three languages, but how it is written changes between the three. The example Daisy discusses shows how she redraws the boundaries around her languages to show how her workplace is a discourse (to use Daisy’s words). In the video, Daisy takes up the term “discourse,” a term we discussed in our first-year writing course. James Paul Gee (1994) describes discourse as a “socially accepted association among ways of using language, of

thinking, and of acting that can be used to identify oneself as a member of a socially meaningful group or ‘social network’” (p. 1). To be literate, in Gee’s (1994) theorization, is to have mastery over a discourse. Daisy takes up this word that we learned as a boundary-drawing frame to show how her workplace literacy matters. Furthermore, Daisy’s description of workplace communication as its own “language” shows how Daisy redefines what constitutes a language as she analyzes her literate activity. Language, in the way Daisy analyzes and experiences it in this literascape, is an activity, constituted by flows of using languages, translating, behaving, eating, paying, and cooking.

At the end of the project, during week six of the six week intensive part of the video project, Daisy continues to address translation’s role in her everyday literate flow. Ten months after her very first video diary and a month after creating the video about her workplace communication, Daisy makes another video about her translation activity. In this piece, she describes her efforts to get the official documents required by the U.S. Citizenship and Immigration Services needed for her older sister to immigrate to the US from Vietnam. Using a medium closeup, Daisy opens her video, saying, “Hey guys, I’m Daisy, and today is Saturday night. I’m currently in my room right now. I just got back from work, so I’m still wearing the uniform.”

Coming from work, Daisy’s literascapes are a continuous flow across her spaces. The topography of her literacies defies easy boundary-drawing around static contexts.

Daisy then cuts to a high angle view of two letters written on lined paper (Figure 37). Touching the letter and pointing to the written content, she says, “So this is a letter that my mom wrote for me to translate it into English.” She then silently moves the Vietnamese letter (Figure 37) to the side to show her English translation.

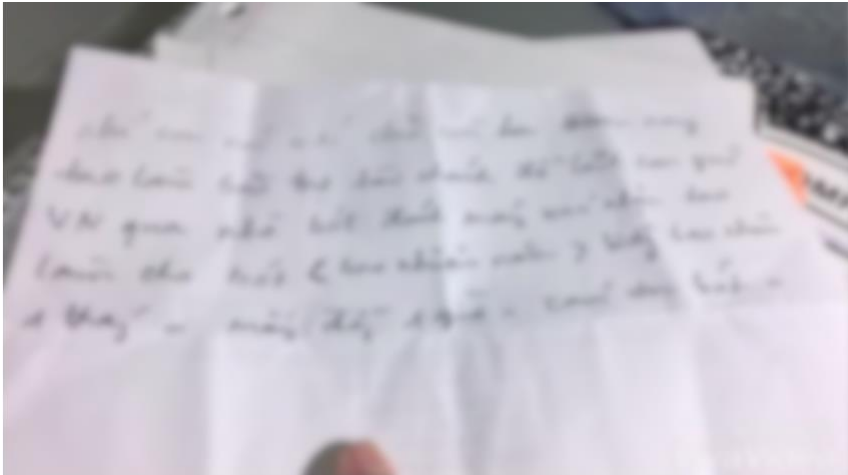


Figure 37: Daisy shows the Vietnamese version of the letter to her father's boss that her mother wrote for her to translate.

Using a similar strategy as the last video, Daisy begins with a medium closeup of herself, then cuts to a shot of a literacy artifact. Like the last video, the point of view camera allows the audience to look at the artifact alongside Daisy. In both cases, this filming strategy allows her to demonstrate the materiality of her translation work. As she shows, Daisy's literacy flows are embedded in artifacts. They become evidence of the flows that already happened. Her activity comes to matter as she intra-acts with the material remnants of her flows. Her boundary-drawing, around her literascope is embedded in her environment and how her literacy matters.

The video then cuts away from the letter to a medium closeup of Daisy. This shifts the mattering towards her embodied and linguistic explanation. Daisy then describes the larger mobility networks that the document is a part of: "So what just happening that my parents are gonna do some paperwork for my sister to come here, so they need to come from the boss that they've been working for them like since how many years and how much they make for each month. But then my dad, he cannot communicate with the boss because he doesn't know how to speak English, so he has to go home and tell my mom, and my mom wrote me a letter so I can translate it from Vietnamese to English." Daisy then cuts to another shot of herself, reflecting in

her room, using a medium closeup. In this new cut, she uses her primary mattering word, “significance,” as she pivots: “So I think it is really significant and stand out for me of how I've been doing this for six years, even the day when I just came here. I don't even know much of English, but my mom still asking me do some favor. Something like this, like bringing something in Vietnamese and I translate this in English. And my dad just sign the paper because he knows that I want to say exactly the same thing to the boss.”

Daisy's description shows that she now sees her literate flows as an emergent set of relations. These letters exist in much wider network of movement across institutions, workplaces, nation states, and family structures. Through these relations, she is able to make literacy move. Kate Vieira (2013) describes this transnational literate activity as “a navigational technology that opens up some paths and closes off others, that orients and disorients, that routes and often reroutes” (p. 27). Daisy is a mediator of flow, directing and redirecting meaning, documents amongst her parents, workplaces, and institutions. As Daisy's describes, the boundaries around her literascape emerge around her translation. This makes her a hub from which literacy flows as she reconstructs relations through her translation activity.

In the video, she continues: “This is something that I never wonder why I keep doing this because I think I'm the oldest in here beside my sister. She's not here yet, so I'm the oldest of the family. So I do every everything, like every paperwork. I paid the bill for my mom. I do all the translate for any paper or the mail that come home.” Daisy then makes a new cut in the flow of the video, saying, “But for this video that **I just realized** that how important the Vietnamese and English from translated from this language to another language. And it's not only at home...but also is at work. So I think this is something that I do every day, and it's kind of like my routine that I didn't even think about it. But when I think about it, it's like something that stick with me

for a while without my noticing that I've been doing this. Because sometime time I think I get used to it so something that I get used to, I don't notice that much.” Daisy ends her video by describing the future trajectory of her translation activity. She says that seeing her parents struggle with their day-to-day lives as a result of not knowing English, and “this motivation me to keep fighting.”

Through describing her translation activity, she redraws the boundaries around her literacy. Her translation, instead of being framed as a deficiency, emerges as a powerful tool within a much wider scope of her literascape. She redefines translation as a tactic she employs throughout her everyday life. Her translation could be described as tactical tech comm, a practice she uses in resistance to the literascapes imposed by institutions. Through redrawing boundaries, she sees possibilities for tactical uses of her translation that make literacy move. As Kimball describes (2017) tactical tech comm shows the “subtle power and quiet tenacity of individuals as they make their way through institutional rules while trying to build their own lives and live them as they see fit” (p. 3). In Daisy’s case, her boundary-drawing builds a literascape that allows her to direct her literacy flows, and it motivates her to see possibilities for the tactical use of her translation to forge channels for literacy to move.

In this section of the video, the apparatus of the video also exerts agency. As she describes, it is through making the video that she comes to the realization that translation is central to her literate life. Daisy suggests that the more mundane and repetitive the literate activity, the less she notices it. However, within the video apparatus, her physical movement from work to home intra-acts with the camera. By creating the video composition, the daily, mundane activity rises to her awareness. Daisy is realizing how, near the end of the first phase and across all of her videos, translation is the literate activity that constructs her literate

landscape. Throughout her videos, Daisy employs this editing strategy, keeping a medium closeup but editing together several moments of linguistic and embodied mattering. With this technique, her insights layer upon each other and expand. This cut operates as both an editing choice and an agential cut; she creates video layers of meaning and insight about what literate activity matters and how it matters. In the case of these first two clips, she begins with a description of her activity, and then cuts to a reflection, describing how that activity matters as it emerges entangled with her memory. Daisy's awareness of her literate activity allows her to rematter her activity.

In the progression of Daisy's videos, she rematters her literate activity, moving from seeing herself as a deficient communicator to a someone who is powerful hub of literate activity and makes things move. She redraws the boundaries around her literacies, and in the process expands the scope of her literascape. Adey connects flows to relations and mattering. He argues that "mobilities ...involve how we form relations with others and indeed how we make sense of this." (Adey, 2010, p. 19). As Urry (2007) argues, mobility involves not just movement but how movement is made meaningful. In Daisy's case, the literacy that comes to matter is the literacy that helps people and capital move.

In later interviews with Daisy, she describes how her literascape in the US emerged when she came to be the primary translator for her family immediately when she arrived, despite her lack of expertise in English. In mobility studies, Adey argues that "mobility and immobility are understood as an effect or an outcome of a relation — of a position or of effort and pressure" (Adey, 2010, p. 18). The relation with her parents gave rise to her literacy flows, not the other way around. These flows were also technology-enabled. In an interview, Daisy described how at the time of her arrival in 2010, the only thing she used for translation was a small, hand-held

digital dictionary to look up words to do the translating. The physical flow across borders caused her flows of translation to begin, and her technologically-aided translation became part of her literascape. The possibilities for flow were, and still are, entangled with how technologically-mediated translation makes possible negotiation of meanings.

In my analysis of scapes, we might ask what are the consequences of how literascapes emerge and how they create what matters. How do institutions create relations that create a literascape that someone must navigate? While these scapes are "perspectival constructs," (Appadurai, 1989, p.396), these constructed relations are inherently material. Who gets to decide what literacy matters? Whose literascape matters? These are important questions, since whose literascape matters most controls not only literate flow, but the flow of other, overlapping scapes Appadurai describes. Literacy – its acquisition and use – has long been tied to economic mobility (Brandt, 2001; Heath, 1983), movement across borders (Lorimer Leonard, 2018; Prendergast, 2008), access to resources (Cushman, 1998) and access to democratic participation (Branch, 2007). The field has constantly explored the tension between scapes and how individuals navigate them, and this section builds on the field's larger project. Literascapes, however, draw attention to how redrawing the boundaries around what a literascape is opens up new possibilities for mobility. Because scapes are not "objective" nor static in the constant flow that defines our globalized world, 'scape' suggests "the fluid and irregular shapes of these landscapes" (Appadurai p. 296-297). As such, individuals are in a constant practice of shaping and reshaping as they move and navigate these scapes. In the case of Daisy, these fluid scapes emerged and changed as she redrew the boundaries around her linguistic activity, and in the process created a new relation between herself, her language use, and how she thought about her translation as a navigational tool within these landscapes.

As Daisy describes, this literascape is constantly evolving. Daisy is working somewhere different, she has a new boyfriend, and her sister finally arrived after seven years of translating. The camera created one version of many possible versions of what this might look like, but the reality that did emerge remattered Daisy's activity and allowed her to see herself differently. As Barad (2007) argues, "[t]he reconfiguring of the world continues without end" (p. 170).

Literate Flows of Bodies and Modalities

While Daisy's series of videos demonstrates how literacy flows across borders and spaces to create a topography of literate movement, another participants' videos demonstrate the relations created by participatory digital communities and the body. With the growing awareness of how digital literacy is integrated into our lives through wearable technology, it is important to investigate how literate activity flows within the complex everyday integration of digitality and the physical literascapes we inhabit. My participant Nilla's videos show how video can create the awareness of the relationship between bodies and technologies. Nilla, a Vietnamese American woman who participated in the study, frequently talked about her composing, both in school and in her online communities. Her videos, out of all of the participants, focused the most explicitly on her everyday composing by describing how she uses multimodal communication on Imugr and alphabetical communication on Wattpad. As an avid participant in participatory online communities, Nilla's writing and composing is largely self-sponsored. For instance she describes her use of Wattpad, an online community that allows writers to post their unpublished fictional works in progress (often fan fiction) and give feedback to others' writing. While many participants talked about using online tools and being part of participatory online communities, Nilla explicitly makes links between online communication and face-to-face embodied communication, not seeing them as separate spheres but rather as entanglements of bodymedia.

In Nilla's videos, she describes in three of her 18 videos the importance of Imugr, a participatory platform where users share comics, gifs, and images. Users can comment on content and share the content on other platforms like Reddit or on Twitter. Users also give “upvotes” or “downvotes” on comments and content. The more upvotes, the more the sites prominently display the content. The upvotes push the content to the front page that displays the most viral content, often either pictures or gifs. Here is the front page of Imugr on July 1st, 2018, displayed on a desktop (Figure 38):

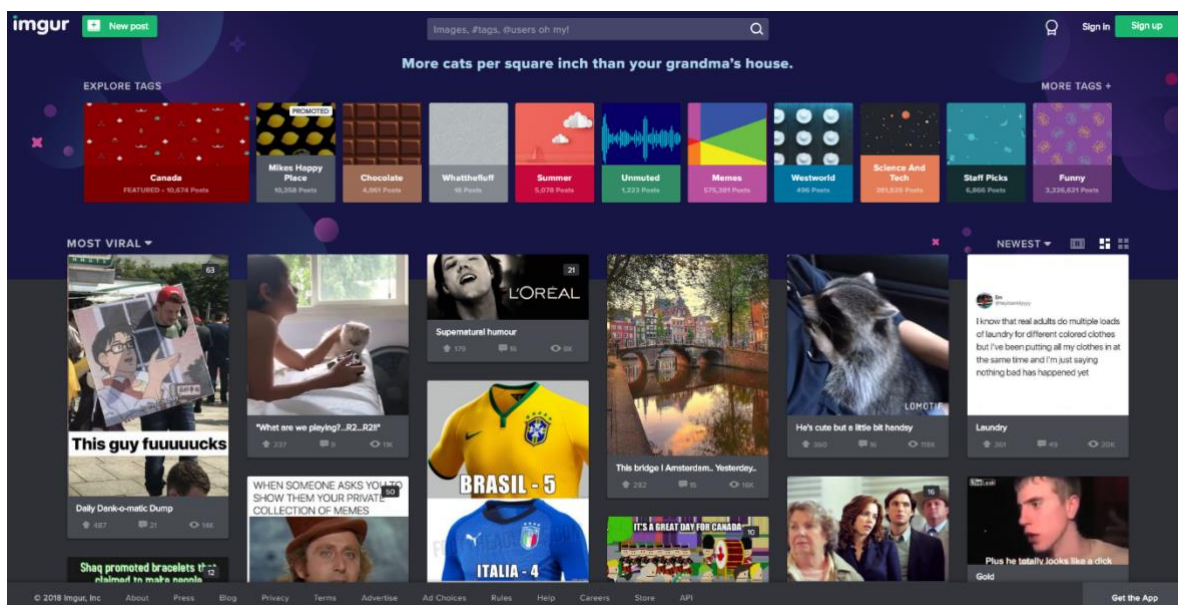


Figure 38: Imugr interface

In a video from week two of the project, Nilla says that “on a day to day basis I use Imugr. It’s something that I pick up in the morning, I pick up at night, in the middle of the day. It’s something that I’m constantly on. I’m constantly reading the stories that they’re telling and just whatever the comments are.” For Nilla, Imugr is entangled with her everyday movement and communication across and within her literate landscapes. Through the mobility of wearables like her iPhone, her digital literate practice physically travels with her almost at all times. As a mobile digital platform, Imugr is enmeshed in all of her literate activity. The dynamism of the

relationship between physical movement, wearable devices, and digital activity creates a literacy flow. Over the course of the project, Nilla begins to see her use of Imgur not as a separate activity but something that is integrated into the flow of her communication and her embodied literate activity.

As the project progressed, Nilla's awareness of her body in relation to composing and meaning-making on digital platforms grew. In one of her final videos, Nilla theorizes the

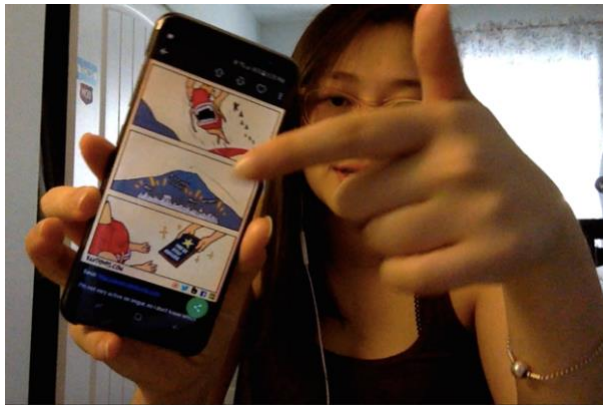


Figure 39: Nilla shows comments on Imgur that use comics to comment rather than words.

boundaries between embodied communication and digital communication, seeing flow between these non-alphabetic modes.

In her room, Nilla faces the camera on her computer, creating an uninterrupted medium closeup, scrolling through Imgur for the viewer to see the interface (Figure 39). She begins by describing how images create meaning:

I learned a lot in terms of internet talk and meme community in the world. And I realized that a lot of people just, you don't need to speak or say anything in order for you to get noticed, or get internet points, or be the top comments, or just trying to get your point out there. You don't really necessarily need words. There's just this whole comic and people would screenshot small parts of it (Figure 39) and just put that up there, and we'd understand what it is. And to me that's kind of like communicating without having to speak.

Nilla draws boundaries around digital communities, seeing “meme community” as a global, non-alphabetic phenomenon. She identifies the meme community as a global one, and that the meanings available through multimodal communication transcend linguistic boundaries to create their own economy of meanings. Because memes are non-alphabetic, the global flow of meanings is able to move and become viral, and Nilla suggests that this free flow of memes comes to matter because it is able to move across participatory digital spaces.

Nilla further connects this fluidity of meaning in digital spaces to the movement of the body. She says,

The meme community, we all have this one sense that we pick up on, using just pictures or reactions or just simple words. We can create the whole idea and understand and be on the same page. I just think it’s crazy how one simple thing can have basically the entire internet follow that movement. And I just kind of find myself applying that, just reading body language.

Nilla connects the meme economy to the sensory body, describing the ability to understand the underlying meanings created through images as “this one sense we pick up on.” This sensory understanding of memes, what Nilla describes as a sort of intuitive rhetorical attunement, is a global phenomenon. As bodies in different global localities “follow that movement” of meanings created through memes, the memes come to matter on a world-wide scale. Nilla’s analysis points to the entanglement of bodies, memes, digital spaces, and the global circulation of these texts in participatory communities. Instead of seeing these spheres as separate (the global versus the local, analog presence versus digital presence), she creates continuity between them, redrawing the boundary between body and meme to argue how non-linguistic communication matters because of its flow across embodied localities.

While discussing the connection between meme culture and body language, her own use of her body, her phone, and the camera are entangled with her analysis, providing extralinguistic

meanings and embodied matterings alongside her words. As Laura Gonzales (2015) describes, embodied communication is “an opportunity to purposefully layer meaning across modes in less bounded ways” (n.p.). Nilla not only describes the importance of body language and memes; she embodies her analysis. Nilla uses her body through gestures to draw, redraw, and expand boundaries to show how the body, Imgur, and words come to matter. Operating in conjunction with her words, Nilla uses her body to argue for the inherent movement and circulation of all modalities, including body language itself.

After Nilla describes the meme community and how that participation transfers to her awareness of the body, she embodies analysis as much as she linguistically articulates it. In the same video, she shifts from talking about Imgur to talking about body language: “I’m a person who picks up on body language...Body language speaks a lot more than what people say.” Nilla couples her discursive explanation with a circular motion of her right hand.

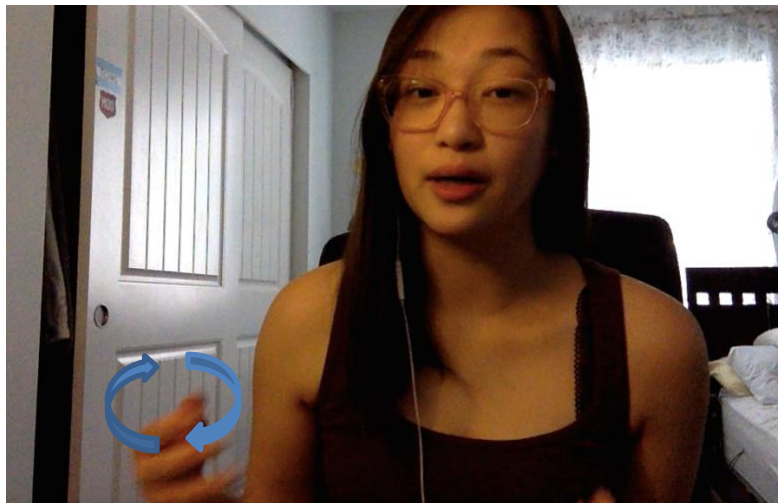


Figure 40: "I'm a person who picks up on body language...Body language speaks a lot more than what people say"

As she makes the statement and makes the circular gesture, Nilla squints her eyes a little and looks directly at the camera, inviting the audience to both hear what she is saying and observe the fluid, circular body motion she is using to accompany her words. She is inviting the

audience to observe and notice how her body creates a fluid, centrifugal motion. As her hand circles outward and in towards her body, she draws the audience in, towards her and into her analysis (Figure 40). Her hand acts as an invitation, as much as her words, into the centrality of her argument about the entangled fluidity of image, body, and language.

Nilla then goes on to describe what she sees as the limits of language: “The words can mean one thing...but the body language means another.” As she speaks this line, Nilla takes her hand and makes a swift linear motion to her left, a gesture of setting something to the side, leaving it by itself in a motionless, isolated state (Figure 41). In contrast, when she speaks about body language in contrast to words, saying “body language means another,” she gestures with both hands in circular motions aimed towards the audience, looking directly at the camera (Figure 42). These two gestures, in contrast to each other, illustrate the unidirectional meaning associated with words in contrast to the dynamic, evolving, and connected use of body language. In her embodied description, she illustrates the tensions of meanings that emerge within entanglements of discourse and the body. She describes the tension and disharmony between alphabetic language and embodied language, and her own gestures illustrate these entangled ways of meaning-making. By drawing embodied boundaries, one linear and separated, the other a continuous and fluid ongoing circular boundary-marking, she embodies how the body matters within literacy flows.

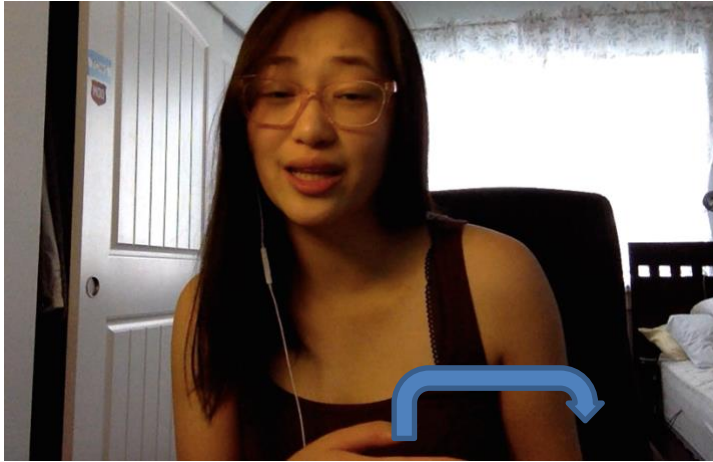


Figure 41: Nilla moves both hands in a straight motion to her right. "The words can mean one thing"



Figure 42: Nilla gestures in a circular motion towards the audience. "But the body language means another"

Nilla then moves (pun intended) to discuss how words versus body language represents not only two modes of communication but represent orientations towards literate flow. In her discussion of viral images, she says "I just think that's crazy how there's one simple thing can have basically the entire internet and follow that movement, and I just kind of, by myself applying that, just reading body language and centering yourself, around that situation (*moves hand in a counter-clockwise motion*) (Figure 43) rather than just centering yourself around the words (*switches direction to move hand in a clockwise motion*) (Figure 44)" Nilla takes the

insights into the uncanny nature of the global circulation within the meme economy to argue that we should recenter ourselves towards the situation, which she symbolizes with her body through a circular motion. To embody these two orientations – one towards words and one towards situation – she makes circles with her hand that move in opposite directions. To illustrate an orientation towards situation, she makes a counter-clockwise movement (Figure 43) and then quickly shifts to make a clockwise motion to emphasize separate spheres of centering oneself towards literate activity (Figure 44).



Figure 43: Nilla moves her hand in a counter-clockwise motion. "Centering yourself around the situation"



Figure 44: Hand moves clockwise. "rather than just centering it around the words"

Nilla's contrasting circles embody two different orientations towards literate activity. The clockwise movement she makes with her hands represents a mundane, routine orientation. In contrast, an orientation towards situation, is embodied in a counter-intuitive motion. Through her motions, Nilla is also embodying her boundary-drawing around what literate activity come to matter. Nilla's embodied boundary marking around different orientations towards literate activity is fluid, ongoing, dynamic. While Nilla discursively calls this orientation "centering" oneself, her movements indicate that this centering is ongoing across literate landscapes. Boundary drawing around what counts as a literate practice – words versus body, meme economy and the body – is an ongoing, iterative motion.

Nilla then goes on to give a discursive and embodied argument for centering ourselves around the situation rather than words. She says that "When we focus on [body language instead of just words], we get a little bit more of the bigger picture." To embody this statement, she puts her hands in a tight ball and then moves them outward in a sweeping motion (Figure 45). Her embodied argument suggests that words offer a small sphere of meaning while body language opens up the field of possible available meanings. She uses the metaphor of the picture in her

embodied argument, and the video of her making her argument further adds yet another layer of meta-meaning as she opens her arms wide within the moving picture of the video.



Figure 45: Nilla's hands start in a ball and move outwards. "When we focus on [body language instead of just words], we get a little bit more of the bigger picture"

In contrast to words, Nilla says that “gifs say a whole lot more.” As she makes this statement, Nilla moves her arms in continuous circles towards the audience, looking directly into the camera (Figure 46).

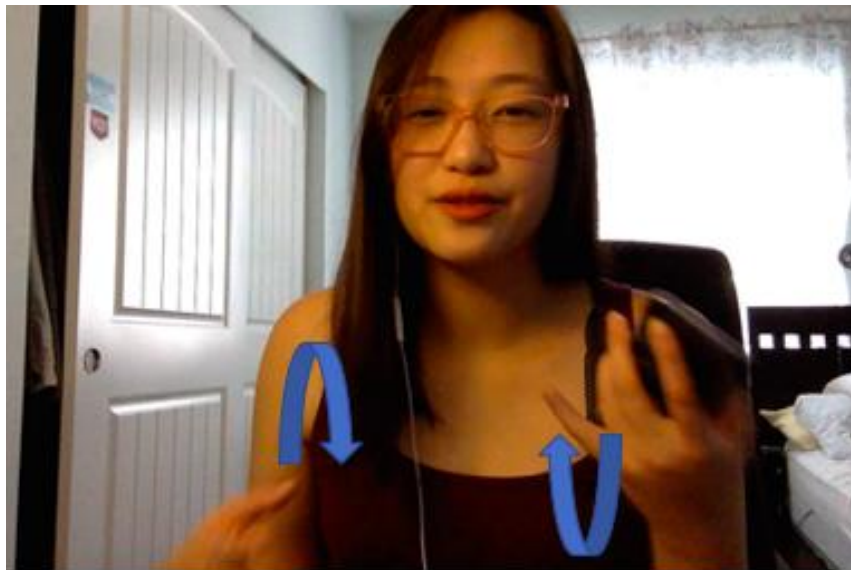


Figure 46: Nilla move she hands in clockwise motions towards the audience. "Gifs speak a whole lot more"

As Nilla moves forward in her embodied discursive argument, she again redraws the boundaries around words, the body, and visual communication, opening up new avenues of literate flow. By saying that gifs “speak”, she breaks apart the human and digital of embodied meaning-making, challenging the body/technology binary. While Nilla doesn’t describe in-depth how exactly she understands gifs “speaking,” gifs are increasingly used to express emotional reactions to content (Hess & Bui, 2017). Instead of using an emoji or an alphabetic comment, users insert a short soundless video that plays on a loop that represents a user’s reaction through the proxy of another’s body. These reaction gifs are usually a character from film or television. As illustrated below, Imugr has built an option for reacting with gifs into its interface (Figure 47). Other social media platforms, like Twitter and Facebook, are increasingly doing the same. As Nilla suggests, platforms like Imugr create new circulatory flows of digital body language.

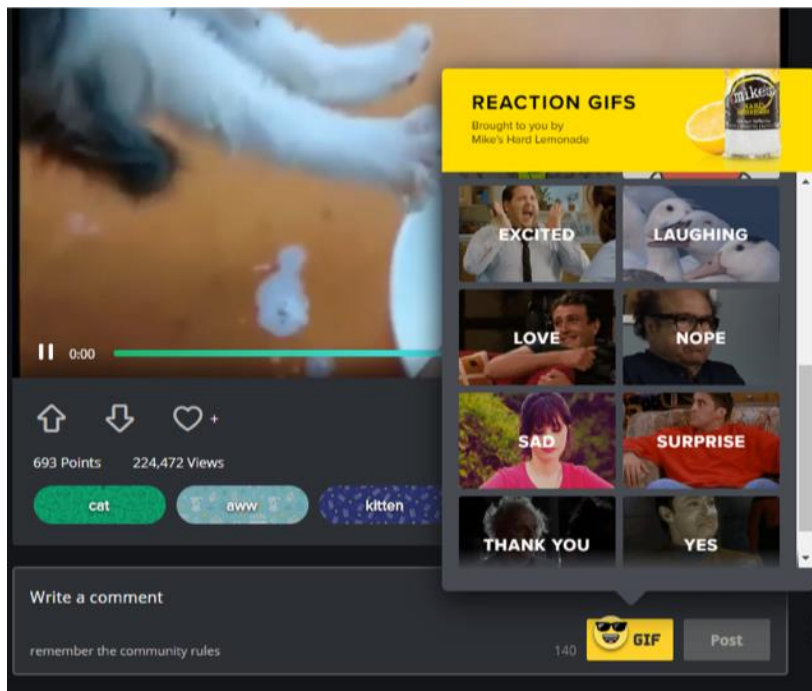


Figure 47: The Imugr interface allows a user to insert a gif reaction as a comment.

Despite the initial boundaries that Nilla embodies between words and body language, the boundaries she draws around modes within these technoembodied entanglements dynamically re-emerge. As the boundary expands beyond alphabetic language, Nilla suggests gifs become a language in their own right. This embodied language is increasingly a cross-cultural phenomenon (Hess & Bui, 2017). Churning her arms towards the audience (Figure 48), she embodies this evolving language and the ever-changing boundaries she draws around modes alongside the shifting relations of bodies/technology/language as the internet rapidly incorporates reaction gifs throughout social platforms.

In Nilla's final statement, she says that "Talking, communication is through a lot of media that we don't really pick up on" as she makes circles towards the audience and looks directly into the camera (Figure 48). At the very end of the video, Nilla again redraws the boundary around bodies/technology/discourse. She calls everything "media," including the body, challenging the body/technology binary. By reframing the body as media, she orients herself and the audience towards a cyborg view of literate activity by defining the body and body language as a technology that is harnessed through media like gifs to open up possibilities for global communication.

Gesturing towards the audience, she invites the audience into her boundary-drawing practice, pulling them in through the video composition. The video composition she created on meme economy and body language is itself an entangled piece of media that shows her body yet is *not* her actual body. It is simultaneously a representation of the body and a mobile media file that can be watched across localities. That is an example of tenuous boundary marking that exists within the apparatus of the frame of the camera. The apparatus includes the body as part of the representation and makes available the embodied boundary drawing she performs.



Figure 48: Nilla moves her hands in simultaneous clockwise circles towards the audience. "Talking, communication is through a lot of media"

By noticing the entanglements of memes and bodies, Nilla argues that literate practice flows from global viral circulation to everyday face-to-face communication. It is through the use of wearables in her everyday life, as she moves between participating on Imgur and talking face-to-face, often simultaneously, that these embodiments are always/already entangled with each other (Gouge & Jones, 2018). It's important to note that, as Nilla says, Imgur is deeply integrated into her everyday life. As she shifts her attention from Imgur and back to the embodied communication in the moment, what literacy flows come to matter are those that play out in both digital and face-to-face communication and of each other in a set of relations between her back-and-forth participation in digital space and the face-to-face. Simultaneously, what matters in global circulation – being able to communicate across difference beyond linguistic meaning-making – is what drives multimodal literacy flows. The video unfolds to reveal how the video itself prompts Nilla's attunement to the literacy flows in her everyday practice. In her description, Nilla creates videos that show an attunement to the flows of communicating,

embodiment, and circulation. These videos make her aware of her pre-existing literacy flows – in person, on Imgur, and in the murky digital/embodied circulation between.

Literate Trajectories and Refractive Optics

So far both participants' videos – Daisy and Nilla – have provided a rich portrait of flow within and across literascapes, embodiment, and modalities. What both have hinted at, but has yet to be explored, is how the video apparatus itself might affect the flow of literate activity. As the study went on, both participants became more aware of how literate activity flows. They both redrew the boundaries around their language, writing, bodies, technologies, and spaces, becoming more aware of how literacy matters over time. The question then becomes how does the video apparatus not only construct a specific literate flow and make participants aware of that flow but also how the video apparatus affects the trajectory of literacy – if it does at all. To discuss this further, I want to introduce *refraction* as a metaphor and mode of analysis for understanding the effects of the video apparatus on literacies and mobilities. In the spirit of new materialism, which often uses physics and optic phenomena as a way to create new viewpoints from which to understand phenomena, I will be drawing on the ideas of refraction, reflection, and diffraction. As someone who is not a quantum physicist, I will not be giving an in-depth description of the material/discursive phenomenon of refraction, but instead using certain aspects of this phenomenon to help reconfigure how we understand literacy and reflection as material/discursive and how the apparatus of the video *refracts* rather than *reflects*. This new optic metaphor helps to better describe how literate activity, through conscious rethinking through video of how literate activity matters, affects literate flows.

In composition studies, reflection has become a dominant metaphor and named pedagogical practice to understand and affect literate trajectories. In her most recent edited

collection, Yancey (2016) describes reflection in myriad ways – as a genre of writing, way of knowing, and curricular element (Yancey, 2016)^{vii}. From teaching for transfer (Yancey, Robertson, and Tackzak, 2014) to translingualism (Guerra, 2016) to multimodal pedagogical approaches (Shipka, 2012), reflection has become ubiquitous as a technology for learning and as a method for making literate activity matter to students and to keeping the literate flow moving. The use of reflection extends to researchers themselves and has become a way of doing research that resists researcher’s preconceived notions about writing and literacy by acknowledging and attending to the researcher’s positionality (Powell & Takayoshi, 2012, Roozen, 2016). While reflection has served the field well in many aspects, the metaphor has its limitations. Describing Donna Haraway’s argument, Barad (2007) explains that she suggests that “reflection reflects the themes of mirroring and sameness” (p. 71), which draws our attention away from an attunement to difference and towards an attunement to sameness. Barad (2014) suggests that Haraway argues against using metaphors that assume that something is “the ‘same’ but displaced” (Barad, 2014, p. 300), since this metaphor assumes the stability of a thing in motion. This type of thinking, in her view, leads to ignoring difference and assumes stability of persons and the activity they practice. Diffraction, Haraway argues (1996), is a better metaphor since it directs attention to how differences emerge situationally.

I want to suggest that *refraction* can serve as a useful alternative for understanding how the video apparatus is entangled in participants’ literate flows^{viii}. Refraction serves as both a metaphorical and epistemological optical standpoint for understanding how reflection operates as a technology of the self and learning, both in research in literacy and in our understanding of literacy as a phenomenon. Haraway (1996) disparages refraction for having the same problems metaphorically as reflection, which emphasizes sameness displaced. However, I want to argue

that *refraction*, coupled with Haraway and Barad's (2007) preferred metaphor of *diffraction*, can help account for mobilities alongside materialities of literacies. The combination of these two metaphors account for how differences come to matter (diffraction) while also understanding how different patterns of mattering (refraction) lead to mobilities of literacies, bodies, and capital.

One of the most common representations of *refraction* is a pencil in water^{ix}. Seen from the side, the pencil appears to bend in the water (Figure 49). illustration:



Figure 49: A pencil is refracted in water.

Nick Sousanis, in his interdisciplinary graphic scholarly book *Unflattening*, uses refraction to explore how the nature of perception and its relationship to language (2015) evolved over time in western philosophy. In Sousanis' description, Descartes rejected the senses as illusory, and instead favored alphabetic language as the true mode of scientific discovery. As Descartes described in his philosophy of radical doubt, it is by distrusting his senses that he was able to describe refraction. In the panel below, Sousanis illustrates refraction, placing Descartes

still a pencil, yet the medium changes our perception of that literate activity. As Sousanis (2015) argues about his graphic novel form of argument he presents, the “interplay between visual and verbal mediums we’ve been performing [are] a kind of refraction that similarly serves to expand our view by revealing boundaries enacted by a single mode” (p. 56). Video, as a mode of self-examination, causes both the researcher and the participant to look at themselves differently. It is refracted, but through the “boundaries enacted” by the video, participants are able to explore those boundaries, enabling them to draw their own as they create the videos and rewatch them to form an understanding about the trajectory of their literate activity over time.

It is also important to once again emphasize that I am understanding the phenomenon of literacy as emergent and entangled with the apparatus of the video. In addition to understanding how the medium of the video causes participants to see their literate activity differently, refraction helps to describe the effects of the apparatus on the literacy under investigation, not just students’ perceptions of their literate activity. Under the refraction framework, we might ask how the reconfiguration of the video apparatus *refracts* the literacies. I am not arguing that apparatus disrupts the flows of literacies in the everyday. To have a “disruptive” understanding of the apparatus assumes some sort of authentic communication that exists before or prior to the apparatus. This understanding sets up a natural/disruptive binary that I am actively trying to resist, since I do not consider the videos any less “natural” than conversations in the everyday. Instead, I am suggesting video apparatus changes the speed and direction of literacies through intra-action. Harkening back to Barad’s (2007) agential-realist frame, the phenomena of literacy is emergent through the intra-action that occurs within a phenomenon. Barad (2007) defines *intra-action* as “the mutual constitution of objects and agencies of observation within phenomena” (emphasis original, p. 197). Agency, in this configuration, does not come from a

conscious subject who makes intentional decisions, as a reflective paradigm emphasizes. Rather, agency is a type of energy or mobility that arises through the intra-action of objects, beings, affect, nature, and language. As Barad emphasizes, intra-action “*signifies the mutual construction of entangled agencies*. That is, in contrast to the usual ‘interaction,’ which assumes that there are separate individual agencies that precede the interaction, the notion of intra-action recognizes that distinct agencies do not precede, but rather emerge through, their intra-action” (p. 33). In this framework, literate activity refracts and changes direction and speed through the intra-action of video, literacies, participants, and objects across literascapes.

I want to acknowledge that metaphorically refraction and a *change* in direction and speed still assumes some kind of apriori literacies or flows that exist prior to the apparatus. This type of thinking is something that Barad (2007) rejects, since she theorizes that any kind of phenomenon observed only exists in that momentary state through intra-action within the apparatus. Specific to my project, the judgments that I as a researcher make about literacies, which literacies matter and how they emerge dynamically within the intra-action observed, only exists momentarily within the scope of the video/audio production and attentional spaces of watching and analysis. However, part of the apparatus within my participatory video project involves honoring and valuing the analysis of the videos by my participant/collaborators. To impose my agential realist frame upon the videos produced risks reinforcing analytical hierarchies that value my own insights more than theirs. The refraction metaphor is a way to honor students’ analyses and to acknowledge that they saw a change of direction in conversations and literacy trajectories. As I will analyze below, participant/collaborators thought of the videos as an intervention and disruption of the “natural” flows of literacies. My project holds these two perspectives in tension with each other, that the phenomenon of literacy uniquely emerges through intra-action and does

not exist as a named, numerable entity apriori that particular moment of recording, boundary-drawing, and naming by participants. Simultaneously, though, I am honoring how participants saw the apparatus as an intervention, reconfiguration, and refraction of the flow of literacies. This point of view also recognizes that there is still repetition of literacies, even if what emerges through the video as an apparatus shows a momentary, unrepeatable dynamic. There is repetition with a difference, but the literacies that emerge still contain traces of prior uses. We might say that the video both redirects the literacy rhythms while also creating new rhythms.

In the study, the participant/observers wrestled with the video apparatus, since their primary concern was capturing the flows of literacy without the video changing the activity. What they found, and what Barad's (2007) anti-realist theory suggests, is that this disruption is unavoidable. Still, participant/collaborators saw the effects of the apparatus as a constant challenge as they sought to film and investigate their literacy flows. During the first few weeks of the project, students made special effort to try to capture literacy in action, usually in the form of verbal conversations with others. Part of this was a result of wanting to please me, to get that data that they thought I wanted. Initially, participant/collaborators were often very concerned about capturing what many of them called "authentic" or "natural" communication, which they thought of as primarily face-to-face conversations participants had with others. They constantly wrestled with the fact that the video disrupted the flow of everyday communication and changed the direction of the literacies under investigation. In many cases stopped it entirely if the people they were having a conversation with were aware of the presence of the video camera or audio recording device.

The video apparatus was more than just the device itself but also involved the institutionally-set rules for ethical use of those devices for the purpose of data collection. The

participant/collaborators understandably wanted to record their daily lives in action, but as they discovered, the process of consent disrupted this process. Human Subjects required that participants ask verbal consent from those they were talking with if they were in a public space. If the discussion happened in a private space, they needed to get verbal consent before recording, and then I contacted them directly to also get written consent. Many thought the solution to this observer's paradox was to slip in the phone and record the conversation and ask for consent afterwards. As I explained to them, this was not ethical practice, and I could not use the data. The requirement for written or verbal consent depending on the context was seen as a barrier to overcome by participants. As Karen objected, "But the conversation changes!" And it was true: the conversations did change, especially if participants were attempting to video record the interaction. Two participants, Daisy and Alex, set out to record videos of themselves talking, and what they discovered is that the awareness of the video refracted the conversation:

Alex: I think I—or like when me and Daisy were recording in the park, like, we were talking just fine. And then we decided to film ourself. And I don't know, the conversation just got awkward.

Daisy: Yeah, we were talking continuously, but once we were recorded, we were like, *oh what should we say?*...so it wasn't natural.

This was a common theme as students wrestled with data collection, and the "natural" was often juxtaposed to how the video created "awkward" communication. The video apparatus made communication strange and made speakers self-conscious with the awareness that the ephemeral nature of the everyday became a visual, more permanent representation of that communication. The visual nature of the videos refracted and slowed the literacies, creating starts and stops, as they perhaps subconsciously anticipated it being viewed by an outside audience. I, however, saw

these videos differently from the natural/unnatural, fluid/awkward binaries that the participant/collaborators framed their experience in the project. Instead, I understand the apparatus as entangled with the everyday. From the New Materialist perspective, my concern was not with understanding the “authentic” versus “unauthentic” but rather seeing how the video apparatus refracted literacies. What the video captured, from my perspective, was no less real or authentic than if the video had not been present. Instead, the video refracts literacies, revealing new aspects of emergent literacies. This refraction is not a drawback of the apparatus but simply creates a different entanglement of bodies, technologies, language, and images.

Nevertheless, collaborators tried other strategies to get more “authentic” communication with others. Many participants, including James, Nilla, Karen, Lisa, used audio in place of video to mitigate the awareness of the recording apparatus’ effects on the flow of communication. Independent from each other, all three focus groups described using audio instead of video for face-to-face communication as a way to limit the intrusion of the video apparatus. While students represented this as more “authentic,” the audio captured language but did not capture the body or the physical surroundings. This configuration of the apparatus favored the linguistic over the visual and embodied nature of conversation. Using the apparatus in this way reinforced the idea that what is most relevant to communication is the language, not the body or the surroundings.

However, in one case, the presence of the video camera brought to the surface an awareness of the embodied flow of literacy. In one of Nilla’s videos, she records a conversation with her friend on the train, using the phone to record the conversation. She places the phone face-up on the table in front of her, showing the storage rack above her (Figure 51).



Figure 51: The camera faces up towards the storage rack on the train.

In a later video, Nilla reflects on the effects of the apparatus on how she understands her literacy: “The video I did take I didn't really show anything of that matter but that's what I really didn't notice while I was talking. While the video was recording, is that I'm constantly waving my hand for something just to help me really think about what I really wanted to say.” In this case, the video camera refracts her awareness, as she describes her simultaneous literate activity that emerged with her awareness of that activity. The mere presence of the camera, as it intra-acted within the literascope of the train, refracted Nilla's literate activity to create an awareness of her embodied communication.

This strategy, of using the phone in such a way to try to mitigate the observer's paradox, was also a strategy for maintaining privacy of others. Participants were concerned with how they represented others in their literascapes, and extended the ethical concern about representation to those they were talking to. Many participants described their sense that visually showing someone, either themselves or others, was again seen as “awkward” and exposed participants to a level of vulnerability they were not comfortable with. In the first focus group, Nilla, Alex, and Emma theorize how a visual representation of the body also represents a potential violation by making those creating videos not only awkward but potentially vulnerable by being “in your face.” Nilla, discusses the video she created of her and Sam talking on the train.

Nilla: He didn't feel like it was there until like I ended it. It was like, oh yeah, its

recording.

Alison: Yeah, instead of like the video is more—

Emma: The camera in your face kind of thing.

Alison: As opposed to audio.

Alex: Yeah. Even when you're recording yourself, it's awkward. Other people—it's just like the same.

The redirection of the gaze of the camera refracts the conversation towards the linguistic and audio nature of communication. This refraction reconfigured the ethical-ontological entanglement by protecting the subjects in the videos. Many participants chose not to include others at all in their videos to avoid this ethical dilemma. The literacies, intra-acting with the apparatus, change directional gaze of the video away from the body to protect others. The reconfiguration of the gaze redirects the energies of literacies. These literacies are not merely displaced but transformed. Through this choice to hide faces and focus on the linguistic and verbal nature of communication, participant/collaborators emphasize which aspects of literacy matter. Simultaneously, the absence of the body suggests that some things matter (privacy, the face) enough to warrant the absence. What is *not* shown by the video creates flows of mattering patterns as much as what is shown.

In addition to redirecting the flow of conversations, the camera redirected students' physical mobilities across spaces. Several participants took special trips to go out into the world to create the videos for the project. For instance, Tyrone, Jeffrey, and Daniel visited a neighboring liberal arts campus so that they could make videos of themselves walking around and talking to demonstrate how the group of friends conversed with each other. Angela also described how the need to record literacies refracted their physical movement.

Alison: Was the video, though, what drove you to get out? Do you know what I mean?

As opposed to—

Angela: Uh, a lot more than usual. 'Cause I'm like, oh, I've gotta get a video. I might as well try to go out, but I'm not an outdoor person, so—Those videos, like, 'cause sometimes I don't like have time to like text my friends.... We communicate a lot that day, and I was like, *damn, I have to communicate*— I've got to! Like, it forced me to communicate with like other people because if I didn't, I wouldn't have had three videos.

In the example above, Angela described how physical mobility is entangled with literacies, and how the apparatus invigorated more and different literacies. Through the everyday, the flows of literacies and bodies were redirected.

The third way that the apparatus refracted literacies is through the act of reflecting on the significance of one's literacy flows. I recognize that my metaphors are seeming now to be in conflict with the terms I am using, since earlier I suggested that reflection as a metaphor was insufficient to explain the dynamism of everyday literacy. However, I am still beholden to the terms from the field, and I will be discussing students' *reflections* primarily as a practice and not as an optic metaphor. Yancey (2016), in her most recent *A Rhetoric of Reflection* suggests that it has long been established that reflection is both a process *and* a product. The “third generation” of scholarship on reflection that Yancey (2016) describes, represented by the works of the authors in the collection she edited, further theorizes reflection as both a *rhetorical* and *epistemological* practice (p. 302-303). My analysis of how the study of literate flows refracts literacy further builds off of this theorization by attempting to account for how reflection is situated and material-discursive. I realize that this in some ways is going to be an impossible task since my theorization is dependent on the terms and prior discourses I am attempting to engage

with. For the sake of situating my argument within terms and concepts within the field, if I use the term “reflection,” I am using it as reflection-as-practice. As a metaphor, I am using refraction to describe the mobilities of bodies, objects, materialities, and literacies that emerge through intra-action. Within the apparatus, reflective activity is what defines what *matters and who matters*. Under this paradigm, reflective activity is a material-discursive act of meaning-making that emerge through intra-action. This results in literacy coming to matter, both for the participant/collaborators and for me as a researcher, and causes the refraction of literate activity.

Refractively, my study found that the apparatus of the video not only changed the direction, speed, and flow of literacies. Discursive reflective activity - entangled with materiality, embodiment, and video - emerged as key interventions that changed the *direction* of literacy flows. Video-enabled reflection served as the key technology for redirecting the mobilities of literacies. One common way that the apparatus created patterns of mattering is how reflection restructured how they thought about the everyday flow of their literacies. Describing what Natalie noticed about herself as she participated in the project, she says “It made me think like, *Oh, this is actually kind of important*, you know? [Other than] just write this, it wasn't just me—not meaningful. I could take it away with me, I wouldn't just turn it in and forget about it.” This response, that participants didn't realize the significance of the everyday until the video apparatus was introduced into their lives, was a common refrain. Alongside reflection helping with learning, however, the video project helped participant/collaborators see how certain patterns of mattering emerged throughout the videos. As Maeva described, each video created a link to the prior video, feeding into each other to reveal patterns of mattering in her life.

Maeva: Any time I would talk about—we were—you know how we were talking about how it relates to past experiences, every time I would make a video, and then realize how, oh,

wow, this is actually way important than I thought. But it'll always—it always ends up relating to something else. So I can end up doing a video on something else that it related to, so that was—that made it easier for me.

Alison: That they seemed connected.

Maeva: Mhm. Everything for me was connected in my videos.

She specifically pointed to the importance of religion and race across her literacies and spatial temporal landscapes of communication. As a Muslim woman concerned with the racism her religious community faced and as someone deeply committed to racial justice, each video built upon this theme. The project reinforced the centrality of race and religion and their entanglement to her everyday life. Within the video apparatus, her reflective activities activated patterns of mattering in her life. These patterns were already existing, yet the videos contributed to the further movement and emergence of these themes in her videos. The apparatus simultaneously revealed patterns of mattering while also contributing to new ones. Maeva's realization shows how the videos made her realize how much her identity shaped the trajectory of her literate activity. This realization simultaneously alters her literacy flows by motivating her to use her literacy as a tool for resistance and social justice.

Karen, however, resisted the narrative that reflecting on her literate activity somehow led her to new insights into herself. Instead, reflecting on her literacies made her realize the need for her to go out and be in the world differently: "These videos, like, they're—nothing's like, new. At the same time, it's like, holy shit. Like, I should—it makes me realize that I need to start doing more with my life and being the outgoing person I am and stop hiding myself because, like, we have conversations like personally about like me being like a leader and need to just go out." I had many conversations with Karen about how as a black woman, she feels the need to suppress

her literacies so as not to come off as aggressive and confirm the stereotypes of black women. This pressure to put aside certain literacies in order to conform to a white norm weighs heavily on her. In her analysis, the videos made her realize that she wanted to embody her identity despite how her literate activity marks her as different. The videos themselves, however, made her aware of how she culturally repositions (Guerra, 2007) herself constantly, and this realization changes her trajectory.

All together, these video show that refracted literacies through the video apparatus create a life in the neither-nor (Guerra, 2015) and offers a techno third space. The literate activity spoken of and performed in the videos is neither a continuation of the everyday nor a total disruption. Instead, the self is made strange through the video recording. It is through the performance of themselves through the composing of the video that participants' have the space for literate uptake, and this momentary technospace creates an opportunity to see the flow from above and direct the literate flow in different directions.

The video apparatus does not entirely disrupt the flow of the everyday, but it does redirect by giving participants the opportunity to slow down and create what matters. And this mattering then drives the literate flow. This flow is embodied. The neither-nor is not only a state of consciousness but a technombodied consciousness. Refracted literacies create a techno *mestiza consciousness*. As Guerra (2015) describes, Gloria Anzaldua's (1987) concept of the *mestiza consciousness* "simultaneously signals multiple places, literal and figurative, that individuals have to negotiate and continually reorient themselves to in real space and time" (p. 13). Barad (2003) describes how the researcher is entangled with the apparatus, creating an "exteriority-within-phenomena"(p. 815). In the case of the student videos, what emerged as mattering in each video echoed the one that came before, as the videos themselves created an

“exteriority within” the apparatus. The video detaches the mestiza consciousness into a textual artifact, something that is the self but not the self, an uncanny textual reproduction of a literate life.

The use of the video apparatus also moves mattering over time. As Daisy and Nilla’s videos show, their insights into their literate flows built on each other as they created videos across landscapes over time. As students become the researchers into their own lives, the apparatus created momentary entangled relations of objects, the video, memory, language, and space. And these momentary relations repeated with a difference as participants built on their insights into themselves, employing the apparatus again and again to follow the flow of their inquiry. As they created videos revealing what flows matter, across videos they construct a literascape that, through its construction, changes the flow. As Barad (2007) argues, “Temporality is produced through the iterative enfolding of phenomena marking the sedimenting historicity of differential patterns of mattering” (p. 180). As the apparatus produces time, as flows iteratively emerge through each video, what matters sediments, creating unpredictable literate flows, refracting the everyday to recreate the literate landscape – digital, institutional, embodied – to offer a space of reorientation, and opportunity for redirected energy as it passes through the apparatus and out, back into the everyday literate activity.

5. DISCUSSION

In my opening chapter, I redefined literacy as *flows*. Flows shifts the focus away from understanding literacy as a stable set of practices. Drawing from non-representationalist theories of Feminist New Materialism and mobility studies, chapter 1 argues that flows reorient literacy as an unstable, emergent activity. Literacy flows are entangled with power, meaning, materiality, and movement. What determines literacy’s trajectory is how literacy matters in relation to these flows. I introduced the term *mattering*, a concept developed by Karen Barad (2007), to describe

how literacy emerges as a material activity that has value. How literacy matters operates both on the individual level and larger regimes of mattering, such as how school constructs certain literacy as mattering. I described literacy as an emergent activity that moves because it matters. To study literacy flows, I introduced participatory video as method(ology) for ethically studying this phenomenon. Participatory video asks participants to create videos about their literate lives and reflect on the significance of those activities. By asking participants to create videos about themselves on their own terms, an emic portrait of students' literate activity emerged. In chapter 2, I describe how literacy emerges as mattering through various boundary-drawing activities. I describe how these boundary-drawing activities manifested in students' videos through filming from different angles, naming their activity, giving tours of their spaces, editing videos, and narrating their memories. Literacy emerged as a relational activity, entangled within its material context. In chapter 3, my project zoomed out to look at the set of relations that emerged not only within videos but across videos. This mobility-focused chapter examined how mattering and movement operated in relation to each other. The chapter showed how students' literate activity moved – across modalities and landscapes. By looking at the larger picture that the videos constructed over time and across space, a larger view emerged of how literacy flows as it matters, and in turn matters because it flows. My final chapter examined how the apparatus itself affected students' literate trajectories.

In the context of my overall project, these chapters set out to answer a set of interlocking questions:

How does literacy practice come to matter through intra-action?

The participatory video apparatus helped me to see how literacy, through the process of filming, came to matter to my participants. As participants created videos, literacies emerged as

matter through the process of boundary drawing. As they filmed, participants intra-acted with their environment, and literacy emerged as matter through this process. Boundary-drawing took three forms: 1) Naming and describing a literacy linguistically 2) Using the camera to frame an activity through a range of filming and editing techniques 3) Intra-acting with objects and persons in the environment. Through these activities, literacy came to matter in multiple ways. Editing created layers of matter that allowed the audience to see literacy across spatialtemporality. The camera performed spaces to create a literacy space that mattered and showed how entanglements of objects, reading, writing, and communication shaped literate identity. As the body intra-acted with the camera, persons, objects in the shot, the materiality of literacy emerged. This involved seeing not only how literacy-in-the moment emerged as matter but also how participants remattered their literacy memories. Creating videos caused participants to recognize how their bodies, and their history of literacy education, affected their reading and writing. For this question, I was able to understand matter through the perspective of students within the apparatus of the video camera. It was difficult to understand how literacy matters live, during in-the-moment use. Students themselves described the difficulty, and sometimes the impossibility, of capturing the moments live, and they only realized after-the-fact that the event mattered. I was not able to see how matter occurred at the institutional level through intra-action with those entities that restrict literacy. Matter also emerged in relation to me, the researcher, and in intra-action with each other throughout the research process.

Participants were concerned with what I thought mattered in their lives and each other.

What are characteristics of the phenomena of “flows” of literacy as it emerges in intra-action?

Literacy flows are an entanglement of physical movement with literate activity. Sets of relations – between people, institutions, and objects – drive the movement of literacy. How we

understand the flow of literacy is a matter of scale. In the scope of one video, recording in a particular space, we can see how literacy moves in a specific locale, like a workplace or in a bedroom. Zooming out (both conceptually and through looking at flows as they emerged across videos) showed a larger network of literacy and how it moved within the everyday of any one participant as they traveled around the Puget Sound area. These flows constructed what I call “literascapes,” which encompass the networks of flows in a participant’s orbit. Daisy’s videos demonstrated that through boundary-drawing, literascapes emerged and changed over time. Literacy flows were at times stymied by institutions, like immigration and schools, yet through the process of remattering through iterative boundary-drawing, participants were able to see the power they had to make literacy move. This movement happened physically but also digitally. The camera itself – carried with the participant and made possible through the portability of computers, tablets, and phones – is evidence of the hyper mobility of literacy in the digital age. Flows encompass the complex entanglements of technology and physical movement within any given literascape. Space is also constructed through the flows. As participants filmed, moved, and told stories of their literacy, they construct the literascape and make meaning out of their movement. Ultimately, flows are constructed through the literacies that come to matter.

How does mattering drive movement of literacy practice, bodies, affect and capital?

My study found that if a literacy matters, it moves, and literacy moves because it matters. Mattering and movement had a symbiotic relationship. Because students focused on how literacy mattered to them, it was easier to see how literacy moved within their immediate orbit. It was more challenging to see how students’ individual literascape fit into larger patterns of migration and movement. Through the individual, we could see how a person constructs a literascape that matters and how what matters drove movement, but this often was on the level of the everyday

aspects of literacy. For instance, a participant might describe their use of their native language in the home as mattering, but participants did not talk about how the struggle to sustain one's home language fit into larger forces of linguistic (im)mobility caused by discriminatory language policies that enforce only English as mattering. This might have been, however, because the population I was studying had less precarity. As successful college students, all of whom have continued college to completion, they were able to successfully work within these constraints.

The relationship between affect, mattering, and movement emerged clearly. I was able to see how central affect was to how literacy mattered and moved. Mattering was an inherently affective activity. To make a literacy matter meant exploring one's attachments to literacy memories, writing tools, notes to loved ones, important books, and language practice to name a few. In the videos, mattering created an immaterial connection to the activity and spaces that they filmed and reflected on. We might say that the videos *moved* participants emotionally as much as it did physically.

The relation of capital, movement, and mattering emerged as the least visible aspect of the study. First it is important to note that within the apparatus of the study, my ability to compensate participants was also involved in how literacy mattered and moved. By motivating students through payment, literate mattering was made possible. In the videos, the literacies that mattered to students were often more related to those that created connections with others and personal enrichment rather than those that helped them get resources. While all literascapes inherently move in and around capitalism, some participants never talked about money in relation to literacies that matter. Those that did, like Daisy translating documents about her father's income, often described how literacies that mattered were those that participants were able to tactically employ. Tactical application was not only about moving capital. The ability to

move capital was a source of pride and meaning and bolstered participants' conception of their own agency. I was not able to see on a broader level, at the family unit for instance, how capital moved out from students and across their various contexts to create a web of flow beyond themselves.

And how does movement of practice, bodies, affect, and capital make the people who use them matter in this increasingly restrictive and uncertain landscape?

This question was more difficult to answer because it requires a larger frame than the videos were able to offer. This question requires a deeper understanding of the way institutions and policies shape the literascapes in which participants moved. There wasn't so much a conscious resistance to these regimes, but rather students used the video to show how they worked within and around them. While my study was able to describe how literacy matters and flows, I was not able to describe as much how larger forces restricted literate flows within the precarity of students' situations. Several students described their literate pasts and incidents of oppression, but very few explored incidents that happened in the present. The past helped me understand how students/collaborators thought about themselves as writers due to their history of oppression, but it did not tell me about the overarching forces that fixed literacy in place. Students may not have recognized these incidents as violence – such as enforcing standard English on students' writing – because literacy ideologies of correctness were so ingrained that they did not recognize them as oppressive. This also might indicate how what controls literacy flows is much more insidious to the point that they are not easily detectable within the flow of everyday life. Instead of recording the violence of literacy, the types of things students recorded were more hopeful.

Students focused more on how literacy creates meaning and connection in their lives, their spaces, and their pasts, even amidst conflict with others. As we co-developed the project during focus groups, these were the types of literate activities students were most interested in exploring. Mattering emerged largely on the level of personal significance, within the phenomenological present on a local level. While my project was not able to address oppressive forces as much as I had hoped, it was able to show how mattering happened within, and despite, these forces. What I observed was akin to Eric Darnell Pritchard's theorization of "restorative literacies" in his investigation into the literacy practices of the Black LGBTQ community. He says that "[r]estorative literacies allow a perspective that departs from reductive narratives that show literacy use solely for resistance to or defiance of oppression and marginality. Instead, [restorative literacy] focuses on uses of literacy for one's own desires, pleasures, fantasies, hopes, and needs" (p. 35). Like the restorative literacies approach, my research participants described the many meaningful activities they engaged in, and how these helped to shape one's identity and create connections with others. As participants described, the project itself, as participatory, was part of that restorative work. By connecting to each other and to me as the researcher, they created, through boundary-marking and re-marking, how literacy mattered in their lives.

Limitations

While using participatory video offered a rich perspective of literacy from the point of view of participants, there are limits to this method and how I used it to study literacy flows. For one, how I structured my study in phases was one of many possible ways to integrate video into a research study. In the design of my study, the six-week intensive video model gave a short snapshot of students' literacies. I could imagine a PV study that spread the videos out over a

year, which would offer a different timescale from which to examine participants' emergent literascapes. I could also imagine a "day in the life" series of videos being helpful for seeing literacy flows. Altering timescales would each offer a unique portrait of literacy flows by reconstructing the spatialtemporal landscape. I plan to try these approaches out to see how literacy flows emerge differently based on these approaches. Also, students might have been more motivated to create videos if there was a common problem or issue that students wanted to capture through video. As I discussed with participants in a recent article (Cardinal, Atienza, and Jones, forthcoming), having a participatory action research agenda would have been an enriching way to see how students could take action on a literacy-related problem they are facing, such as access to financial aid. This approach would also potentially show regimes of mattering through a collective problem-solving approach.

Giving students the power to construct their literascapes was an important ethical approach in my research design. By favoring their views and uses of the camera, I shifted the power relationship away from myself to favor their lines of inquiry and knowledge construction. However, I think that there are ways to also have the researcher involved alongside videos. I do not think that these videos or perspectives are somehow less true than my own had I chosen to do an ethnography, for instance. At the same time, taking an ethnographic approach might help to expand the field of study to offer a more expansive understanding of flows, when done in a critical way. Brice Nordquist (2017) uses a mobile autoethnography and shadows his participants as they moved across their various spaces. I could imagine that this practice, in conjunction with video, could offer an interesting dialogue and collaborative knowledge-making practice. The researcher could shadow participants where they felt comfortable and allow participants to create videos in their private spaces where they wanted to control the gaze. The ethnographic approach

would also be useful for understanding parts of students' literascapes where filming was impossible due to consent issues, such as in the writing classroom. The researcher would be able to observe literate activity live, which would supplement how participants describe how their literate activity matters. By observing and traveling with participants, an understanding of the on-the-ground flows would complement students' own insights into their literacy. However, the researcher, in this approach, needs to be reflexive about the framework and assumptions they bring and how adding an ethnography carries with it a history of colonization and violence and has contributed to oppression and marginalization.

Pedagogy

Curricular Design

As my study establishes, literate activity comes to matter to participants through boundary-marking using their language, body, technological tools, moving images, and objects. My study shows that writing pedagogy holds the potential to reconfigure their relations to their literascapes — if only momentarily — to challenge oppressive regimes of mattering. My study has shown that students by and large come to the classroom thinking that their literate activity outside of the classroom — such as texting, talking, practicing religion, and technically communicating — is at best a meaningful activity but ultimately not applicable to the academic writing classroom. At worst, students believe that their literate activity interferes with their academic writing, especially students from racial and linguistic minorities. Through pedagogical practices, writing teachers can disrupt how students understand how their literacies matter in productive ways that help students rematter their literate activity. In the process, remattering can help students discover new avenues of literate flow.

Writing teachers can think about how their teaching practice creates conditions for remattering by understanding how what matters is a result of emergent relations. Each of these create specific relations between the student, the teacher, and the students' literate activity inside and outside the classroom. While I will discuss how my first-year writing classroom attempts to create opportunities for mattering, each writing classroom exists in a specific spatialtemporal landscape, and each approach needs to be reconfigured amidst the specific flows that move in and around the specific placeness and timeness of the writing classroom. By understanding regimes of mattering, we can also acknowledge the limited reach of a pre-designed curriculum. Anti-racist pedagogy, as canned curriculum, can reinforce the teacher-as-hero paradigm who solves racism at the expense of seeing how much larger regimes of mattering are fixed and not solvable through a first-year writing curriculum (Kynard, 2017). However, teachers still must try to create a curriculum that speaks back strongly to these regimes.

The history of literacy education has largely relied on the assumption of stability. As I argued in chapters 1 and 2 and demonstrated in my findings chapters, however, literacy comes to matter through in-the-moment boundary marking. This boundary-marking creates a set of relations between the participant and their literate activity within the environment around them. As the study demonstrates, the writing classroom is an integral part of how literacy matters in the lives of participants and can have long-term effects, both productive and harmful. As I design my curricula, I think about the kinds of relations that emerge as a result of the design. These relations are between myself and my students within the classroom, but my course fits into the relations of larger literascapes. Under the quarter system at my institution, students are in my class four hours per week and are expected to do eight hours' worth of homework outside of the classroom. These twelve hours fit within the 168 hours of their entire week. The writing

classroom is but one node in a large spatialtemporal landscape of literate flow. Alongside their writing class, students commute by bus and trains; communicate at work; and spend time with family and friends. They are constantly texting, reading, writing, and talking in ways that matter to them. Amidst this landscape, the class is situated amidst regimes of mattering that constantly place value on their literate activity, often denigrating the literate activity of the marginalized. As writing teachers, we need to think about how we make our classroom matter in relation to other literacyscapes and how we intervene in restorative ways in students' everyday literate flow through curricular design.

Because my study grew organically out of my first-year composition stretch courses, I had the opportunity to see how my pedagogical approach affected students for three, and in some cases, four years after taking my class. The videos students produced in class as video diaries and for my study helped me to understand the ways the class impacted them, but at the same time, emphasized the limited reach of the course content. The parts of the course that impacted students the most were those that encouraged them to explore the ways that their literate activity matters, redirected the flow of literate activity that is normally excluded into the classroom, and reconfigured the relation between teacher-writing-student to create a restorative environment.

Mattering and Literate Flow in the Classroom

One of the key findings of my study is that students do not automatically know what their literate activity is. Many anti-oppressive approaches to writing pedagogy encourage allowing students to use their languages (Canagarajah, 2014; Young, 2014; Young et. al., 2014) and literacies (New London Group; 1996) in the classroom as part of this work. However, much of this work assumes that students already know what theses "resources" are. To further complicate things, my findings suggest that these rhetorics, languages, and literate activities are not static

and instead are in a constant state of becoming. This instability is challenging. How do we help students understand what they bring with them to the classroom, when we understand literacy as fluid, rather than a stable set of practices? At the same time, this view of fluidity provides an opportunity for teachers to help students create awareness of their literate flow and refract it back and forth, in and out of the writing classroom. Mattering is emergent. What matters is an opportunity to creatively name one's literate activity, not just "discover" something that is already there. This provides a tremendous opportunity for creativity remattering who they are and the literate activity they engage in. First year writing is an opportunity for students to see the creative possibilities inherent in the flow.

Part of the work of the writing classroom begins with helping students to inquire into the flows of their literate activity. This means also understanding oppressive regimes of mattering and critiquing them, in the tradition of critical pedagogy (Freire, 1970). Such an approach can begin with readings and discussion of language ideologies, such as those by James Paul Gee (1998), bell hooks, Gloria Anzaldua (1987), and Mary Louise Pratt (1991), all of which I used in my first-year writing stretch course (Appendix 2). More than just critique, however, these readings provided a framework for students to understand how literacy comes to matter. As the metaphor of a "framework" implies, these readings create conceptual boundaries to help students make sense of their experience and how it matters.

One strategy for investigating one's literacy in the classroom is through assigning a literacy autoethnography (Appendix 3). In contrast to a literacy narrative, literacy autethnographies treats self-investigation as a rigorous research method (Chang, 2007). By teaching students how to engage in this feminist approach, they are able to use their experiences and ways of knowing as the basis for creating insights into the nature of literacy. I ask students to dig beyond a prominent

memory and consider the way literacy lives in their lives. Students search for literacy artifacts from their past, like old papers and books, as a way to study their literacy history. We do a memory exploration activity (Appendix 4) that helps them explore memories in unexpected ways. I ask them to choose a card from the ReMemory box, which contains random words. They then write about a literacy memory associated with that word. This helps students think about how their pedagogical memory (Jarrat et. al., 2012) shapes their identities. We also discuss the nature of memory and how it shapes our ability and willingness to engage in literate activity. It also gives them the opportunity to think about how small incidents offer possibilities for deep insights into their literate lives.

I then ask students to broaden their investigation to think about how their experiences fit into larger sociocultural trends of literacy mattering. Students interview family members about their literacies. They create family trees to investigate which languages and literacy practices were passed down to them and why (Appendix 4). This helps students think about issues of colonization, capitalism, and family dynamics, and it helps students place themselves in a larger historical literacy trajectory. Students then use the literacy frameworks we read together and use concepts like discourse, dominant discourse, transculturaltion, language violence, and codeswitching in their self-analysis, which helps them to place their experiences within larger cultural and linguistic frameworks of literacy and language discrimination. Students' engagement with these readings, especially students from oppressed groups whose literacies have been dismissed by the educational system, were able to rematter their literacies and be more empowered to communicate on their own terms. Like I discussed in earlier chapters, many students come in thinking of themselves as deficient; the autoethnography helped students critically reframe literacy in ways that resisted regimes of mattering.

Critique and mattering, however, are not enough. If literate activity and consciousness are emergent, ever-changing, and in a constant state of becoming, the goals of first-year writing shift. Literacy studies often assumes a stable target, whether that is understanding literacy as a “skill” or assuming that critical consciousness is an achievable and static state of mind that one acquires (Guerra, 2004). Instead, we might encourage students to develop an awareness of the constant becoming and offer them tools for navigating flows. It is important, first of all, to acknowledge that students are already deftly navigating. As Guerra describes, marginalized students are constantly engaged in “cultural repositioning” themselves to navigate a world built around whiteness. As Lorimer-Leonard’s (2018) study of the literacies of migrant women suggests, multilinguals are already using a set of strategies to improvise in the moment. She describes this activity as a rhetorical attunement, which she defines as “an ear, or a tuning toward, difference or multiplicity” (228). Similarly, Guerra (2004) describes the phenomenon of transcultural repositioning, which he describes as “the ability to use situated literacies and a nomadic consciousness as tools for engaging.” These two theories point towards a practice happening in-the-moment: recognizing the multiplicity in any given situation, adjusting one’s emergent identity, and making use of what emerges. In jazz, this is akin to how musicians improvise. A good jazz musician can note the possibilities in any given chord structure, in any given key, in any given song. Then, when they trade eights with other instruments, the musician enters the flow of possibilities, creating something unique out of what are called “jazz standards.” Standardization is a name, a myth. Improvisation takes time to learn. It is in-the-moment, never the same, and more of a feel and flow. Consciousness gets in the way of the performance. Yet there are strategies that can be taught that eventually, when mastered, become

integral to how that musician embodies that performance. This, however difficult, is what mastering the flows of literacy looks like.

One activity teachers can do to develop this ability is through journey mapping. Journey mapping originates in user experience (UX) research (Grocki, 2014; Kalbach, 2017). UX professionals research a user's overall experience with a product or service. While there are many types of UX journey maps, the majority map the feelings of the user, what they do, and what they think as they engage with a product or service. The goal of the UX map is to help a team understand and empathize with the user so that they can better serve the needs of the user. Journey mapping, reconfigured as a reflective device, can help students develop their attunement to their literacy flows. This strategy is useful for helping students understand and map their own literacy journeys and to better see how their literacy moves and matters in their everyday lives. I sequence the journey maps after students have done the readings that help them frame the flows of their literacies. For the assignment, I ask students to draw a map of their day and list all of the places they go, the literacies they use in those contexts, the genres and tools they use, and the people they engage with. After students complete the map, we discuss what the map means and what it says about the flows of literacy in their lives. These journey maps could be used in any number of ways. In line with the ways UX professionals use them, students could mark the difficulties they face in their use of literacy in the flow of their day and to also map the feelings that emerge in each space, both positive and negative. This activity essentially maps a literascape to bring to the surface how literacy matters in their lives. It also gives students the opportunity to describe the strategies they are employing already to navigate in their everyday lives. Ultimately, the goal is to help students see new opportunities to negotiate and redirect the flow of their literacies. See appendix 4 for the exact directions for the literacy journey maps.

It is worth emphasizing that in my study video diaries are not just a tool that students use to develop individual agency. As my dissertation emphasizes, creating a video is a posthuman activity. Through the emergent, ecological context of their creation, agency congeals to open up possibilities for literate mattering and thus literate movement. The *where* of the reflection on literacy is important. Space shapes students' understandings of their literate flow and how literacy matters. Rose, Sierschynski and Bjorling (2016) theorize the importance of space and time in video reflections in their theorization of Ecological Momentary Reflection (EMR). They describe EMR as "momentary (i.e. quick and timely) and also ecologically valid (i.e. within the environment where learning is taking place)" (n.p). Using their findings from a STEM camp for middle schoolers, they argue that using video creates an immediate and authentic product that usefully shows students' immediate experience and prompts them to think metacognitively. My study confirms the value of ecologically incorporating video as a reflective device, since video shows how the complexity of one's literate environments can prompt students to consider how their literate activity emerges within their environments.

Because literacy flows reject the liberal humanist subject and instead see literacy as an emergent and ever-moving phenomenon, reflection operates differently under this paradigm. In composition pedagogy, reflection usually operates within what Casey Boyle (2016) refers to as *current-critical rhetoric* (CCR). CCR "bases its operations on reflective practice as a means to identify and negotiate social and cultural relations primarily as a way of increasing one's agency to negotiate human subjectivity and power" (p. 536). It can be difficult for a writing teacher to admit that reflection isn't a perfect solution for negotiating and navigating future writing situations. It has become the defacto activity that holds almost all current composition approaches together, from multimodality (Shipka, 2011), to anti-racist pedagogy (Inoue, 2015),

to teaching-for-transfer (Yancey, Robertson, and Taczak, 2014). Instead, considering how the apparatus *creates* what matters rather than simply *captures* what matters is an important consideration, one that my findings demonstrate. As teachers, we should consider the modes of reflection and consider how different types of media offer opportunities and constraints for thought and are active, material agents in the reflective process, and thus in how their literacy matters. Teachers might consider other modes of reflection beyond video diaries – like creating comic strips, drawing pictures, creating collages, and photovoice – that could be equally powerful as writing for helping students to reflect on their literacies. If we say we should let students use their literacies in the classroom, that should include the modality and language that they want to reflect in.

I think one of the values to the video diary approach is that through the composing of the videos, students don't just have the opportunity to build their metacognition for the purpose of transfer. They also have the opportunity to do anti-oppressive work in the writing classroom by enacting restorative literacy. As my study found, video holds the potential to refract literate trajectories. Darnell Pritchard (2016) explains that “literacy as a wounding text can be rehabilitated and restored for social transformation necessary to undo the very harmful and violent normativities that emerge in and through it” (p. 245). The videos students created, especially at the beginning of my class, showed that students come in wounded by their literacy experiences. The white, monolingual normativity of literacy education (Kynard, 2013, 2014; Horner and Trimbur, 2012) is deeply embedded in students' literate identities. They come with wounds they do not even recognize. As Daisy's initial video diary illustrates, many (if not most) students come into the classroom believing that their literacies do not matter and blame themselves for the wounds they carry. Many students build their identities around being a “bad

writer” despite the richly complex ways students create meaning through literate activity in the flow of their everyday lives. Video diaries can be a means of unraveling these harmful narratives when they are embedded in an anti-oppressive approach. In my class, on the first day I ask students to describe how they think about themselves as writers and language users and where they got that conception of themselves. I then ask students at the end of the quarter to rewatch their first video and come back to that question at the end of the course. By going back and looking at that original video, students, in the same way Daisy did, have the opportunity to rematter their identities as writers and as powerful language users rather than seeing themselves as deficient.

Another potential problem is that participants might not be invested in the project because they do not see a purpose for the videos if the researcher is the sole audience. In order to avoid this mentality, participatory video projects would benefit from being designed to be personally enriching for participants. If there is no shared community-based goal as part of a project, teachers can create opportunities for students to share their videos with others to increase participants’ investment in the project. For instance as part of my project, participant/collaborators and I are co-creating a film, presenting at conferences, including the Conference on College Composition and Communication, and co-writing articles, including one that is forthcoming in an edited collection. What my participant/collaborators have taught me is that PV projects become more meaningful when participants are given opportunities to share their work with outside audiences.

It is important to ask if the composition classroom is the right place to do this video-based restorative work. Creating videos about one’s life, identities, and literate activity outside of school requires vulnerability. Writing provides distance. However, video shows the nakedness of

the face, one's tone of voice, and one's environment, which are deeply personal and demand more vulnerability. Despite our best intentions to open up space for students to rematter their literate lives, they risk wounding students further by implicitly demanding students reveal their private lives. As a white, cisgender woman, I question the ethics of asking students — especially students of color, multilingual students, and immigrants — to do this work in the classroom, removed from the community where these literacies that matter are practiced. This is why participatory approaches to video diaries are so important. Students should have total control over what they show and how they show it. To mitigate the power relationship, I offered alternate ways to create reflections, such as photovoice or a written reflection, should students feel too vulnerable making a video. Prompts should be open enough that students do not feel like they must reveal something they hold private.

At the same time, this vulnerability can create community. When videos are created and shared with other students, this can help students rhetorically listen (Ratcliffe, 2005) and build empathy for each other's experience. My students post their videos on a discussion board and respond to each other. I have found that most students are incredibly generous and kind to one another when faced with each other's vulnerability. Often students' videos are funny, such as Zara's video introducing her audience to her "crib" on "this episode with Zara, just kidding!" As Judith described at the end of chapter 3, the face can be a powerful tool for building community in the contact zone when embedded in an anti-oppressive writing curriculum. As she describes, the community created with focus groups made up of my former students was integral to her analysis and helped her to find commonality with students from a wide variety of linguistic and racial backgrounds. In the classroom, one of the ways we collectively find this commonality is through empathetic commenting in response to students' video diaries. In the first video diary, I

ask students to create a video describing themselves as writers and language users. I require students to comment, and I found that students automatically describe how their experience compares, describe how they too feel like they are not a great writer, or that they enjoy writing creatively more than academically. The comments often end with a word of encouragement. By comparing and sharing experiences, these opening diaries set up the class to collectively explore their identities by being both vulnerable and encouraging. In later videos in the course, the choices students make to begin showing their face as opposed to using point of view camera angles also demonstrates to me students' increasing comfort with being vulnerable with others. Video diaries can be a tool to help everyone in the community realize the way mattering emerges communally and in relation to others. These strategies students employ in their videos to reach across difference emerges as an art of the contact zone (Pratt, 1991). Another assignment I use to help students empathize across difference is through a multimodal assignment that asks students to explore "What does it mean to see?" Through this assignment, students wrestle with how people develop their perspectives and perceive the world. By taking a step back and exploring these issues, students can think critically about their identities and find common ground in their developmental experiences. Through creating a multimodal project, students are also able to experience and understand each other's arguments.

Assessment

Assessment is a key mechanism for constructing relations in the classroom. Since the assessment apparatus assigns value to students' work, it inherently constructs who matters and whose literate activity matters. Whether the assessment mechanism includes rubrics, end comments, self-assessment, or letter grades, each operates as a key mattering apparatus in the ecology in the classroom, and can operate with or against larger mattering apparatuses. The

literature in the field has long thought about methods of writing assessment as constructs (White, 2015; Broad, 2003). Parallel to thinking about a methodological approach as an apparatus, any assessment tool is also an apparatus that creates conditions for literate activity to matter.

Assessment doesn't just assign value to students' writing. It can contribute to larger oppressive structural forces such as racism (Poe et. al., 2014). As my analysis of Zara and the trophy she received for her writing in second grade showed in chapter 2, assessment of student writing reverberates throughout students' lives and can be formative in how they think about their literate activity for years to come, and sometimes for a lifetime. Creating an assessment mechanism based on the work students do rather than on a judgment of quality opens up possibilities to construct a new relationship between students' labor, their literate activity, and the writing teacher. I chose to use a model of the contract that only based it on students' labor. In my contract, students had to do a baseline amount of work to get a B. For students to get higher grades, students had to write more, revise more, and engage with more sources on their projects. By basing grading solely on time and labor, students can more freely explore what literacies can be performed in the classroom that have historically been marked as aberrant by the assessment apparatus. The grading contract, by focusing on students' self-assessment and assigning grades based on labor instead of measures of "quality," empowers students to think about the possible trajectories their literacies could go independent of my judgment. While I require revision and make suggestions for improving their writing, as long as students have a justification for the directions they take in their compositions, they are free to do so without pressure to write solely to please me. Students come to the classroom with well-worn paths of literacy to the point that they have difficulty seeing the possibilities for new directions. Like the delta of a river, the contract can open up multiple ways of flowing towards the same goal. Like the videos illustrate,

students create divergent paths in their literate lives, and assessment can open up or close down the possibility for divergence. It encourages students to take risks they otherwise wouldn't, as my interviews with students described.

In my classes, the contract allowed student to bring in their own languages and literate activity from other scapes into their work (Young et. al., 2014). At the same time, teachers need to be cautious that taking “risks” isn't just asking students to perform a racialized or ethnic identity. As Zara's video illustrates, rewarding and praising students for how “different” their literate activity is can also reinforce racism. We need to be cautious that the contract doesn't fetishize difference or make students feel pressured to perform literate activities that mark them as different (Gilyard, 2016; Matsuda, 2014). While the contract does reconfigure the writing classroom in productive ways, the power relationship between myself and my students is always present. As a white woman, I am hyper aware of how my own positionality affects how students experience the contract (Medina & Walker, 2018) and how that might encourage students to perform their difference, especially in assignments like the literacy autoethnography. In the study itself, even as I made pains to encourage students to describe their literate activity and its significance however they wanted, they still worried about pleasing me rather than exploring the complexities of their literate flows. At its best, the contract grade reconfigures the relations and opens space for students to explore the many ways that literacy matters in their lives and gives them the opportunity to experimentally redirect it into the academic writing classroom.

One of the processes for localizing anti-racist pedagogy is through curricular UX design based on participatory methods and values. Like my study suggests, there is power in collaboratively creating knowledge, and paying attention to how curricular design processes create a set of relations is imperative. Most design works from a representationalist point of view

(Rose and Cardinal, 2018), imagining a future student and their needs, rather than basing design on who the students are in that particular class, in that particular sociocultural moment. Like traditional human-centered design, this process prioritizes the needs of users, but the users are removed and seen at a distance. They are objects of information and are not treated as co-equals in the design process. Rather than design *for* users, participatory approaches design *with* users. The curricular suggestions listed above – journey mapping, memory exploration, literacy autoethnography – benefit the teacher as much as the student. Through these activities and assignments, the teacher is better able to understand each unique set of students and to design curricula to better meet their needs as the course progresses. This knowledge can help the teacher think about how they might encourage students to use their other literacies in writing assignments and in class. It also provides a basis for describing what students bring and encouraging them to teach each other about the literate activity they engage in. Together, the class can collectively shape the flow of the classroom in a productive, restorative direction.

While much of the focus on reflection and participation focuses on the students and what they need to experience or the mindset we should encourage them to take up, it's important to also acknowledge our own becoming. Based on Paul Lynch's (2013) theorization of postpedagogy as "inspired adhockery," I work to promote nimble teaching practices grounded on a set of pedagogical experiences, commitments and principles that move with the flow of the course. My take on inspired adhockery adheres to social justice principles that centralize the experiences, language use, communicative strategies, and ways of knowing of marginalized writers. Responsiveness to what students bring to the classroom requires a broad view of students' literate flows across spatialtemporal landscapes, with the university classroom being just one node in their literascapes. By being rhetorically attuned (Lorimer Leonard, 2014) to

these landscapes and ways of making meaning, teachers can nimbly enter the literate flow with them at any particular learning moment. In the classroom, teachers often meticulously plan a class, with PowerPoint slides, daily goals, and timed activities. I notice that sometimes an opening emerges that I had not planned for or expected. A student offers a question to discuss about a reading that energizes the class. The discussion moves and continues. In this moment, there is an opportunity to redefine what the goals are for that class period based on what students want to accomplish. I have the choice to keep to the schedule or let the energy flow and follow where it goes. If we take up literacy as flows, we will need to make peace with uncertainty. Structured pedagogies are a way to measure and control learning, but flows indicate the constant and unpredictable movement of literacy despite any effort on our part.

Ethics, Circulation, and Audience Assemblages

Alongside insights into the nature of literacy flows and pedagogical applications, participatory video as a method(ology) has the potential to transform how the field investigates writing. At the same time, PV should be used responsibly and reflexively. No method is inherently emancipatory. However, participatory video, as a research method, offers multiple advantages in studying literacy and writing over traditional, alphabetic-based methods. For one, the apparatus of the video offers openings to see the subject/object dis(continuities) of the body in feminist ways. As I sit and watch the digital extensions of the student collaborators' bodies—taking notes, drinking coffee, feeling the weight of myself in a wooden chair, feeling gratitude to the student collaborators for the labor they put into these videos—I too am part of this apparatus. My whiteness, femaleness, and cisgenderness construct meaning in relation to student collaborators. How they construct their electric bodies in relation to me makes me (or any imagined or real audience) part of the posthuman assemblage. How do I, the researcher, prevent

reproduction of the colonial gaze? Going one step further, how do I enact this ethical accountability?

In her description of situated knowledges, Haraway (1988) draws attention to the way vision and viewing have had a history of colonial violence in empirical research. She calls for a reclaiming of knowledge production by drawing attention to the “embodied nature of all vision and so reclaim the sensory system” and to resist the disembodied researcher exercising the “power to see and not be seen, to represent while escaping representation” (p. 581). In PV, the gaze of the researcher is consciously incorporated into the viewing of the video compositions, helping to lay bare the relationship between the researcher and the apparatus. As Kindon (2003) argues, using video “highlights the relationship between researcher/researched, observer/observed, drawing attention to who is in control of the viewing technology, what is being framed and how the images are being produced or represented” (pp. 145-146). The boundaries between researcher/researched, audience, and apparatus are slippery, and they change based on emerging assemblages.

One way that I have addressed these issues is to be transparent about my own knowledge-making process, and I continue to collaborate with participants and to make visible my analysis and interpretation. I share my analyses of the videos with participants and get their feedback and approval. To continue the collaborative knowledge-making process, I am co-authoring articles with student collaborators, and have presented with students about their videos at both local and national conferences. Reciprocity is essential for any anti-oppressive method. During the process, I compensated students for their time and labor. I continue to mentor student collaborators long after the study has completed and meet regularly with them to help them with their writing. I continue to look for ways to include students in the knowledge-making process.

Participatory video also adds to the current theorization of feminist filmmaking in rhetoric and composition. Alexandra Hidalgo (2016) suggests an “ethic of interdependence” and collaboration are key values in feminist filmmaking. PV pushes this impulse to share power to participant/collaborators further by giving up control of the camera. This project has taught me, and my participants have taught me, that my positionality as a white cisgender female researcher calls me to give up traditional notions of “data collection” and let participants decide what constitutes an important literacy memory, practice, or space. It demands us to be aware of how any apparatus creates a reality and that my whiteness is part of that construction. It’s important to consider thoughtfully the hunger to know more about participants’ lives, especially students of color, and to recognize how talking about marginalized students in empirical research can be a violence.

In line with the principles outlined by Hidalgo (2019), ethical use of this method means consent is not a one-time signing of a document but a continual, iterative process. Unlike interviews or ethnography, the visual text makes anonymity challenging; videos include student collaborators’ voices, spaces, and faces, thus putting students at risk of being identified. The more vulnerable the bodies of the student collaborators, the more responsible the researcher is to ethically use footage by ensuring that any circulation, through publications, conferences, or posting on digital platforms, does not cause violence or degradation to those student collaborators. Researchers should also recognize that they might not be able to fully control these images and how they are circulated if they are published online. Laurie Gries (2013) suggests that as digital texts “intra-act with human and other non-human beings, a multiplicity of diverse, and often unpredictable, rhetorical consequences emerge” (p. 335). Finally, researchers should consider which types of student collaborators get excluded all together from the research

apparatus. How does the apparatus itself create boundaries around what is a “normal” body? As Rose and Cardinal (2018) point out, this method excludes the visually impaired. These technoboundaries are in need of constant negotiation for a project to be as participatory and inclusive of all bodies. Researchers should consider alternative ways of creating participatory texts, such as audio diaries, to be as inclusive as possible (Rose and Cardinal, 2018) of persons with disabilities.

My collaboration with students has taught me that PV combined with feminist new materialist theorization of the apparatus holds great potential for creating empowering, rhetorically effective, and ethical research about literacy. Participatory video gives participants to make meaning with their bodies as they describe the racism they experience in their literacy education, leading to insights into the nature of learning to write. These insights, however, are not just the result of the agency of an individual. The video creation process is a posthuman entanglement and drives these insights. Ethically, PV draws attention to the process of knowledge construction and encourages collaboration through this method.

Conclusion

This dissertation is ultimately about students, their perspectives and knowledges about their literate live and the ways studying *with* can be transformative – for students, for the field, and for me as a teacher/scholar. By using participatory visual methods, my dissertation implores researchers to seriously consider the power inherent in research and argues that to practice social justice as researchers, we must consider not only *who* they research but *how* they research and create knowledge. Accountability and humility are essential practices. This study implores the field to ask what we can learn from them when we let go of control of the knowledge-making process and put aside pre-conceived notions about who students are and what they are capable

of. Through the process of writing, filming and collaborating with students, I have learned that the field has much to learn about the way literacy lives, moves, and matters. The videos students created challenge the idea that literacy is stable, and that given the right study design, what literacy can be pinned down. The idea that literacy is unstable, forever evolving and emerging, can feel unsettling, but this unsettling is what makes literacy flows such a powerful concept. The literacy that emerges offers opportunities for altering literate trajectories through making and reflecting. As literacy flows, there is opportunity to look for ways that we, in collaboration with our students, can innovate, change, heal and resist through our everyday literacies.

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6. APPENDIX

Appendix 1. Research Philosophy

Research Philosophy

I consider myself a social justice-oriented researcher. This means I am actively working against a long history that treats research participants as objects to be studied rather than co-creators of knowledge. This approach leads me to put the participants' needs, not mine, at the center of the research. I also want this research to actively work against patriarchal/racist/ableist/homophobic/classist power structures and to work towards social justice. For this reason, I pledge to abide by the following principles and practices:

1. **Participants are collaborators, not objects of information. I work with participants. I don't research them. We research together.** However, I do want to acknowledge that there is still a power relationship that can't go away because I am leading the research. I am a white, middle class, straight woman who is doing this research in many ways from a place of power and privilege. With that acknowledgement, I will do whatever I can to make sure that this is truly a collaborative experience and that I check my privilege during the entire process. Being truly collaborative means participants should be able to talk back to me and tell me when I'm wrong, when I mess up, or when the research makes them feel bad or uncomfortable.

2. **Participants get to choose what data they collect, what or who they show in the frame (including themselves), and when they do it.** This helps to shift the power balance away from the researcher. Participants get to have control over their own image and what the data looks like. Instead of a researcher following the participant around, participants get to choose what to show, and also what not to show. This protects participants' privacy and gives them more power over the research process.
3. **Participants' analysis of their own videos is vital and integral to how I understand the data.** What participants say about who they are and what they do is foundational to how I understand and make sense of all the videos.
4. **If I ever write or talk specifically about a video or photo a participant produced, I will share my writing with that participant.** It is important that whatever I say about the participants and how I portray a participants' community fairly represents them and their experiences. Per university rules, I will never use participants' real names and will hide all personal details in whatever I write. However, video presents a special problem if a participant or someone they know are shown in the video. If participants or those shown in the video don't want me to use video footage, I will use a written transcript of the video and describe the video instead of showing the image.
5. **I will know my research has succeeded if participants feel included and valued throughout the process and if the research leads to better outcomes for students.** As a social justice researcher, I believe my research only has value if it makes the world a better place.

Appendix 2. First-Year Writing Syllabus

W UNIVERSITY *of* WASHINGTON | TACOMA
Office of Undergraduate Education

TWRT 120/TWRT 121: Academic Writing I/II



Theme:
LANGUAGE, POWER, AND IDENTITY
with
Alison Cardinal

“To speak a language is to take on a world, a culture”
Franz Fanon

“Discurso nunca é neutro”
Paulo Freire

“We tend to look through language and not realize how much power language has”
Deborah Tannen

Class Times	MW 1:30-3:35 JOY 104	
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Office Hours	OFFICE: MDS 310C 11:30-12:30 MW or by appointment	
Contact	253-692-4389	acardin@uw.edu (best way to reach me)

Course Description:

This course, Academic Writing I, is the first quarter of the two quarter stretch of Introduction to Academic Writing. The stretch allows us to have more time to work on reading, writing, and thinking practices that are foundational to your success throughout your college career. Specifically, we will be focusing on learning how to read difficult academic texts, write a range of academic essays, and most importantly, develop an awareness of the linguistic, cultural, discursive expectations of the university. To help us learn these three things, during both quarters we will be exploring the theme of *language and power*. The first six weeks of the first quarter, we will focus on your identity as a writer, analyzing your experiences with language and understanding how broader linguistic forces shape our experiences and identities. The second half of the first quarter will have a broader focus on theories of literacy and language and understanding how language exerts power and marginalizes or empowers specific ways of speaking and writing. During the second quarter, we will focus on responding critically to academic texts. We will also learn about research, both library and field research, in an extensive primary research project.

Throughout our exploration of the theme, we will be focusing on aspects of reading for academic purposes that involves listening critically and closely to the ideas of others. In terms of writing, we will be covering the foundational aspects of academic thinking and argumentation from habits of mind to citation integration.

This course will consist of a mix of instruction, but I ask that you be active in all of it. You can expect interactive lectures, large-group discussion, partner and small-group work, and silent writing assignments—sometimes all within the same class period. Having you in class, participating, and letting me know what is working (and not) for you will be vital for our learning community to function.

By the end of the course, we will collaboratively MAKE and REFLECT on the following:

MAKE	REFLECT
Projects using library and original research	What is research? What is evidence? What is its importance to academic writing?
Projects using language + image	How do we make meaning and communicate using

	signs and symbols?
Projects that respond to other texts and communicate to real audiences	How is writing a social activity? How do we communicate meaningful to others through writing? How do we meaningfully encounter what others have written?
Projects that play with language	What is language? What are the limits and uses of Written Standard English? How can we challenge the linguistic status quo?
Projects that explore who I am as a writer and language user	How do I think of myself as a language user and writer? Where did I get that identity from? How can we think about our identities as we write in college, in our communities, and in the workplace?

Learning Goals

Upon successful completion of the two course series, our goal by the end is for you to be able to:

- Read rhetorically through processes of meaning-making, learning, and communicating purposefully to various audiences.
- Revise in recursive processes that continually re-see, rethink, and research ideas, questions, and new information.
- Reflect as a way to understand one's own reading practices, and producing understanding (or theory) that helps the writer cultivate flexible and rhetorically-based practices for future use.
- Proof and edit one's drafts in self-conscious ways, ways that allow the writer to consider future proofing and editing practices as rhetorical in nature and part of the writing process.
- Engage in academic research as a process that includes recognizing when information is needed to support writing, and having the ability to locate, evaluate, incorporate, and acknowledge appropriate sources

Required Texts and Materials

Printed out readings found on Canvas.

Sections from *Writing Spaces* (Free textbook. Sections will be posted on Canvas.)

Access to Canvas

Paper and writing utensils

Course Requirements

Quarter 1:

Minor Assignments: This portion of the course focuses on smaller (though no less important) writing assignments like your reading notes, video diaries, participation in small and large groups, peer responses, written reflections, and other tasks.

Major Assignments: You will write two major projects this quarter: A Literacy Authoethnography which is a project describing and analyzing your experiences with learning with the help of sources from the class. The second project is called the Scholarly Multimodal Exploration, where you will answer the following question: What does it mean to see? Part of this project is communicating your argument with something non-alphabetic, like visuals or sound. You will complete several drafts for each of the essays and also several minor assignments that will help to build up to the final project. You will also conference with me two times during the quarter to discuss your writing with me.

Quarter 2:

Minor Assignments: This portion of the course focuses on smaller (though no less important) writing assignments like your reading notes, video diaries, participation in small and large groups, peer responses, written reflections, and other tasks.

Major Assignments: You will write two major projects this quarter. The first is a Summary/Response essay that requires you to practice summarizing, citing, interpreting, and responding to ideas of scholars. The second essay will be a Primary Research Essay. For this essay, you will design a small research project where you will go out and collect data related to a research question about language that you have designed. You will then put your findings in conversation with other studies that have investigated something similar, and your essay will be a write-up of your study and what you found. You will complete several drafts for each of the essays. Several minor assignments will help to build up to the final project. You will also meet with me multiple times during the quarter to discuss your writing with me.

Portfolio: Your final project will require you to write a 3-4 page reflective essay along with 10 pages of revised work from both quarters.

Grading

For this class, we will be using contract grading. Unlike traditional grades, a grading contract assigns credits based on *meeting expectations, putting in time and effort, and completing all assignments*. Your final grade, which will be credit or no credit (CR/NC), is solely based on the amount of work you put into your writing and reading, your contributions to class, and your collaboration with other students.

Statement on Diversity and Inclusion

I recognize and respect diversity of ethnicity and race, gender, sexual identity, class, age, religion, language, and disability. Everyone has something valuable to contribute based on their experiences, beliefs, ways of communicating and identities. Differences provide us with opportunities to learn new things, compare experiences, test our assertions, understand

ourselves better, and find common ground. Differences sometimes result in difficult, yet very important, discussions. In the midst of these discussions of sensitive topics, I ask everyone to maintain a language and an attitude of respect, practicing deep listening and kindness for the benefit of all. ***If for any reason you have concerns about class discussion or course content, please come talk to me immediately so we can resolve it as soon as possible.***

At the same time, ***learning is uncomfortable***. Being stretched, having our views challenged, and putting ourselves out there is hard yet joyful work. I seek for all of us to build a **BRAVE SPACE** where we can be heard and listen, but are not necessarily “comfortable.”

I also want to emphasize that if you are an “English Language Learner,” this is a **STRENGTH** that you bring to the classroom. Many people who grew up speaking multiple languages or other dialects other than white American English were shamed for their so called “bad grammar” instead of celebrated for their linguistic skills. The perspective and cross-language awareness, ability to translate, and sensitivity to language is something that multilingual students and students who speak other dialects bring to the classroom. I want to emphasize that we are ALL English Language Learners!

Class Policies and Etiquette:

Communication

Communicating with me, either by meeting me during office hours or through email, is important for your success in this course.

Office Hours Office hours are times I lay aside specifically to meet with students. You are welcome to come for any reason and if you have any questions, concerns, or successes you want to share with me. I encourage you to drop by early so I can get to know you.

Email: The best way to contact me from a distance is via e-mail. I will respond within 48 hours, but usually sooner. Please treat email as professional communication. I especially appreciate using proper salutations (Dear Alison), proper closings (Sincerely), and ask a specific question. I also encourage you to communicate with me frequently, especially if you are having problems with the coursework or are facing other challenges that are keeping you from doing your best work in the course. It is in your best interest to address any problems you are having right away, before it is too late at the end of the quarter.

Electronic Devices

To learn, we need to be fully present in our environment to engage with others and fully immerse ourselves in the work at hand. For that reason, I ask that you do not use electronic devices unnecessarily (including, but not limited to, cell phones, laptops, and personal digital assistants) for non-class related work. I recognize, however, that some people may find using electronic devices is essential for their learning. For instance if someone has a disability, officially documented or not, that person might

require an electronic device to learn. If you want or need to use an electronic device in class, please talk to me about it. I want to be as accommodating as possible for what students need to learn while at the same time encouraging responsible use of these devices. Sometimes I will ask you to bring a computer to class or take out your cell phones to look something up, but I ask that you stay on task for what we are using them for. Activities that are non-relevant to the course, such as checking/sending email, playing games, and checking Facebook, Instagram, or Twitter, are considered disruptive activities when class is in session. As a class, we will decide what might be the best policy for use and consequences for using digital devices responsibly.

Course Calendars

Autumn Quarter

MN: Marginal notes (3 per page or 300 total words.)

Week 1

Wednesday: Syllabus and Grading Contract

Week 2

Monday:

READ: Herb Kohl's "I Won't Learn From You"

WRITE: MN Kohl (Checked in class.)

MAKE: Video Diary 1 Prompt: Create a 1-2 minute video of yourself describing how you think about yourself as a writer and language user and how you came to that current understanding of yourself.

Wednesday:

READ: Mike Bunn's "How to Read Like a Writer" from *Writing Spaces*

WRITE: MN Bunn

Comments (100 words each) on 2 video diaries

Week 3

Monday:

READ: James Paul Gee's "What is Literacy?"

Literacy Autoethnography Assignment Sheet

WRITE: Prereading Activity Gee

MN Gee (Checked in class.)

Wednesday:

WRITE: Kohl Rhetorical Analysis (500 words)

Week 4

Monday:

WRITE: Draft of Autoethnography

WATCH: Ken Robinson's "Changing Education Paradigms"

Wednesday:

MAKE: Video Diary 2

Prompt: In your video diary, show us something that represents a language, writing, or educational practice that you/your friends/your family/ work etc. uses. It could be a place, a type of writing, a person(s), or an object. Relate what you are showing to the discussions we've been having so far. Using one of the terms we have covered in the class readings (Gee, Kohl, Robinson), talk about some aspect of your writing or language use life that the picture represents. Must be at least 1 minute 30 seconds. ALSO you must reply to 3 other students' videos with at least 100 words.

*Week 5***Monday: READ:**

Amy Tan's "Mother Tongue"

Gloria Anzaldua's "How to Tame a Wild Tongue"

Lesner and Craig's "Finding Your Way In": Invention as Inquiry Based Learning in First Year Writing

WRITE: MN on Tan and Anzaldua

Wednesday:

WRITE: Literacy Autoethnography Expansion

Week 6: Conferences

Monday: WRITE: Peer Letters

Wednesday: WRITE: Revise

BRING COMPUTERS TO CLASS

*Week 7***Monday:**

DUE: Final Literacy Autoethnography

Wednesday:

READ: Selections from Nick Sousanis' Unflattening (graphic novel dissertation)

Scholarly Multimodal Exploration Assignment Sheet

WRITE: Reading Response to Sousanis

Week 8

Monday: READ: Irvin's "What is Academic Writing?" from *Writing Spaces*

WRITE: Reading Response to Irvin

Wednesday:

READ: Kress' "Reading Images: Multimodality, Representation, and New Media"

WRITE: Reading Response to Kress

Week 9

Monday: READ: More selections from Nick Sousanis' *Unflattening* (graphic novel dissertation)

Wednesday:

WRITE: Scholarly Multimodal Exploration Proposals

*Bring a hard copy to class

Week 10: Conferences

Monday:

WRITE: Draft of Scholarly Multimodal Exploration

Wednesday:

DUE: Peer Letters

Week 11

DUE: Final Scholarly Multimodal Exploration

Winter Quarter

Week 1:

Wednesday: Syllabus and Grading Contract

Week 2

Monday:

READ: Mary Louise Pratt's "Arts of the Contact Zone"

WRITE: MN Pratt (Checked in class.)

MAKE: Video Diary 3

Prompt: Rewatch your very first video diary from last quarter. Then create a new video diary (1-2 minute video), describing how you see yourself as a writer and language user now. What has changed? What has stayed the same?

Wednesday:

WRITE: Pratt Reading Response

READ: They Say/I Say (1-38)

Week 3

Monday:

WRITE: Pratt Summary Activity (Summaries in three sizes)

Bring hard copy to class.

Wednesday:

READ: bell hooks's "'this is the oppressor's language / yet I need to talk to you': Language, a place of struggle"

WRITE: MN hooks

Reading Response hooks

*Week 4***Monday:** WRITE: Draft of Summary/Response**Wednesday:** DUE: Peer Letters*Week 5***Monday:**

DUE: Summary/Response Final

Wednesday:READ: Dana Driscoll's "Introduction to Primary Research" from *Writing Spaces*

WRITE: Marginal Notes

*Week 6: Conferences***Monday:**

WRITE: Primary Research Brainstorm

Jones marginal notes

READ: Stephanie Jones' "White Girls with Attitude: White Girls Performing Class"

Wednesday:

Librarian Visit

READ:

Randall McClure's "Googleopedia: Turning Information Behavior Into Research Skills"

*Week 7***Monday:**

RESEARCH: Find two sources related to your topic and read them.

WRITE: Reading Response to the sources that describes the arguments of each, how the arguments relate to each other, and how the arguments relate to your topic. 400 words.

Wednesday:

COLLECT: Fieldwork Data

WRITE: Response to Initial Data/Research Process

*Week 8***Monday:**

COLLECT: Fieldwork Data

WRITE: Response to Initial Data/Research Process

Wednesday:

COLLECT: Fieldwork Data

WRITE: Response to Initial Data/Research Process

Week 9: Conferences

Monday: WRITE: Draft of Primary Research Essay

Wednesday: WRITE: Peer Letters

Week 10

Monday: WRITE: Keep working on draft

Wednesday: DUE: Final Primary Research Essay

MAKE: Final Video Diary

Go back and watch your videos from the beginning of our first quarter and beginning of the second quarter. How has your view of yourself as a language user and writer changed? Stayed the same?

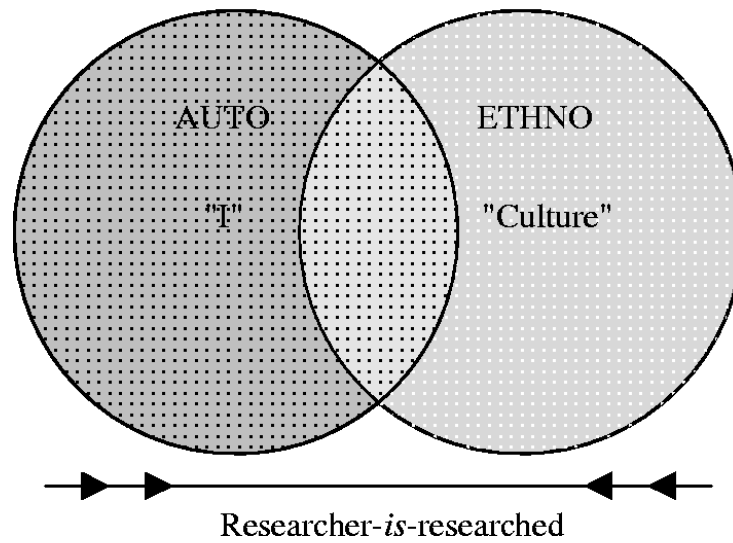
Week 11

DUE: Final Portfolio

Appendix 3. Autoethnography Assignment

*Project 1 assignment sheet made in collaboration with Anthony Warnke

PROJECT 1:



THE LITERACY AUTOETHNOGRAPHY

Ethnography: “The study and systematic recording of human cultures.”

-Merriam-Webster.com

Autoethnography: “A form of **self**-reflection and writing that explores the researcher's personal experiences and connects this autobiographical story to a wider cultural, political, and social meanings and understandings.”

-CollinsDictionary.com

Assignment Background and Purpose:

In the next couple of weeks, we will read, discuss, and personally reflect on a wide range of literacy autoethnographies. Each of these readings uses personal experiences as the basis for **studying** and **analyzing** larger issues involving education and literacy. Whether it's Gloria Anzaldúa describing how language shapes her identity or Mike Rose describing how schools can marginalize different kinds of intelligences, all of the authors in the second unit of our course have personally illustrated some of the theoretical readings that we engaged at the beginning of the quarter. Using Anzaldúa, Rose, Lu, and Barbara Mellix as models and inspiration, this essay asks you to perform your own autoethnography. This essay asks you to detail your own personal experiences involving education and to analyze the larger social and cultural meanings behind those experiences.

All of us have a long history of being educated and acquiring different “literacies,” as James Paul Gee defines the term. If there is anything that we, as students, are collective experts in, it's the dynamic processes of learning and acquiring various literacies – whether it's inside or outside the classroom.

Drawing on your expertise, you will compose a narrative that details significant literacy/education experiences and to study and analyze those experiences. The essay asks that you combine narrative techniques with reflection on the significance of your experience(s). This essay, therefore, gives you the freedom of exploring your “literate” lives while asking yourselves critical questions about how your experiences represent issues that we have discussed in class.

After writing this essay, you will:

- Understand autoethnography as an academic method of inquiry and composition – i.e., how personal experience can be the basis for academic analysis and can illustrate significant social and cultural issues.
- Utilize techniques of vivid, concrete storytelling.
- Further develop critical, analytic thinking and writing.
- More deeply understand concepts in our course through their personal application.
- Reflect on your formation as a learner / literate member of society.

- Engage in a drafting process that will include self-reflection, peer review, and my feedback in order to craft the most effective essay possible.

DRAFT 1:

- **Must be 1000 words**

FINAL Requirements:

- Times New Roman font, 12 pt., 1" margins.
- 30% revised from draft 1
- 1250 words for the final
- Must incorporate at least 2 class sources. You can use any of the courses from the course so far.
- Must answer the assignment prompt

Appendix 4. In-Class Activities

Family Tree

On a piece of paper using the materials provide (markers, stickers, etc.), make a family tree of the important family members in your life, however you define “family.” Next to each person, you can describe the following:

1. The languages or dialects they speak/spoke.
2. The types of literacies they used as part of their daily life.
3. Their occupation and literacies involved in that occupation.
4. Where they live(d).

Discussion question: Look at the languages/dialects, literacies, and genres you listed in your family tree. Were they passed down or not? Why they were passed down or not?

Journey Map

On a piece of paper using the materials provide (markers, stickers, etc.), draw a journey map of your day. At each place, make a list of ways of communicating, reading, and writing you do at each significant place, from the time you get up to the time you go to bed. At each place, list and describe the following:

1. Literacies used in those places. You can include genres as well.
2. People
3. Technologies and tools that help with communicating
4. The amount of time you spend in that place

Discussion question: What does your map say about the communities where you read, write, and use language in your everyday life?

Memory Exploration

Choose a card from the Rememory cards. Find a card that prompts a memory of reading, writing, or language use. Write about that memory and how that word reminds you of that time, event, or experience with literacy. Include as much detail as possible. You can also make a comic strip and visualize the experience instead. Repeat the process if you have time. Suggested words and phrases: encouragement, celebration, outgrew it, how love was expressed

ⁱ In Writing Studies, Lisa Ede reminds that the discipline has its own dispositional tendencies and “habits of mind that most powerfully influence the practice of theory in the academy – even such theories as postmodernism, poststructuralism, cultural studies, critical pedagogy, and feminism – encourage scholars to distance ourselves from that which we are critiquing, to assume that because we understand this or that phenomenon we are somehow exempt from its workings” (186). As Ede argues, theorizing about literacy should be seen as a situated practice. As a researcher, I am striving to take on the dispositions suggested by Writing Studies and NRTs, paying attention to the non-discursive, nimbly (and many times clumsily) theorizing and researching. Part of this disposition encouraged by NRT is resisting this urge to create a closed system, to attempt to theorize a consistently cohesive theory without contradiction. As Ede (2007) argues, “We cannot avoid self-contradiction” (130). Instead, I am approaching my theorization with a spirit of experimentation, play, joy, and open-endedness. This research is not an attempt to have a final say in what literacy is. Instead, I see this as an intellectual experiment and an exercise in theoretical imagination. The goal of this imaginative practice is to try to find new ways of resistance, opportunities for agency, and how teaching writing can contribute to liberation.

ⁱⁱ I think those interested in non-representational theories, especially those that decentralize the subject, need to ask what the consequences are to historically oppressed groups. Writing Studies needs to ask itself what a fascination with the agency of a decomposing rat (Bennet, 2009) might logically entail. If we are to be “attuned” to the material, the ambient, the porous boundaries between humans and the environment (Rickert, 2013), we need to be attuned to the way this reoriented awareness erases and elides the material effects of racism, sexism, homophobia, and ableism on the bodies of humans. If I am attuned to one thing, I stop being attuned to others. Introspectively, I must ask why rhetoric is insisting on the agency of non-humans at a time when Alton Sterling, Charleena Lyles, Walter Scott, Tamir Rice and many others are killed without consequence. I am trying to consciously be aware of how NRT could be another manifestation of whiteness when we choose to identify and rhetorically listen (Ratcliffe, 2005) to the material as much as the human. When I insist on challenging the human/object binary, what has been erased by the collapse of this dichotomy? By spending our energy putting things, biology, and humans on an equal plane, I must ask if the human and human suffering becomes an afterthought, just one node in a network of relations, and how this view could potentially perpetuate violence. For all these reasons, as a social justice researcher my ethical center will continue to be a humanist one, and my concern and scholarly work actively fight against the erasures of the violence, both historically and in the present, suffered by people of color, queer people, disabled persons, and women. For that reason, I have consciously chosen NRTs, specifically feminist and new feminist materialist scholar Karen Barad (2007) and social justice-oriented scholars in Mobility Studies (Urry, 2007; T. Cresswell, 2006) that still place the political as the utmost importance and put the justice and liberation for oppressed peoples as the ultimate concern.

ⁱⁱⁱ It is important to note that the term translingualism also has a developed history in applied linguistics apart from Canagarajah’s theorization. Motha, Jain and Tecle (2012) use the term *translingual* not to describe language practices but instead use the term to describe a teacher’s hybrid identity as a speaker and user of many Englishes across global locations. Blackledge and Creese (2010) define translanguaging as a reconfiguration of code switching that takes into account the sociohistorical context of the mixed utterance. Canagarajah (2013) briefly acknowledges the prior use of translingualism and plurilingualism as important, but critiques them for being “concerned with defining translingual practices as involving a different type of cognitive competence” (Canagarajah, 2013, p. 10) which he sees as too individualistic. This ignorance of the history of applied linguistics by writing studies scholars is one of the main critiques leveled at the uptake of translingualism (Matsuda, 2014; Atkinson et.al., 2015). As we can see from the complex history of the terms swirling around translingualism, this is an important critique from Second Language Writing scholars.

^{iv} This term is the dominant one used by Canagarajah to describe translingualism and contrast it with prior approaches, thus I am examining it over other metaphors such as “codemeshing” (Canagarajah, 2011).

^v While I am not able to talk about transfer of learning here, transfer has a similar problem as a metaphor (Wardle, 2007) of movement between two contexts, which leads to an assumption of the fixity of contexts (Horner, 2016). There has also been an effort to tie translingualism overtly to transfer. See Horner (2016) and Leonard & Nowacek (2016).

^{vi} Another notable example of the theorization of “flow” is the notion of “transcultural flows” describes how transcultural practices move across global landscapes. He argues that instead of seeing culture as “spreading” from “top down,” we should instead see culture as enacted in flows that begin at the local through “elaborate circuits of influence” (p. 4). In terms of fixity and fluidity, his is a nuanced argument about the *direction* of flows. This productively theorizes collective human actions at the local level create global transcultural patterns. In a very different use of transculturation, Guerra (2004) describes transcultural repositioning, which essentially describes a “rhetorical ability” that one takes with them that allows them often “intuitively” navigate amongst “different languages and dialects, different social classes, different cultural and artistic forms, different ways of seeing and thinking about the increasingly fluid hybridization of the world emerging all around us” (p. 1652). While these two approaches might seem polar opposite, one about global flows of culture and the other about an individual’s dispositional navigation of the local, both theories balance fixity and fluidity in their theorization.

^{vii} In the case of composition studies, cognition and writing processes are part of this ‘same but displaced’ assumptions that arise within the metaphor. Yancey (2016) productively theorizes away from the sameness metaphorical tendencies of reflection to describe how the act of writing reflectively reconfigures the mind and identity, creating new knowledge while simultaneously demonstrating that knowledge. In a sense, however, what is displaced is the learning, which happens in the mind and is then is displaced-in-sameness linguistically onto the page. And while Yancey (2016) takes pains to describe written reflections as rhetorical and not a mirror reflection of the mind, the metaphor itself focuses our attention on a process that assumes a mind/world dualistic process in which an individual encounters the world. Reflection emerges from this mind/world interaction, taking the form primarily of written words that in some way accurately represent thought and learning. As Yancey (2016) describes, “only through bringing the human and the world together to theorize can a reflective knowledge and meaning be made” (p. 304). The reflective metaphor assumes a dialectic where body exists as part of the world but apart from it simultaneously. This configuration ignores the materiality of reflection and erases the material, affective, and embodied nature of reflection. It also ignores the entanglement of person in the world and leaves the person/world binary unquestioned. I think it would benefit Writing Studies to further investigate how personhood emerges through the act of reflecting and how reflective apparatuses produce difference and knowledge.

^{viii} While I draw on Sousanis’ theorizing of refraction, in translation studies, Andrew Lefevere (1982) also uses the metaphor of refraction as a way to think about how works are adapted for other audiences through the process of translation. He describes refraction as “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work” (p. 4) which, through the process of translation, “achieves influence mainly through ‘misunderstandings and misconceptions,’” (p. 4).

^{ix} This illustration above can focus on the pencil itself, pointing to the illusory nature of the senses. This “tricking” of the senses is certainly part of refraction, but my focus will be more on the movement of light waves and what affects their trajectory.

^x In Nick Sousanis’ (2015) multi-modal and transdisciplinary book *Unflattening*, he uses refraction as a way to understand the interplay of the dualistic thinking that emerged in Western thought that separated the mind from the world, the linguistic from the visual. As Nick Sousanis (2015) describes, the phenomenon of refraction led to a distrust of the senses throughout the Western philosophical tradition because of how refraction created illusions. Sousanis suggests Plato, and much later Descartes after him, both favored the mind and language as epistemological technologies and processes of discovering knowledge. The pencil seemingly sliced by the water through refraction reinforces that the sensual and the visual are not to be trusted. However, Sousanis argues that Descartes, in theorizing refraction, planted the seeds of resistance to the Cartesian and representationalist way of thinking that sees language as a transparent medium and detaches the mind from the embodied body. This representationalist understanding of language Derrida and Haraway will later pejoratively describe as phallogocentrism.