Informed Teaching Through Design and Reflection

Pre-Service Teachers' Multimodal Writing History Memoirs

by

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ABSTRACT

While the literacy narrative genre has been studied in first-year composition and methods of teaching courses, investigations of the literacy narrative as a multimodal project for pre-service teachers (PSTs) of English Language Arts remain scarce. This research shares a qualitative classroom-based case study that focuses on a literacy narrative project, redesigned as a Multimodal Writing History Memoir (see Appendix 1), the first assignment in a required writing methods course in a teacher training program for English Language Arts (ELA) teachers at a large public university in the southwest. The study took place during the fall semester of 2019 with 15 ELA undergraduate pre-service English Education or Secondary Education majors. The study described here examined the implementation and outcomes of the multimodal writing history memoir with goals of better understanding how ELA PSTs design and compose multimodally, of understanding the topics and content they included in their memoirs, to discover how this project reflected PSTs' ideas about teaching writing in their future classrooms. The memoir project invited pre-service teachers to infuse written, audio, and visual text while making use of at least four different mediums of their choice. Through combined theoretical frames, I explored semiotics, as well as pre-service teachers' use of multiliteracies as they examined their conceptions of what it means to compose. In this qualitative analysis, I collected students' memoirs and writing samples associated with the assignment, a demographics survey, and individual mid-semester interviews. The writing activities associated with the memoir included a series of quick writes (Kittle, 2009), responses to questions about writing and teachers' responsibilities when it comes

to teaching composition, and letters students wrote to one another during a peer review workshop. Additionally, my final data source included the handwritten notes I took during the presentations students gave to share their memoirs. Some discoveries I made center on the nuanced impact of acts of personal writing for PSTs, some of the specific teaching strategies and areas of teaching focus participants relayed, and specifically, how participants worked with and thought about teaching multimodal composition.

DEDICATION

To my forever partner, my husband and best friend, Brian. You have been with me for every academic milestone in my life, starting with my graduation from high school. I would never have thought to take on a PhD without your encouragement, and I certainly would not have been able to finish this degree without your unwavering support over the last four years.

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CHAPTER 1

INTRODUCTION

This chapter provides an overview of theoretical perspectives that frame my dissertation study. Drawing from sociocultural theories of learning (Prior, 2006), this study sheds light on self-reported writing experiences, sponsors, and ideologies held by pre-service secondary ELA teachers, as well as their approaches to and reflections on composing multimodally. Within the broader framework of sociocultural theories of writing (Prior, 2006), this study also draws on Alvermann's (2010) multiliteracies theory and Kress & Van Leeuwen's (2006) theory of social semiotics. Multiliteracies theory opens the door for me to investigate the various media PSTs choose in their memoirs along with their responses to composing outside of traditional essay writing. I draw on the theory of social semiotics to understand how PSTs communicate through visual composition, and to understand the organization and structure (Kress & Van Leeuwen, 2006) of these semiotic signs within their memoirs.

To provide context and understanding for my dissertation project, I reviewed the following research areas: 1) the literacy narrative as a genre and pedagogical resource, 2) the literacy narrative for pre-service ELA teachers, and 3) literacy to multiliteracies. Additionally, this chapter presents a series of research questions that will guide my study. These research questions serve as points of reference rather than hard-and-fast maxims as I move through data collection and analysis.

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Setting the Stage

In preparation for my dissertation study, I conducted two pilot studies examining the literacy narrative for methods of teaching students, one in the fall semester of 2017, and the second in the fall of 2018. Both studies aimed at better understanding the effects of early literacy experiences and sponsors on pre-service teachers' conceptions of how they would approach teaching reading and writing in secondary language arts classrooms. Both pilot studies focused on students in methods courses on teaching language. The course served as a general methods course for undergraduates in a secondary English education program at a large urban university in the southwest. The first group of participants wrote literacy narratives in the style of a traditional essay, while the second group designed multimodal literacy narratives in which they made use of at least four unique mediums to share their literacy journeys.

In the most recent pilot qualitative case study, I focused on four female student participants, and was able to come to the following findings: (1) composing through multiple modalities led PSTs to identify and articulate important connections between their many early literacy experiences, between themselves as learners versus themselves as teachers, and the important connections they discovered by weaving together the modalities they chose for their projects; (2) Changing the typical paradigm from text-based essay writing to the multimodal project induced feelings of vulnerability in PSTs, but they ultimately agreed that the project made a positive impact on their learning; (3) the multimodal component of the project led students to make more connections between memories than they initially discovered through quick writes; (4) infusing their

multiliterate abilities induced heavy creativity, even for students who identified as lacking creative skills; (5) students noted flashbacks to their memories as students and made the connection to their future teaching; (6) during interviews and post-narrative reflections, students differentiated between using multimodal composition strategies rather than computer technology in their future teaching.

Limitations within Pilot Studies

One of the most significant limitations of my initial pilot study was the dearth of collected data. As an early-stage graduate teaching associate and researcher, I was new to the practice of research and data collection. For this study, I collected students' literacy narratives and their written reflections on the writing process for this single assignment. I revised my efforts and made changes to the literacy narrative assignment itself for the second study to include a multimodal component, post-semester participant interviews and additional forms of writing from students throughout the semester, including work they shared in collaborative, informal written discussions.

Purpose of the Study

The purpose of this study was to examine, not only how students think about themselves as teachers, but also how they think about their approaches to writing instruction with their students in mind. Despite the objectives in methods of teaching courses, it is typical for students to continue thinking about their learning through their perspectives as *students* rather than as future teachers. In my methods courses, I always invite PSTs to begin examining their changing roles and identities by reminding them that every activity, every lesson, every discussion in the methods class is designed as a

teaching model. The topics we cover should be replicated or adapted in students' future secondary settings, and the texts we read and discuss either transfer to the secondary classroom, or they inform and inspire deep inquiry from pre-service teachers. I welcome students to take continuous notes during our class, with the hope that they will practice their own teaching with these strategies in mind as I want them to leave my class with a growing arsenal of resources.

The multimodal writing history memoir provided a space in which participants were able to take their personal experiences as developing writers, and use these memories as they began imagining themselves teaching writing in secondary settings. Additionally, this project asked students to look at the privilege alpha-numeric text has historically had over visual literacies (Thomsen, 2018), and to find value and educational significance in multimodal composition that engages students' multiliteracies (Alvermann, 2010; New London Group, 2000).

I hoped to shed light on the experiences, the growth, and the composition choices made by individual participants through a case study methodology as a way of telling their stories alongside their classmates.

Research Questions

In this qualitative study of the writing history memoir assignment for pre-service secondary ELA teachers, I discovered new insights about pre-service teachers' memories of learning and growing as writers, the ways in which they expressed these memories, and the role these factors played in examining how they think about teaching writing to secondary students.

My research questions were:

1. How do pre-service teachers design and compose multimodal writing history memoirs?
2. What topics and content do PSTs include in their memoirs?
3. How does this project reflect pre-service teachers' ideas about teaching writing in their future classrooms?

Theoretical Framework

Sociocultural Theory of Learning for Writers

This study makes use of sociocultural theories of writing (Prior, 2006; Bazerman & Prior, 2005; Bahktin, 1986) as a foundational lens, and combines multiliteracies theory (Alvermann, 2010; New London Group, 2000) and social semiotic theory (Hodge, 2017; Jewitt & Oyama, 2000; Kress & Van Leeuwen, 2006; Van Leeuwen, 2005) to better understand how pre-service teachers use multimodality to make meaning, to examine their use of multiliteracies in the memoir design process, and to understand how the reflection process influences their conceptions of teaching writing.

Composing as reflection and learning in digital spaces are outcomes of social interactions that exist within larger cultural and institutional settings (Vygotsky, 1978). A sociocultural perspective views writing events through a lens that captures all influencing factors such as institutional norms, personal ideologies, physical objects and people surrounding the writer, and semiotic signs both within and outside of the writing environment internalized by the writer (Prior, 2006). It is through these broader contexts that writing activities become purposeful; in fact, "contexts constitute the meanings for which we reach during reading and writing" (Brandt, 2001, p. 3).

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Composition, according to sociocultural theorists, is bound to a specific purpose, context, and point in time. With the specified purpose and unique context as mediators of composition, as well as through practice and guidance, individuals' acts of composing develop and evolve over time. When applied to the current study, a sociocultural approach values the everyday relationships, sponsors (Brandt, 1998), and composing events on which students self-report through narrative, as spaces and events that are worthy of exploration. Sociocultural learning theory also allows for close examination of students' learning as they engage in the social practices of participating in writing workshops (Early & DeCosta, 2012) in the writing methods course, as they condense their memories as writers into multimodal narratives (Kist, 2017), and as they choose particular composing events to share through representative digital platforms (Selber, 2004).

Multiliteracies Theory

Set inside the broader canopy of sociocultural theory, I draw from two conceptual frameworks of writing and composing. I use Alvermann's theory of multiliteracies (2010) and social semiotic theory (Kress & Van Leeuwen, 2006; Van Leeuwen, 2005). Multiliteracies theory derives from The New London Group's (2000) discussions to redefine "mere literacy" (Cope & Kalantzis, 2000), thus expanding traditional notions of reading and writing into a pedagogy of "multiliteracies," which these authors define as having a focus on "modes of representation much broader than language alone" (Cope & Kalantzis, 2000). Multiliteracies, narrowed within a sociocultural framework, shift according to culture and context, and make way for a new pedagogical approach that

embraces "language and other modes of meaning" as "dynamic representational resources, constantly being remade by their users as they work to achieve their various cultural purposes" (Cope & Kalantzis, 2000). Researchers have since drawn from this definition of literacie(s) as plural rather than singular, to expand the way literacy is defined, taught, and studied in writing classrooms and learning spaces.

Writing scholars and practitioners have broadened the way they approach the teaching of writing to include traditional analog texts (e.g. essays, books, etc.), along with multimodal forms of literacy such as podcasts (Bianchi-Pennington, 2018), blogs (Hicks & Turner, 2013), digital storytelling (Ohler, 2013), and many other diverse forms of blended, visual and audio texts (Hicks, 2018; National Writing Project, 2010; New London Group, 2000; Selber, 2004; Vasudevan, et al., 2010). This expanded understanding of what counts as writing and literacy-learning represents a profound shift in literacy studies in the past 30 years, and is one that directly affects teachers in the English Language Arts (Grabill & Hicks, 2005).

Alvermann (2010) explores traditional definitions of *literacy*, especially as these definitions influence curricular and pedagogical decisions in secondary ELA classrooms. Alvermann argues for *literacies,* pushing the boundaries of literacy beyond the singular meaning and into identifying *literacies,* within the context of literacy pedagogies. As a critical component in the discussion of literacy pedagogies, and with the goal of bringing equity to the conversation around learning and knowledge construction in secondary settings, Alvermann also examines the ways in which we characterize adolescents. She foregrounds "the importance of 'knowing' adolescents and their literacies through

examining the social and cultural contexts of adolescence" (Alvermann, 2010, p. 15).

In this dissertation study, I examined PSTs' reports of their experiences, ideologies, and cultural assumptions during their own years as children and adolescents with the goal of bringing meta-awareness to their ideas around teaching composition in secondary learning spaces. I also examined their content and design choices as they composed multimodally to tell the stories and pathways of their own composing journeys.

Theory of Social Semiotics

Social semiotic theory (Kress & Van Leeuwen, 2006; Van Leeuwen, 2005) encompasses overarching modes of communication --"visual, oral, gestural, linguistic, musical, kinesthetic, and digital" (Alvermann, 2010) -- with the goal of understanding and explaining how people make meaning. Given that all people use semiotic signs to create meaning, social semiotic theory offers a critical space through which to examine these signs and the role they play in meaning-making processes for individuals. For writing researchers, social semiotic theory considers the signs of expression writers employ to represent themselves and their writing, whether through text-based writing, images, audio, or other modalities. Social semioticians strive to "treat forms of communication employing images as seriously as linguistic forms have been" (Kress & van Leeuwen, 2006). As I examined the data provided by students' multimodal writing history memoirs, I employed a critical visual methodology (Rose, 2016), a specific framework for considering the production of images, audio, and text-based composition, as well as the products themselves. Through a critical methodology, I worked through a

series of questions that addressed technological, compositional, and social modalities (Rose, 2016, p. 25). Some questions I asked of participants' compositions included the following: "How was the production made?", "What are visual/auditory meanings behind the production?", "What are the visual/auditory effects?", "What type of composition is the production?", "For whom was the production made? Why?"

In the context of this study, I examined the semiotic signs employed by students through the various forms of media within which they chose to express their memoirs, the ways in which they designed their memoirs to incorporate audio, visual, and text-based modes with the goal of determining themes, and ultimately, formulating theories based on the findings.

Definition of Key Terms/Acronyms

In this section, I define some of the key terms and acronyms that I use throughout my dissertation. The term, *English Language Arts* (ELA) refers to teaching and studying English language arts at the secondary level, which includes grades 6-12 in the state where the study takes place. In my study, I examine a set of pre-service teachers (PST), which refers to undergraduate students majoring in secondary English education, or who will complete their degrees and enter the field of secondary teaching. Throughout my dissertation, I refer to *text-based writing* and *alpha-numeric composition.* I use these terms interchangeably to refer to writing that is accomplished using letters, words, or numbers, either using pen and paper or fingers on a keyboard. I refer to *multimodal composition* to mean any kind of meaning-making that is outside of text-based writing. And finally, I use the term *visual literacies*, to refer to forms of communication that are

accomplished through some sort of visual design and are intended to be seen, such as photographs, paintings, or videos.

Overview of the Dissertation

My dissertation is organized in the following way: Chapter 2 provides my review of the literature, which explores the history of classroom-based literacy narratives, beginning with the teaching of literacy narrative for pre-service teachers in the English language arts, and the trajectory of the shift in pedagogical and theoretical paradigms from literacy (singular) to multiliteracies.

Chapter 3 provides a discussion of the methods around my dissertation study, including an overview of the setting, the participants, and the assignment of focus within the study. Within the methods section, I discuss my use of case study methodology in my dissertation. Also in this chapter, I discuss my approaches to data collection and analysis. In this chapter, I go through each data source I collected and examined for the study, as well as the details around how I analyzed my data, developed each series of themes, and finally, how I came to my findings.

Chapter 4 describes my findings for this study, including evidence that supports the prevalent themes I discovered during analysis of the data. In the findings chapter, I include students' writing, photographs, and verbal reflections.

Chapter 5 provides a look at the implications and conclusion of this study by first connecting my data to theory and to the review of literature. I then make sense of my findings, and discuss the importance of my study in the field of English education, and in methods courses.

CHAPTER 2

REVIEW OF THE LITERATURE

For decades, researchers have worked to understand composing processes of secondary and post-secondary students, including examinations into how writing identities form, develop, and change over time through the implementation of varied processes (Vasudevan, Schultz, & Bateman, 2010). The subjective nature of students' writing identities is influenced by many variables within a wide range of settings both in and outside of school, including the contexts in which students are asked to write, the social demands in place (Prior, 2006; Vasudevan, Schultz, & Bateman, 2010), students' past experiences and challenges with writing (Bazerman, 2018, p. 328), language and cultural constraints or barriers (Clark & Medina, 2000; Soliday, 1994), and many more.

The Literacy Narrative as a Genre

The literacy narrative was born out of a movement to bring literacy studies into the field of rhetoric and composition. Eldred & Mortensen's (1992) contribution to this movement asserted that literacy studies belongs within this field of scholarship (1992); however, in order to make "a healthy impact on the profession" (1992, p. 512), literacy studies would serve as a method of literary criticism. In analyzing a work of literature, the literacy narrative studied "how the text constructs a character's ongoing, social processes of language acquisition" (Eldred & Mortensen, 1992, p. 512), first known as *narratives of socialization* (Eldred, 1991). Prior to this, a wealth of anthropological (Florio-Ruane, 1997) and linguistic studies (Hess & Shipman, 1965; Michaels, 1981) examined language acquisition and development in young schoolchildren and were often

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designed as forms of discourse analysis (Collins & Michaels, 1980).

With the introduction of this idea that we might study language acquisition through autobiographical narrative came variations of what we now know as the literacy narrative, which moved beyond the study of fictional characters' language acquisition and learning within literary texts (Eldred, 1991) and into autobiographical self-reflections written by English scholars (Brodkey, 1994; Elder, 1994; Rodriguez, 1983; Rose, 1989), followed by studies of students in college composition courses who wrote autobiographical accounts of their experiences with reading, writing, and language development (Soliday, 1994).

The literacy narrative took hold as a means toward identifying and understanding the learning experiences of first-year composition students (Alexander, 2011; Hall & Minnix, 2012; Rose, 1991) and the possible implications of these experiences on their reading, writing, and learning in college settings (Scott, 1997; Soliday, 1994). For some scholars and teachers of composition, the *context* in which literacy actually entered people's lives is more critical in examinations of literacy (Brandt, 1990; Brandt, 1994; Heath, 1983); whereas, for other researcher-practitioners, students' processes of reflecting, excavating, and relaying these memories (Scott, 1997) allows students the freedom to share the stories they find "worth telling" (Scott, 1997, p. 109).

Through the literacy narrative writing process, students examine their experiences with writing, reading and thinking, beginning in the earliest stages of their lives and on into their present notions of and experiences with literacy. This critically reflective process invites future teachers to remember "that learners experience their lives as a

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whole, in and out of school, with a past, a present, and an aspirational future. They take the long view even when we don't" (Bazerman, et al., 2017). According to Bazerman et al. (2018), a long-view approach asserts that teachers must consider students' whole lives as writers and learners rather than simply examining the snapshot of a semester or a school year, a notion reinforced by researchers in narrative studies (Carlo, 2016; Clandinin, 2000; Dyson, 1994; Eubanks, 2009). The literacy narrative provides writers the opportunity to begin the quest of considering themselves -- and for students in teaching methods courses, their students as well -- lifelong writers (Bazerman et al., 2018).

The Literacy Narrative for Pre-Service ELA Teachers

While the literacy narrative has gained traction as a reflective writing tool for first-year college composition students (Alexander, 2011; Hall & Minnix, 2012; Rose, 1991; Scott, 1997; Soliday, 1994), it has not been widely used in secondary writing classrooms. Some teacher training programs have started using this genre within required methods courses in secondary English Education (Brown, 1999; Daisy, 2010; Kist, 2017; Norman & Spencer, 2005; Parker, 2010; Rogers, Marshall & Tyson, 2006) to allow pre-service teachers to better conceptualize their past experiences with learning and developing their own writing practices, perceptions of themselves as writers, and notions of transfer as they approach new roles as secondary writing teachers (Clark & Medina, 2000; Norman & Spencer, 2005; Parker, 2010; Rogers, Marshall & Tyson, 2006). For pre-service ELA teachers, the literacy narrative assignment creates a space for developing a teacher identity as they move toward this new Discourse community (big "D") (Gee,

2011) and serves as a platform through which they might further expand and challenge their own theoretical positions, epistemologies, ideologies, and cultural identities (Clark & Medina, 2000).

Many university teacher education programs infuse the literacy narrative into methods courses as a tool that invites pre-service teachers to write about their literacy journeys (Clark & Medina, 2000; Kist, 2017; Parker, 2009; Rogers, Marshall, & Tyson, 2006). There are few studies examining the use of the literacy narrative in teacher training courses as a way to reflect on and prepare for the teaching of secondary writing (Meixner et al., 2018). Moreover, there are no studies examining the implementation and influence of assigning a multimodal literacy narrative within a required pre-service ELA teacher's methods course on the teaching of secondary composition (Norman & Spencer, 2005).

In the context of this study, one goal of the multimodal writing history memoir is for ELA teacher candidates to examine their own experiences and ideologies as they work toward further developing their own cultural awareness (Clark & Medina, 2000; Dyson, 1994) and sensitivity to the emotional and social elements inherent during adolescence (Alvermann, 2010; Kist, 2017; Parker, 2009; Roe & Vukelich, 1998; Rogers, et al., 2006; Soliday, 1994) as they engage in internships, work toward student teaching, and eventually, as they begin their own positions as secondary ELA teachers.

This genre also offers a place for PSTs to extend their writing practices and instructional approaches in secondary ELA settings. As PSTs transition from lives as college students into roles as student teachers, they take with them their early literacy

experiences (Roe & Vukelich, 1998), literacy sponsors (Brandt, 1998), and their learning on how to teach writing.

From Literacy to Multiliteracies

Since the New London Group (2000) took the critical and timely step to redefine *literacy* for English Language Arts education in a way that embraced the rapid proliferation of technology dependence, digital writing, and now, endless possibilities for creation, writing researchers and teachers alike have presented findings (Hicks, 2009; Hicks, 2018; McCorkle & Palmeri, 2016; Saidy, 2018; Selber, 2004; Vasudevan, Schultz & Bateman, 2010), made appeals (Cope & Kalantzis, 2000; New London Group, 2000), shared digital writing tools (Hicks, 2009; Hicks, 2015; National Writing Project, 2010), and tried out various pedagogical approaches (Jocius, 2016; Kist, 2017; Meixner et al., 2019; Walsh-Moorman, 2018) in the effort to address students' multiliteracies (Lindblom et al., 2016). The conversation surrounding the demand for bringing digital literacies into secondary learning environments, led by scholars such as Hicks (2009; 2015), Alvermann (2010), Cope & Kalantzis (2000), and organizations including National Writing Project (2010) and New London Group (2000), draws from sociocultural frameworks.

The multimodal writing history memoir assignment in this dissertation study first asks students for their willingness and confidence to explore new forms of media as they work to produce a dynamic personal portfolio that represents their writing journeys (Scott, 1997) through a cohesive thread across media and modes (Kist, 2017). In this context, I will encourage students to think beyond screen-based literacies as they design their memoirs using a variety of options such as painting, sculpting, music, or dance.

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CHAPTER 3

METHODS

Setting

During the fall semester of 2019, I collected data for my dissertation research in a course I taught titled, Methods of Teaching: Composition, on Arizona State University's Tempe campus. The methods course, a requirement for undergraduate students in English Education or Secondary Education - English programs, provides opportunities for PSTs to build a strong writing curriculum for secondary classrooms. In the course, students explore theories of teaching and pedagogical practices around the teaching of composition. The larger projects in the methods course include writing and implementing a co-taught writing lesson, the creation of a writing assignment project, and the full design and presentation of a 3-4 week genre-based writing unit.

The methods class met one evening per week, on Tuesdays, from 4:30-7:15. Students in the secondary English education program are most often cohorted, which means most students enter my methods classes feeling a friendly rapport and familiarity with other members of the class. With few exceptions, most students enrolled in methods courses are within the final two semesters of their required seven terms of internships. Internship placements require students to observe and participate within various school classrooms, grade levels (grades 7-12), and districts across the Phoenix metropolitan area. Students are assigned these placements, which change with each new semester. During internships, students review, discuss and practice writing lesson plans; they also take on minor teaching responsibilities as they prepare for student teaching. After the completion

of their internships, students each take on a semester or full-year of student teaching prior to graduation from the program.

Participants

Initially, 17 students were enrolled, but about halfway through, one student withdrew from the course, and another student's memoir was inaccessible by the time I began the analysis phase, so his data was removed. This student, Samuel, had designed a MySpace page as his multimodal writing history memoir, and when I went to review his work to take notes in organizing my data, the MySpace page had been replaced by one belonging to someone other than Samuel. This left me with 15 final participants.

Mandy. At every class meeting, Mandy brought candy to share with her friends and classmates. With a built-in knack and passion for teaching, Mandy came to post-secondary education only after her own four children grew into adults. Mandy wrote short stories and poetry, and shared her love for this writing with the rest of us.

Nevaeh. Nevaeh registered for the methods class after deciding to earn a post-bachelor's teaching certificate. She came each night with a smile on her face, a friendly word for her classmates, and a seat in the back of the classroom.

Michelle. Michelle wanted to know everything I had to share about teaching high school. She sat in the front row, and came early each night to talk with me about her internship and about teaching.

Maya. In class, Maya kept to herself until she realized that many of the other students of color chose seats in the back and also took on a silent role. Maya was the leader in bringing out her own voice and encouraging others to do the same.

Nicola. Nicola rode a longboard to class, and entered our space ready to pose questions about situations in her internship, wanting to know how to best handle differences she faced with her mentor teacher.

Talia. Talia had made two close friends, Mandy and Thomas, from other education courses, so she sat with them in the front row each night of class. While she was hesitant to embrace the teaching of writing, her peers spurred her on and helped her to get a lot out of our activities and discussions.

Candace. Everything about Candace showed her love for creativity and performance. Like Nevaeh, she was earning a post-bachelor's teaching certificate after completing the coursework for a degree in performance communications.

Thomas. Thomas, who sat in the front row with his two friends, had such an incredible story to tell, which inspired his ambitions as a teacher. Each night after class, he let me know how grateful he was for our class.

Nancy. Nancy had returned to her undergraduate coursework after raising five children. She had chosen a dual major in Jewish Studies along with placement in the teachers college.

Daniel. Daniel often sat in the back of the class, but always shared his ideas freely in class. Daniel made connections with a few of his peers by the end of the semester.

Sammie. In her memoir, Sammie described herself as having been painfully shy as a child, but in class, she was friendly and open to sharing her ideas.

Chooli. Chooli chose a spot in the far back corner of our classroom each night we met as a class. She had grown up on the Navajo Reservation, and although she was reluctant to talk in class, shared her experiences through writing.

Andrea. This young lady developed a friendship with another student in the class, and always shared her ideas during discussions. One of her big excitements during this time was her work in rewriting her father's published novel.

Callie. Callie was a friendly student who was excited to teach. Her mom was an elementary school teacher, and Callie shared that seeing her mom teach is what fueled her motivation to become a high school teacher.

Yajie. This quiet young lady had come to the United States from China prior to starting her coursework. Although she did not volunteer during class discussions, Yajie developed some friendships with other students in the class.

I began the semester by inviting all members of the class to participate in the study, and all agreed to participate. Inclusion criteria for this project required that participants (1) remain enrolled in the 16-week semester course titled, *Methods of Teaching: Composition*, (2) maintain good academic standing and complete the multimodal writing history memoir assignment in full, and (3) are at least 18 years of age during the time of the study. Participation was entirely voluntary.

All required university research approvals for conducting research with human subjects were obtained through Arizona State University's Institutional Review Board (see Appendix J) prior to the start of data collection. Participants provided informed consent prior to participation in the study.

In an effort to reduce the possibility of coercion, consent forms (see Appendix B) were requested and secured by the principal investigator and stored in her locked office until final grading for the multimodal writing history memoir was complete, which meant I did not know the identities of students who had agreed to participate in the study until after their memoir had been graded. Students had the option of withdrawing from the study at any time, and they understood that their participation was entirely voluntary and that their decision to either participate or not held no bearing on their grades on assignments or in the methods course.

This study evolved out of two earlier pilot studies, the first of which examined a traditional essay-style literacy narrative in a language methods course for English language arts pre-service teachers, the general methods requirement for secondary English education majors; the second pilot study, inspired by Kist's (2017) approach to the literacy narrative as a multimodal project in a methods of teaching course, from which I created an assignment that asked students in the language methods course to compose their literacy narratives multimodally.

Out of these pilot studies, I redesigned the assignment to fall within the objectives in a different course, methods of teaching composition. My reframing of the assignment asked students to reflect on their writing histories; whereas, in a traditional literacy narrative, students reflect on their literacy as a whole, including their memories of reading and being read to, of learning, and of making sense of what they learn. From my findings, I discovered differences between the two assignments. In my pilot studies, when students were asked to reflect on their literacy journeys, pre-service ELA teachers leaned

toward discussing their reading habits, and how their love for fiction, literature, creative nonfiction, or other genres, lit a fire that inspired them to teach secondary ELA. Within these narratives, while references to writing are sometimes included, they are often told as "institutional success stories" (Carlo, 2016), while counternarratives are often discarded as stories not worth telling by PSTs.

The Multimodal Writing History Memoir

I organized the teaching of this project using the following order of activities and readings:

- Quick writes

- Teaching and Writing Survey

- Read: Jim Burke's "A Personal Prologue" in the high school reader, *Uncharted Territory*

- Read: The prologue to Cheryl Strayed's memoir *Wild*

- Read: Mary Karr's chapter, "On Book Structure and the Order of Information" in her book, *The Art of Memoir.*

- Show examples of past students' multimodal literacy narratives

- Share ideas on forms of media that students could use for their memoirs

- Peer feedback workshop and conferencing

- In-class 5-7 minute presentations of memoirs

- Final submission

- Memoir reflection

On the surface, this memoir project seems to encourage an introspective view, with a sole focus on the self. Students look back on their memories, the teachers who influenced them, the parents who encouraged them, the assignments that made them feel discouraged, or the late-night journaling that served as a shoulder to cry on after their first breakup. In the past, when there has not been a specific focus on teaching, my pre-service teachers sometimes did not articulate any connection between their literacy journeys and how they planned to approach their own teaching. After two iterations with this assignment in methods courses, I began spending more time during class speaking to the value of reflection, especially for PSTs. Once the assignment was narrowed to focus on students' pasts with writing, this scope reminded them of the feelings they experienced as a young writer, and the shifts in these feelings along the way and throughout their development.

For the examination of pre-service teachers' (PST) multimodal writing history memoirs, a qualitative case study approach was most appropriate (Dyson & Genishi, 1994; Marshall & Rossman, 1999). For this dissertation study, I extended two previous pilot studies, both of which examined variations of literacy narratives; the first was a text-based literacy narrative written by students in a general methods course, and the second study examined multimodal literacy narratives composed by students, also in a general methods course. For my dissertation study, I shifted the focus of the assignment to meet the course objectives, and to invite students to examine their experiences as writers, but to report on these memories using a variety of modalities and forms of media. Data included a demographics inventory in which students provided information about their

program, semester of expected graduation, and grade point average. The inventory also asked students' ethnicity, age, gender identity, and whether they expected to teach middle or high school in the future.

Table 3.1

Participant Demographics

Pseudonym	Ethnicity	Age	Program	GPA
Mandy	Caucasian	45	Secondary EE	4
Nevaeh	Caucasian	27	Post Bach Teaching Cert.	3
Michelle	Caucasian	30	Secondary EE	3.67
Maya	Latino/hispanic	20	Secondary EE	3.68
Nicola	Italian	20	English Lit/Secondary Ed	3.75
Talia	Caucasian	20	Secondary EE	3.7
Candace	Caucasian	26	Post Bach Certification Program	3.87
Thomas	Caucasian	23	Secondary EE	3.6
Nancy	African American	did not report	Center of Jewish Studies, MFLTC	3.4
Daniel	Latino/hispanic	21	Secondary EE	3
Sammie	Caucasian	21	Secondary EE	4
Chooli	Native Am.	20	English Lit & Teaching Cert.	3.71
Andrea	Caucasian	21	Secondary EE	3.9
Callie	Caucasian	20	Secondary EE	4.13
Yajie	Chinese	21	Interdisciplinary studies	2.9

Data also included a teaching and writing survey, which asked students to think about the power of writing and their objectives and responsibility around teaching writing to secondary students; quick writes, a series of informal responses to prompts for which they had three minutes to sustained writing for each; letters that students wrote to each other during peer review workshops; the multimodal writing history memoir; notes I took during individual student presentations; post-memoir reflections; and seven interviews. As a participant-observer (Spradley, 2016), I employed constant comparative data analysis to address my research questions; as such, data underwent a series of triangulation iterations. As I collected each type of data, I spent time in review, which led me to piece together appropriate categories in order to address my research questions, but also with the openness to notice unexpected themes or trends. I worked through this same method with each data source, the full process for which I have described in the data analysis section.

Through this qualitative case study of 16 pre-service ELA teachers, I demonstrate how their multimodal design choices and the stories they tell help them to build teaching identities centered around approaches to writing instruction.

In my initial pilot study, I looked at text-based literacy narratives written by pre-service teachers, and most recently, I redesigned the literacy narrative assignment to add a multimodal component for students in the Methods of Teaching: Language course. The upcoming project takes into account all I learned from these prior studies, while adding several methods around data collection. I have narrowed the focus from *literacy narrative* to *writing memoir,* a title that limits students' frame of focus down from their literacy

experiences as a whole down to their experiences and sponsors specifically relating to their writing development. I have also redesigned the assignment into a multimodal multimedia (MM) project. After reflecting on the results from my prior studies, I discovered the importance of noticing and giving voice to the unique ideologies of writing held by pre-service teachers and the sponsors that influenced them from birth through college. With this study, I make connections between PSTs' memories and ideologies, and how they conceptualize teaching writing with these factors in mind.

Case Study Methodology

A case study methodology provides built-in flexibility with research design (Marshall & Rossman, 1999), as the cultures, ideologies, and perspectives shared in my participants' MM writing history memoirs required this flexibility in order to remain authentic and to offer the full story of each participant's experiences. I looked to my research questions as guiding forces, rather than set-in-stone maxims, and referred back to this set of questions during each phase of the research project.

Through a case study methodology, I examined and reported on the stories participants shared (Dyson & Genishi, 1994), which made it possible for me to understand PSTs' ideas on teaching writing to secondary students, which became more evident through their memoirs and in our interview sessions. While the goals of many case studies focus on exploring to understand particular cultures and societies, my study tells the stories of this group of student participants who learned and developed within broader cultural and societal environments (Bakhtin, 1986; Marshall & Rossman, 1999; Vygotsky, 1978).

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By telling their stories, students became experts in their past writing experiences, in the media they used for the memoir project, and finally, as participants in the methods course as they presented their work to an audience of their peers. These factors worked together to create social interactions and social acting in interesting ways that were different than when students worked with peers outside of class (Dyson & Genishi, 1994).

Through a broad sociocultural theoretical lens, a full examination of the cultural ecologies, ideologies, and other environmental factors became possible with a case study methodology.

Data Collection and Analysis

Data Collection

Quick Writes. During our first night of class, students all engaged in a series of quick writes in which they responded to prompts. The goal of this activity is to bring memories to the surface as students begin to recount their writing histories. Quick writes require ceaseless writing for each segment of three minutes, along with a specific prompt for each segment. In these, students remembered events and people, school assignments, programs, teachers who influenced their writing confidence in both positive or negative ways, and why they chose the path toward becoming writing teachers themselves. I have quick writes from eight of the fifteen participants. Included with this section of data are also poems students wrote that were inspired by George Ella Lyon's "Where I am From" poem. In these poems, students listened to Lyon's poem read aloud by the author. They then spent time brainstorming about the people, places, smells, sights, sounds, and

objects that help define where they are from. Then, they piece these items together, and modeling or mirroring Lyon's writing style, they draft their own "Where I am From" poems.

Peer Review Letters. One element of the writing process for this project was for students to share drafts of their memoirs with their peers in writing community workshops. I went through a full description of the expectations for the workshop, including letting students know their roles as readers rather than evaluators of their peers' work. I went through about fifteen minutes of direct instruction that went through PSTs' specific responsibilities as givers of feedback and then, as the recipients of feedback. In teams of three, PSTs were advised to remember the goals of the assignment. They then read and looked through two peers' memoir projects twice, with the goal of responding, in the form of personal letters, to the main idea in the memoir, whether it felt as if their peers had told the complete story of their writing journey, and to make note of the different types of media their peers had chosen for the project. They made note of the cohesiveness of the project, especially since the requirements asked students to incorporate a variety of forms of media. Within their letters, reviewers also commented on any gaps they noticed, or areas that might be enhanced or improved upon.

After each team had the chance to read through two peers' projects, these writing community teams came back together to have conversations about each of their projects. At this point in the creation process, students had another week, time to continue their revisions prior to handing in their memoirs.

They also knew that, although their peers were offering suggestions for revision, it was still up to the individual to decide to apply the feedback, to disregard it, or to entirely reformat their projects.

In these teams, PSTs worked for about an hour to review, discuss, and write letters to their peers. They discussed the memories they shared and the relevance to the goals of the assignment, and regarding their overall takeaways. Overall, this workshop proved helpful for students, as they were able to take ideas and suggestions from their peers' letters, and in seeing each others' projects, they were able to revise their own memoirs moving toward the final stages.

Multimodal-Multimedia Writing History Memoirs. The MM writing history memoir serves as a tool through which students remember and relay their early experiences with learning to write, writing in school, personal and/or creative writing, and literacy sponsors (Brandt, 1998). Through this project, PSTs shared how their writing changed during the transitions between primary and secondary school, and then between secondary school and their entrance into a university program. As my group of PSTs created their memoirs, they explored a variety of media with the goal of sharing the collection of stories they had in their memories, in boxes their parents kept in the attic, and in their digital storage. In the assignment itself, students were asked to select a minimum of four different forms of media while designing their memoir to display a balance of visual, auditory, and written modes of composition. Using social semiotic theory as a guide, I examined images, photos, audio recordings, organization of memories, the design choices students made in their presentations, and many more

semiotic signs to better understand how students meant to represent or share their memories. In the methods of teaching composition class, I emphasized the power of composing through image and through language, and as students worked on their projects, they truly began to notice the importance of valuing multiliteracies. Students worked through and discussed the historical preference and elevation of alphabetic, text-based literacies in school settings, most especially after the early elementary years (Newkirk, 2014; Thomsen, 2018).

We used image in a variety of ways throughout the course, such as in our discussion on place-based sensory writing. For example, students engaged in outdoor sensory-based writing with the use of the outdoors on our university campus, and a variety of sensory driven text selections (Brannon, 2018). After spending time outdoors, students designed "hidden compartment" packets, a piece of blank paper folded into a small booklet that includes a secret inner compartment (Wang, 2015), on which they composed either using drawing or collage, to represent and express through image what they wrote about during their time outside. The toughest challenge with this activity was that, in learning to let their images speak for themselves without written explanations, students had a difficult time feeling satisfied that their images were enough on their own. They craved the use of written words.

The multimodal writing history memoir insisted that in many ways, students begin to value image, audio, and other forms of composition as text-based writing always has been. Before I provided examples, students struggled to conceptualize what this memoir should look like. Although I provided a clear prompt with explicit guidelines and

a rubric, students still felt unsure of how to begin. Composing multimodally in this context does not allow for a template, which was uncomfortable and for some, unnerving. After I provided reassurances and many examples, students' anxiety levels began to drop. It was not until students met with their peers in a writing community workshop that many of them truly felt some direction with the project. The opportunity to talk with their peers, to learn from one another about different ways to organize their memories multimodally, and the feedback on their own projects was the pivotal moment for most of my students. It was at this point that students went home and went to work on revision, this time with a clearer picture in their mind. Most students discovered freedom in telling their stories in cohesive, accurate ways once they had this jumpstart.

As pre-service teachers designed their memoirs, they also reflected on and shared the ideologies about writing that were held by themselves and their families and communities, which helped inform their developing teaching philosophies.

When pre-service teachers shared their experiences about developing writing identities and the people and events that influenced them along the way, my teaching transformed to the unique needs of *this* group of students. One of the goals of the project was to allow me to share a meta-awareness with students. Not only were they sharing their experiences, but as a teacher I was learning how to best teach them. In the writing methods course, I reminded PSTs of the importance of bringing narrative into their teaching repertoires for this same reason.

PSTs began to think about their teaching decisions as they moved from roles as students into roles as student teachers, uncovering important approaches to teaching secondary students whose writing ideologies might also influence their feelings of success with writing in school.

The memoir also provided insights into students' interpretations of multiliteracies (Cope & Kalantzis, 2000; New London Group, 2000; Selber, 2004) and their perspectives regarding the use of digital writing tools (Hicks, 2009; National Writing Project, 2010; Saidy, 2018; Vasudevan, Schultz & Bateman, 2010), both from perspectives as undergraduate students and as future teachers of writing. Additionally, by asking PSTs to reflect on the ideologies pertaining to writing held by themselves and their sponsors, this project shared students' cultural identities, their first languages, and some of the nuances related to learning and composition.

From all of this, social semiotic theory allowed me to determine what the multimodal genre offers that extends traditional notions of writing. Through social semiotic theory, I explored how the mediums PSTs chose served as representations of their writing development and values when it came to composition and teaching writing, as well as their values with regard to the use of multiliteracies in secondary settings.

I collected memoirs electronically from student participants after they presented their work in oral presentations to the class.

Demographics Inventory. During the drafting stage of the memoirs, I asked participants to complete a personalized sheet on which they included their age, gender identity, ethnicity, and grade point average (GPA). This inventory also asked participants

to share their expected date of graduation, and their program of study, and whether they hoped to teach middle or high school after graduation. The demographics inventory allowed me to see the breakdown of ethnicities, ages, genders, and GPAs among my participants, which also better informed my data analysis of the memories students included and share about, as well as the memories they chose to exclude from their memoirs.

      Memoir Reflections. After students designed their writing history memoirs, they reflected in writing to tell about their design choices, their overall experience with the memoir, the artifacts they collected and presented, as well as how they obtained these. Students wrote about any details or memories they had decided to leave out of the memoir, and told why they made these choices. They shared about the media choices they made, such as the platforms they used for housing their memoirs, or tools they incorporated for bringing in audio text or forms of visual text. With this question, students also shared about online tools they liked and whether they would use them, and in evaluating these tools, students also wrote about the digital media tools they would use in the classroom. These reflections from students allowed me to better understand the experiences shared in their memoirs, and how they thought about teaching writing in new or different ways after creating their projects multimodally. The main goal of the written reflections was to, through triangulation, determine whether the writing history memoir project invoked a change in paradigm for some students with regard to their perspectives as future teachers of writing.

Mid-Semester Interviews. Interviews for this project are critical in providing more focused responses to questions around PSTs' strategies for designing their MM writing history memoirs. I also hope to learn more about how PSTs think their memories of writing and ideologies will impact their future teaching, how they hope to write as teachers, and more thorough details about their plans to teach writing.

After students completed the memoir project, about mid-way through the fall semester, I interviewed seven participants on a volunteer basis. Interviews were held in a small room in the English department with students on an individual basis, outside of class hours. With students' permission, I audio recorded interviews, and transcribed these prior to data analysis. In addition to audio recording, I composed written notes during participant interviews, with the goal of capturing visual aspects of the participants' mannerisms, body language, facial expressions, and focused elements of their responses.

Interviews help to tear down inhibiting factors students might come up against in the classroom setting or when interacting with their peers, as I will be the only person listening and interacting with them during the interview. While my presence does not necessarily eliminate all inhibiting factors, the goal of minimizing these influences will be achieved to the best of my ability.

With regard to data analysis, I acknowledge my own positionality as a middle class white female in my mid-thirties. I also recognize that, just as my students bring their unique ideologies to their future teaching, I too, bring my memories and perspectives with me into my own work. As a researcher, however, I did my best to set my positionality aside in order to effectively organize and analyze my data. Through an

online transcription service, I transcribed audio recorded interviews into text, and from transcriptions, I employed a constant comparative method (Strauss & Corbin, 1994). I began by organizing data into categories, which I then collapsed into larger encompassing themes. Next, I used these themes to develop several theories from the data.

Organizing Data Sources

In order to effectively approach my qualitative data in a way that brings "order, structure, and interpretation to the mass of collected data" (Marshall & Rossman, 1999, p. 150), I began by organizing and preparing my data in a systematic way that helped me with processing (Tracy, 2013). First, I compiled all data sources for each of my individual student participants. This allowed me to examine how each participant went through the process of gathering ideas, how students thought about different forms of media, how they drafted and finalized their project, what types of feedback they received from their peers, and finally, how each pre-service teacher reflected on his or her own memoir, both in writing and during interviews.

My approach was to design a "matrix of contrasting categories" (Yin, 2009, p. 167) in a way that would allow me to notice themes among participants, and within and across data sources. In doing so, my next step was to reorganize my materials, dividing them by individual data sets to examine how different pre-service teachers designed their memoirs or responded within each set of data. I analyzed each event itself, as well as what happened during that event. This stage required organizing data in files on my Google Drive. I took photos of each assignment using the Genius Scan application on my

phone, which allowed me to transfer scanned images of each assignment onto my computer. I then created a Google Drive file titled "Dissertation Data," which is where I housed all scanned assignments.

Data Inventory

Now that I had all of my data sources in one place within my Google Drive, I made a list of my data sources, which included detailed explanations of the contents and purpose of each source (Galman, 2013), and placed this list into a file within my Google Drive labeled "Data Inventory." In this file, I have the following: *Interview data*: this folder contains audio recordings of six of the interviews I conducted, as well as separate files for the written transcriptions. One of my interviews did not record, so this folder holds my handwritten notes from that interview as well. Student interview participants responded to questions regarding their multimodal project, their approaches to design, and they made projections into their own teaching identities and how these have changed since participating in this active reflection (See Table 1.2). During interviews, we also discussed some of the events, teachers, interactions with parents, and other factors that participants chose to include in their memoirs, as well as some of the events they chose to leave out.

Table 3.2

Interview Protocol

Interview Questions for Pre-Service English/Language Arts Teachers
1. Discuss your experiences with the multimodal creation/composition process. a. Tell me about the choices you made. b. Why did you choose the content (experiences/people) you chose? 2. What changes would you make? 3. What are you most proud of in this project? 4. How did this project allow you to tell your story in a new way? 5. How has this project changed or refined your conceptions of writing or composing? 6. How did this project make you think about learning to write? 7. How did this project make you think about the teaching of writing?

The Google Drive folder labeled *Student Memoirs* holds all of the memoirs students submitted for the multimodal writing history memoir project. The folder is broken down by student name, and within each smaller folder, I added all of the segments that students handed in for their project. Some students chose to contain their full memoir in a single PowerPoint presentation, Weebly site, or Google Slideshow, while others designed their projects in smaller chunks to fully represent their writing histories. Some of the files in this folder also hold URL addresses that lead to students' online memoirs.

The *Work by Individual Assignment* folder contains smaller folders with each of the assignments associated with the memoir project. These include: (1) *Demographics Inventory:* a personalized sheet on which students included their age, gender identity, ethnicity, and GPA. Students shared their expected date of graduation, and their program of study. They also shared about whether they hoped to teach middle or high school after graduation.

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The demographics inventory asked participants to share their race, age, gender identification, and GPA, which also better informed my examination of data as I thought about the memories and approaches to teaching writing that my students included in their memoirs. (2) *Memoir Reflection*: after students completed and turned in their multimodal writing history memoirs, they responded to questions about their design choices, their overall experience with the memoir, the artifacts they collected or presented and how they obtained these. Students wrote about any details or memories they had decided to leave out of the memoir, and told why they made these choices. They shared about the media choices they made, such as the platforms they used for housing their memoirs, or tools they incorporated for bringing in audio text or forms of visual text. With this question, students also shared about online tools they liked and whether they would use them, and in evaluating these tools, students also wrote about the digital media tools they would use in the classroom. The questions consisted of the following:

1. How did you collect artifacts for your writing memoir? (call home, dig through boxes, create from scratch, etc.)

2. In what ways did your design choices make you more (or less) confident about your memoir project overall?

3. Were there memories or details you chose to leave out of your memoir? What made you leave these out?

4. Write about the media you chose. Did you try something new or something familiar? What did you like? Which programs or technologies will you invite students to try?

5. Think back on the process of remembering your writing experiences. What parts of this process made you think about your own approaches to teaching?

6. Reflect on the memoir process as a whole. What did you take away from this process that might be useful to you?

(3) *Peer Review Letters:* one element of the writing process for this project was for students to share drafts of their memoirs with their peers in writing community workshops. I went through a full description of the expectations for the workshop, including letting students know their roles as *readers* rather than *evaluators* of their peers' work. Students worked for about an hour to review, discuss, and write letters to their peers about the cohesion of their project as a whole, the memories they shared and the relevance to the goals of the assignment, and regarding their overall takeaways. Overall, this workshop proved helpful for students, as they were able to take ideas and suggestions from their peers' letters, and in seeing each others' projects, they were able to revise their own memoirs moving toward the final stages. In these letters, students wrote to each other positive feedback about their projects, suggestions for making the memoir more cohesive or expansive, and ideas their peers might need as they move ahead and toward presentations. (4) *Presentation Notes:* On the night their memoirs were due, students presented either a section of their memoir or the full project, to the rest of the class. I took handwritten notes as each student presented.

Some of my notes are really detailed and include things that students did or did not

address in their projects/presentations, while others are shorter and include just a

description of the project. (5) *Quick Writes*: During our first night of class, students all

engaged in a series of quick writes in which they responded to prompts. The goal of this

activity is to bring memories to the surface as students begin to recount their writing

histories. Quick writes require ceaseless writing for each segment of 3 minutes, along

with a specific prompt for each segment. In these, students remembered events and

people, school assignments, programs, teachers who influenced their writing confidence

in both positive or negative ways, and why they've chosen the path toward becoming

writing/ELA teachers themselves. I do not have quick writes from every student

participant; I only have these for 8 students. The questions students responded to were as

follows:

1. Write about a memory from your early childhood that involves writing. This might have been writing diary entries in the floor in your bedroom, writing letters to your Grandma, or possibly working through a daily journal at school.
2. Think about the person who most influenced your identity as a writer (in either a negative or positive way). Write as much about this person and what he/she did to influence your writing, and try to incorporate dialogue.
3. What are some big changes that your writing has undergone throughout your school-age years? Think about your move from elementary school to middle school to high school, and to college.
4. What surprised you about the changes you described in your last entry?
5. Describe how you hope to help guide students in their writing, based on your experiences.

Included with this section of data are also poems students wrote that were inspired by

George Ella Lyon's "Where I am From" poem. (6) *Teaching and Writing Survey:* During

the first night of class, I invited students to respond to four questions including:

(a) What can writing do?

(b) What is writing like?

(c) What is our job as writing teachers?

(d) What do we need to know to be equipped for our job?

First, students responded in writing, then I wrote all of the questions on the classroom whiteboards and students walked around and added their responses on the board, which was then followed by discussion.

The *Work by Individual Students* folder organizes the data described above in a different way, compiling the work completed by each student participant.

The first file is devoted entirely to interview materials, including copies of the transcripts and separately, the audio files for each interview participant.

Data Analysis

Many current studies on literacy narratives utilize a participant observer (Spradley, 2016) approach to analyze data in a way that maintains organization and strengthens the validity of their results (Alexander, 2011; Clark & Medina, 2000; Kist, 2017; Norman & Spencer, 2005). Using these research articles as models, I employed a constant comparative method (Strauss & Corbin, 1994) to analyze each data source against previously collected data throughout and following the 16-week methods of teaching course. My data sources included a demographics inventory, quick writes, teaching and learning survey, multimodal writing history memoirs, peer review letters, post-memoir reflection, handwritten notes I took during students' presentations, and interviews with seven participants. The coding and narrowing process required several

iterations of analysis, which led to triangulation among the various forms of data collection. My process was to combine and collapse data into more focused sets of theories, and to triangulate within three and five theories for the final research report.

Triangulation methods occurred first, as each data type underwent ongoing systematic analysis throughout the data collection period as I narrowed initial categories to focus on just a few theories. Data sets also underwent analysis against one another. Cross-triangulation in this way helped me to inductively draw conclusions and minimize researcher bias, which ultimately strengthened my findings.

Coding

My data sources included the demographics inventory, quick writes, the writing survey, students' multimodal writing history memoirs, peer review letters, the memoir reflection, and interview recordings and transcripts. I grouped emergent themes into narrowed categories. By assigning codes in this way, I worked my data "from the ground up" (Yin, 2009, p. 217), poring through my sources and using my original research questions as guides toward determining themes.

First Round of Coding. In organizing data sets toward narrowed themes, I examined and recorded details about the broad containers students used to house their writing history memoirs. For example, some students used PowerPoint, while others designed a Weebly webpage. I looked at and took note of other forms of media that participants inserted into these larger containers, as well as how their project was organized. For example, students used photographs with written descriptions, or illustrative images.

From this data, I worked to uncover some of the common choices students made.

My next step in organizing data was to spend some time examining students'
individual memoirs, and to create a new folder with separate documents for my detailed
notes (Yin, 2009) on individual students' memoirs. As I went through participants'
memoirs, I discovered that one student's work was no longer accessible. Originally, this
student had created a MySpace page online to detail his writing history, and until I began
analyzing data, this page was fully accessible. After about a month, his profile had
disappeared. It now belongs to another person. This discovery led me to go back to my
methods section and exclude him from the total participants, leaving me with 15
participants. My notes were organized according to my three research questions, as I
hoped to discover themes from the following categories, derived from my original
research questions:

    1) design and composition choices

    2) topics and content

    3) how the project reflects each participant's ideas about teaching writing.

In these notes, I relearned some of the more detailed events, feelings, experiences, and
sponsors that student participants had written about. I wrote detailed descriptions of the
images, artifacts, memes, and clip-art included, as well as written and audio text, and how
these all worked in conjunction with one another specific to each category.

Following the note-taking process, I took a manual approach by printing my notes and with colored highlighters, spread notes from all participants around a large table to explore these for common key themes within each of the three categories across all students (Tracy, 2013). Using three blank sheets of white paper, I added post-it notes for each of the themes as I discovered them. Some of the initial themes from the first research question which focuses on PSTs' design choices, were:

Themes	Number of Participants
Container to hold memoir	15
Photos that represent varying types of composition, other than text-based writing	7
Visual theme that values text-based writing, such as images of pencils and paper or a computer	7
Photos of text-based written work, like essays, or the covers of journals or writing notebooks	14
More than half of PSTs' memoirs consisted of text-based writing	9

For the second research question, in which I examined the topics and content students chose, some of the initial themes included:

Themes	Number of Participants
Music as their inspiration to write	8
Listening to music to reduce stress or focus while writing	6
Writing for personal reasons	10
Parents saved their writing during PSTs' early years as writers	14

As I reviewed the notes I wrote about each memoir, some initial themes I discovered from my research question about how PSTs' projects reflect their ideas about teaching writing in secondary spaces, included the following:

Themes	Number of Participants
Lifelong hatred for writing, or significant challenges as writers motivated them to become teachers in order to inspire students who feel the same way	4
Writing as therapy or stress relief	3
Valuing the stories and voices of their future students	3
The importance of their own writing process with emphasis on teaching through a process	4
The ways in which a teacher or teachers led to their personal confidence as a writer	5

Intent to incorporate alternatives to text-based writing into their curriculum	6
The impact of thoughtful feedback on students' writing identities	2

I then moved on to reviewing my participants' quick writes (Kittle, 2009), which students drafted prior to having the assignment for the multimodal writing history memoir. This engagement in timed freewriting allowed students to bring memories of writing, of the literacy sponsors who influenced their passion or their frustrations as writers, and their many experiences in school and in various communities and spaces while writing. From these quick writes, I looked for the topics and content participants discussed, and I wanted to see what they wrote about regarding their conceptions of teaching writing. I made copies of PSTs' original writing, and on these copies, I worked with several highlighters and a pen to read through carefully and make notes in the margins about themes as I began to see them. I then spread all of the quick writes onto a large table, and on three white sheets of paper, one labeled for each research question. I then added post-it notes for each of the themes I discovered. On each post-it, I wrote the theme, students' names whose work reflected evidence of the theme, and a brief -- one or two word -- description that helped to define how their work reflected evidence of fitting with the particular theme. The initial themes from participants' quick writes related to the topics and content they remembered were:

Themes	Number of Participants
Personal writing outside of school	5
Low confidence or hated writing	4

When it came to writing about how they envisioned themselves teaching writing, the themes I discovered in pre-service teachers' quick writes included:

Themes	Number of Participants
Creative projects or journaling	2
Giving uplifting, but critical feedback	3

As pre-service teachers in the methods course began thinking deeply about how they hoped to approach the teaching of writing with their future students, they responded to a few questions in a survey on teaching and writing (see Table 3.3):

Table 3.3

Teaching and Writing Survey

Teaching and Writing Survey
1) What can writing do?
2) What is writing like?
3) What is our job as writing teachers?
4) What do we need to know to be equipped for our jobs?

With the teaching and writing survey, I took on the same approach as with previous forms of data. I made copies of the written surveys students handed in, and on a large table, I spread out all of the surveys with the goal of discovering similarities or themes.

Because students only responded from perspectives as future teachers of writing, the only research question this data source addressed was my third question regarding PSTs' thoughts on how they hope to teach writing. On a sheet of white paper, I added post-it notes for each of the themes as I discovered them. Each post-it was labeled with the theme written at the top, and the students' whose work reflected evidence of that theme listed below. Then, using brief descriptors, I wrote how each students' work reflected evidence of each theme. The themes from this round of coding included:

Themes	Number of Participants
Writing relieves stress	5
Writing creates stress or anxiety	7
Our job (as writing teachers) is to teach students how to express themselves and to give the power and freedom to do this	9
Writing unlocks emotion	3
Writing gives voice	4

With the same framework in mind, I then moved on to examining my interview data. I began by printing out the transcripts for each of the six interviews, as well as the notes I took on the seventh interview, which did not record. I typed detailed notes from each transcript, reorganizing what PSTs said into three categories, one for each of my research questions.

From these notes, I again used highlighters and a pen to note themes, spread my notes out onto a large table. I then used three sheets of blank white paper, each labeled for one of my three research questions.

As I discovered common themes, I created a post-it note. On these notes, I briefly described the theme I was noticing, and listed participants' names and how elements of their interview fit the theme. From interview data, the themes I discovered during this initial round of coding for the question regarding participants' design and composition choices included the following:

Theme	Number of Participants
Disjointed materials required a way to organize the memoir	4

For my second research question, the interview data brought the following themes:

Themes	Number of Participants
Collaborative writing	5
Composing process	3
Writing outside of school → personal writing	6
Students and/or parents saved writing → valued activity	4
Omissions	4

In addressing the question about how PSTs envisioned themselves teaching writing, the following themes emerged from the interview data:

Theme	Number of Participants
Metacognition about how to teach writing effectively and what to teach	5
Promote alternatives to traditional essays	5
Writing as therapy or stress relief	4

The final piece of data I reviewed was a written reflection, which consisted of six short-answer questions. I asked students to respond to these questions after they had handed in their final memoir projects. In order to analyze this data source, I made copies of students' written reflections and read through each of them using colored highlighters and a pen to write in the margins. I then spread the reflections out on a large table, and using three separate white sheets of paper, each labeled for one of my three research questions, I began to add post-it notes. Each time I discovered a common thread or theme, I would add a post-it note to the sheet of paper that addressed the appropriate research question. On each post-it, I wrote the theme at the top, and then listed the names of students whose reflections showed evidence of this theme. I then added a brief description that told how each student's work fit the parameters of the theme. For my research question that focused on students' design and composition choices, I discovered the following single theme:

Theme	Number of Participants
Presentation felt overburdened with written text	11

When it came to my second research question about topics and content, there was again only a single theme that came from students' reflections:

Theme	Number of Participants
Omissions	11

As participants remembered the memoir process, their reflections about how their envisioned themselves teaching writing brought about the following themes:

Theme	Number of Participants
Multimedia writing tools	13
Students' unique backgrounds affect how, why, and what they write	2
Reflection process inspires growth -- will use and teach the multimodal memoir assignment	9

Second Round of Coding. After examining each data source to discover initial themes, I began to look across sources as a way to collapse these further and to notice trends among data types. The best approach was to reorganize the post-it notes according to my original research questions, so I collected the sheets of paper with post-its pertaining to pre-service teachers' design and composition choices onto one side of the table, then on another side of the table, I collected the notes addressing the topics and content question, and finally, I designated an area for how PSTs said they would teach writing.

The collapsed themes I discovered during this second round of coding that responded to the first research question regarding design and composition included:

1) Container to hold & present memories within multimodal writing history memoir

When examining notes specific to topics and content student participants included, the themes I discovered during this second round of analysis were:

1) according to participants' memoirs and interviews, the act of writing was a valued activity by both parents and students as seen by their decisions to save writing from childhood, early teens, and high school

2) many student participants, as children or teenagers, engaged in collaborate or personal writing outside of school

3) in both memoirs and interviews, participants shared an active reflection on the writing process.

Finally, the second round of coding led me to discover three themes that address participants' notions of teaching writing. These themes include:

1) PSTs think of writing as an act of stress relief or therapy,

2) PSTs expressed that they will place value on their future students' voices and stories, including making space to learn about students' backgrounds, cultures, and experiences in the classroom in order to help globalize the classroom for the development of every student,

3) PSTs, in both quick writes and in their memoirs, discussed their own approaches to providing positive, regular feedback on student writing or composition, thus exhibiting their own notions of the importance of this practice.

At this point, through triangulation (Tracy, 2013), I reorganized and reexamined the data sources that showed each of these themes, as I hoped to discover additional correlations between data sources which would lead to clear, supportable findings. This process came in stages. I began with one white sheet of paper, and on this, I started with one theme that seemed significant.

From here, I examined my codes thus far to look for correlations. I followed this same process for each of my significant findings.

      Third Round of Coding. During this iteration and from my data, I came to these themes, which I will describe in my Findings section. 1) constructed the following themes: pre-service teachers who engaged in personal or collaborative writing as children or teens now display 1) identities as writers, 2) confidence using a variety of media to compose, and 3) metacognition about how they will teach writing effectively. I took this a step further by cross-checking my data sources to determine an additional correlation: these same students also find writing to relieve stress and as a way to vent difficult feelings, and also, the students and/or their parents valued the act of writing enough to save past writing, including journals, school composition, poetry, videos, multimodal composition, songs, newspaper clippings, letters, and notes written to friends during school.

      One significant and surprising finding was that four of my participants chose to become English language arts teachers because of their own continued struggle with writing. These students channeled their negative experiences as writers into metacognition around varied approaches to teaching writing in secondary spaces, with options for students to break away from traditional essays. During the memoir project, and also in interviews, these PSTs shared their own current writing practices and how they would use their experiences to support and advocate for their students.

Another major finding was that the pre-service teachers who think of writing as a unique process for all students also discussed the value of cultivating a globalized classroom in which students share their stories and voices.

I also discovered that all participants whose memoirs consisted of more than 50% text-based writing also included photos of text-based written work within their memoir. Some of this group of PSTs created their memoirs with themes that value text-based writing, such as including images of pencils, computers, crayons, or ruled paper.

All of the PSTs who said the multimodal reflection process initiated their own growth and that they would use a version of this project in their own teaching also wrote about the multimodal writing or composition tools they had tried out in drafting their memoirs.

Of the four students who, during interviews, discussed the topics and content they had omitted from their memoirs, all of these shared about the information they had omitted on their memoir reflections.

Final Analysis

For my final analysis, I came to the following significant themes: 1) A foundation of personal writing, 2) Building an identity as a writing teacher, and 3) Multimodal composition for PSTs.

CHAPTER 4

FINDINGS

This chapter presents the findings from my qualitative case study, which came out of

rigorous and systematic analysis of the data, described in the previous chapter. The

findings relay significant themes that came from triangulation within and across each of

the data sources, and are shared using a case study methodology through sociocultural,

multiliteracies and social semiotics theoretical lenses, respective to my research questions

about 1) pre-service teachers' design and composition choices within their multimodal

writing history memoirs, 2) the topics and content PSTs include in their memoirs, and 3)

PSTs' ideas on teaching writing after reflecting on their own pasts as writers. The main

headings for each of my findings are as follows: 1) A foundation of personal writing, 2)

Building an identity as a writing teacher, and 3) Multimodal composition for PSTs.

A Foundation of Personal Writing

The multimodal writing history memoir required students to focus on their

development as writers, which for most of my participants, included a variety of writing

settings, both in and outside of school. Some of the personal writing habits students

shared through their memoirs, in quick writes, and during our interviews included writing

in a daily journal, crafting poetry, or short fictional pieces. Other students talked about

collaborating with friends or family members to invent fictional worlds, or to write

dramatic plays they later performed for family members or in front of public audiences.

Ten participants reported engaging in writing outside of school, sometimes as just a fun

activity, and other times as a way to relieve stress or to express their emotions. Six

participants remembered engaging in writing collaborations outside of school with friends or family members. For example, in her memoir, Candace wrote:

> In 5th grade, I used to write a fictional series with my friend Cassandra. We would write journals as if we were the Disney princesses in high school. Being able to bond with someone and collaborate on a story was such an exciting experience, and made me want to become a better writer, so that more people would want to read the stories I was writing.

Following these exploratory days of collaborative storytelling, Candace was ushered into middle school, a time during which she often felt "moody," so she "started writing her first poems" as a way of privately working through these feelings. Similarly, one set of artifacts Callie discovered was a stack of notes she and a friend wrote together in middle school. Although Callie left these notes out of her memoir, she recalled during our interview that she and her friend would "write down little song lyrics" and "short paragraphs to each other and throw them back and forth during math class." Like Candace, Callie sank into feelings of "sadness and angst" throughout 7th and 8th grades, which led her to write "poems at like 2:00 in the morning." Neither of these participants had saved their personal poetry from middle school, but both noted how important these acts of private writing were for their overall development. During our interview, Callie admitted that, although she "left out middle school, or at least made it really vague" (in her memoir), she wished she had found some of the poems she had written, because "it's part of being a kid." Candace, on the other hand, expressed her relief at not finding some of her middle school writing, noting in her memoir, "it is probably for the best that I cannot find these poems."

In their memoirs or their post-memoir reflections, twelve participants addressed writing and writing teachers during their middle and early high school years through a lens of difficulty and frustration. While elementary school instruction provided students with foundational decoding and composition strategies, along with formative skill-building toward more sophisticated writing, the recurring narrative many students internalized centered on being forced to move away from creative writing, away from coloring or painting in storytelling, and into structured, formulaic writing for teacher-chosen prompts. Often, this paradigmatic shift interrupted and upset students' writing development, leading them to feel resentment toward writing activities, their teachers, and themselves as writers. For five participants, this expanded to many years in which they felt little to no confidence in their own writing. For the ten participants who engaged in personal writing as children or teens, this uncomfortable shift became minimized as they reverted back or leaned upon their abilities, desires, and motivations to write in private spaces, outside of school. For some participants, in-school writing saw the benefits of a personal writing practice as the combined result of encouraging teachers and the muscle memory of writing for self.

For Callie, both journaling and writing poetry served as breaks from "the major roadblocks" made by:

> Lifeless and dull assignments set to a formula: four sentence intro with grabber and thesis, three body paragraphs, and a conclusion with a broad statement about the world. While I understand their (teachers') attempts to help students prepare for future writing assignments, I simultaneously began losing my love for language and writing. It felt forced; it felt like a job. My only solace was found through journaling. I also discovered a love for writing poetry while listening to music.

This page in Callie's memoir relays the effects she felt after having to write into a defined formula and how this pulled away from her motivation to write in school settings. For her, it took several years, encouraging teachers, and a new perspective before Callie felt ready to trust herself as a confident writer again. Similarly, Candace recalled the "problematic techniques" of her sophomore English teacher. In her quick write, she reflected, "sophomore year almost made me never want to write again." This memory was reinforced in her memoir, where she wrote:

> 10th grade -- I hate writing. I suck. Why did I think I was good? My teacher tears my essays apart and doesn't seem to have an interest in helping me improve.

Her senior year of high school, Callie discovered renewed confidence in her academic writing, this time, fueled by a different teacher:

> Ms. Stafford gave real, constructive feedback to our writing, something we had not received yet in high school. She would encourage our strengths, correct our mistakes. She taught me the importance of letting my words flow, allowing different sentence forms, heeding grammar rules while making my own style. She complimented my voice in my writing, giving me confidence again.

For both Callie and Candace, continued private journaling and eventually, motivational words from teachers and assignments that allowed for creative freedom helped turn feelings of defeat into positive opportunities for growth as writers.

The Inspiration of Mentors

For four participants, personal mentors played a significant role in their decisions to write outside of school and to work toward careers in teaching. These mentors modeled a regular writing practice, and supported and encouraged these PSTs as they began navigating their own writing identities.

Beginning with the quick write activity in the methods class, and on into his writing history memoir, Thomas remembered back to his early experiences with writing, as he wrote about two of his greatest mentors: his Grandpa Ray and his Uncle Randall. In response to one quick write prompt, "a memory from early childhood that involves writing," Thomas wrote:

> I recall the story I wrote for a long time on paper, mom's work laptop, and even napkins. Grandpa would have been so proud of me. I wonder if he even knows I did that. I had a passion for it even then, even when I was so young I couldn't use punctuation. But I had words, an idea, that needed to be shared.

In his memoir, Thomas relayed that his journey with personal writing began with poetry, which he describes as "short bits of exposed soul displayed on paper." He had examples in his grandfather, a famous local newscaster who demonstrated the value of writing and the beauty of language by leaving short handwritten notes on napkins or post-it notes and placing these inside Thomas's school books for him to find later. Thomas's Uncle Randall, a songwriter, encouraged his writing and creativity in different ways, by inviting him into songwriting collaborations (Image 5.1), which further developed Thomas's passion for music and poetry. Together, the two crafted lyrics tied to musical notes, thus securing a bond between uncle and nephew in a way that taught Thomas self confidence as a young writer. Similarly, Chooli remembered back to her first inspirations to write. In her memoir, she reflected,

> I really began to write individually when I started fourth grade. I was inspired to get a journal because my auntie had one and every time I visited her, she was always writing. It was my uncle who bought me my first journal. It was the time where I began to write to 'Diary.'

Image 5.1

*Songwriters: Thomas and Uncle Randall*

The example set by Chooli's auntie, and the encouragement of her uncle set fire to her personal writing life, marking the start of a journaling habit that she has continued from childhood through her years as a college student.

As Chooli went through the timeline of her writing memories, she told the story of her greatest mentor, Dr. Mario Ghenzi, a Swiss medical doctor whose involvement in the Futures for Children project, which pairs Native American children with mentors outside of their reservation, provided Chooli with a pen pal and an influence outside of her home and family on the Navajo reservation. Dr. Ghenzi encouraged her to pursue a lifetime of learning. Throughout her childhood, Chooli and Dr. Ghenzi wrote letters to one another (Image 5.2) telling about life, school, and family from their separate sides of the earth. In her presentation to the class, and in her memoir, Chooli shared that, "Dr. Ghenzi inspired me to do what I love," and even today, Chooli has all of the letters he wrote and sent to her. Dr. Ghenzi visited Chooli on the reservation, which gave her opportunities to show him parts of her life, her family and the beauty of northwestern New Mexico.

Image 5.2

Chooli: Dr. Ghenzi's Letters
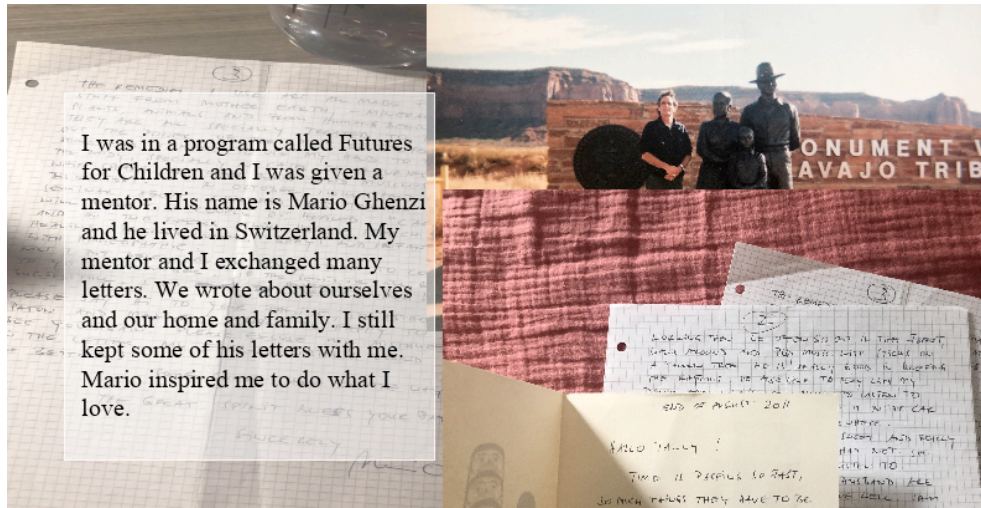
Like the relationship Thomas had with his uncle, Chooli's regular writing practice with Dr. Ghenzi normalized writing as a tool of expression and communication, but it led to far more than simple letter writing. This friendship during elementary school was exciting for Chooli, as a time during which she was motivated to begin a personal journal to express her feelings and share her secrets with "Diary." Chooli also used writing to share her aspirations and life goals in her letters to Dr. Ghenzi. As Chooli reflected back on high school, she wrote in her memoir, "like most students, reading and writing felt like work instead of a hobby, and it didn't feel as fun anymore." Despite these feelings, Chooli says she continued to write in her journal, a mode through which she could freely express herself. Then, during her junior year creative writing course, Chooli's writing took off and began to take on a fictional shape. During the next few years, she wrote in her memoir, that she would craft fairy tales, non-fiction, creative fiction, and lots of poetry.

Her writing eventually evolved into fictional romantic tales of life and love on the reservation, and even took a turn into the world of gothic fiction, stories that were often inspired by the novels she read in her free time. Thomas, too, reflected on how he "found [his] spirit again" after the songwriting collaborations with his uncle "fad[ed] away." In his memoir, he shared:

> This writing spirit came to me in the form of fictional short stories. I needed a way to feel close to my grandfather again. Every word I wrote, every stroke of my pen, I knew he was by my side.

Writing, for Thomas, provided a connection to his grandfather who had long since passed on. For both of these PSTs, early self-discoveries as writers paved the way for them to return to personal writing as a form of stress relief and, according to Thomas in his teaching and writing survey, as a way of "releasing every feeling into creating an idea." Journaling and fiction writing allowed Chooli to "open her mind" and express her feelings and to create worlds she imagined for herself while living on the Navajo reservation, while the purpose of Thomas's personal writing was to pour "every emotion" onto the computer screen or the paper, with the goal of saying all that needed to be said.

Writing to Overcome

Three participants' memories of avoidance, adversity, or overcoming challenges led to writing for personal reasons. In her memoir, Maya relayed that, although none of her writing from elementary and middle school were saved, she recalled writing in journals as her way of working through the difficulties she was experiencing in her family between late elementary and all of middle school:

During this period, I was experiencing a lot of adversity at home, which can explain why I don't remember what was going on in my literacy journey. I felt mixed emotions when it came to reading, writing, and school in general. I loved school because it was my escape from my problems at home.

In her teaching and writing survey, Maya wrote that writing has the power to "move people and make them feel emotions," and Michelle wrote, "writing can help process feelings or traumatic experiences. It can transport your imagination into a reality." Similar to Maya, Michelle shared the peace and solace that came from journal writing during a particularly difficult time. In her quick writes, Michelle reflected back on her journal writing in 7th grade when she would close herself in the bathroom, the only room in the house with a door that locked. She would then plant herself in the empty bathtub, her journal in one hand and a pen in the other:

> I felt like there was no one else I could talk to. My mom was dating this guy who I absolutely hated. So, I was in the bathtub...writing in my diary about how much I hated this guy.

Maya also hid her writing. She recalled scrambling to get her thoughts down on paper, only to tear the pages, lined-sheet by lined-sheet from the spines of her notebooks, crumpling them into small white nuggets and shoving them deep into the trash can. Her fear that her mom might find these pages and punish her for the words she had written propelled Maya to destroy all evidence.

Thomas also used writing to engage in a silent battle. The third quick writing prompt asked students to share about some big changes their writing had undergone throughout their school-aged years. In his response, Thomas wrote:

I was powerless and the number on that piece of paper told them that I was a failure and a waste of time. My writing got better the second I wasn't writing for a grade any more, but I was writing to prove to them that I was everything they said I could never be. I found my voice, my drive, my purpose.

During our interview, Thomas remembered being pulled from his elementary school classes, and even though his mom never told him he was dyslexic, "obviously, being an adult and thinking back to it, I definitely had some form of dyslexia. I mean, I still do. When I write or read, I switch my Bs and Ds a lot." Thomas shared that he was "always thinking there's something wrong with me when it was probably just something so small as just kind of getting more practice." After working through his emotions around feeling like there was something wrong with him, Thomas became determined to display greatness through his schoolwork and his writing. "I've loved writing ever since I was little," a sentiment that never changed for him, despite the "dull" writing assignments in middle school, and his memories of having to "write as robots to fit a certain profile." A lot of these experiences came together as his inspiration to teach. During our interview, in his writing reflection, and throughout his writing history memoir, Thomas described the importance of bringing students' voices to life through writing assignments that invite creativity and freedom. He also referred back to his own writing practice as a reminder to himself of the power of language and self-expression.

For both Maya and Michelle, journal writing offered a listening ear without judgement, a place to share secrets, anger, and deep sadness. For others, such as Thomas, personal writing released him from self doubt and reinforced his confidence and strength, giving him purpose.

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In their teaching and writing reflections, several participants described writing as a way to express emotions during stressful situations, such as Nicola's description of "dump[ing] all the weight of overthinking off your shoulders and onto paper," or how Chooli and Nevaeh both asserted that "writing relieves stress," and to Mandy, writing was "like visiting an old friend." According to Sammie, writing could "create entirely new worlds," and to Candace, writing offered her time, space and solitude to "untangle your thoughts." In these ways, even the participants who did not use personal writing to overcome an obstacle or to work through a difficult situation saw the importance of writing to relieve stress or to vent frustrations. This discovery for most participants led them to think about their future students, which began some intentional plans for teaching writing.

Placing Value on Writing builds Identity

In combination with the acts of personal and collaborative writing described by the participants in my study, there was also strong value placed on written products by both participants and their families. This was evident through both language and actions. A majority of students who shared about their past writing outside of school are also the students whose family members saved boxes, suitcases, notebooks, or computer files filled with their writing artifacts. During our peer review session in the methods class, pre-service teachers brought in old high school newspapers they had been editors or writers for, poetry they had preserved, wire- or plastic-bound books they had written and published during elementary school, practice letter-writing sheets from kindergarten, and other paraphernalia that represented bits of their writing histories. Students also

remembered how important it had been for them to write for personal reasons. The value in these acts was demonstrated through participants' expressions of relief at having the ability, the time, and the space to write during times of great sadness, loneliness, stress, or just the need to vent their feelings.

Since she learned to write, Sammie kept a journal. Housed in brightly decorated composition notebooks, Sammie's journals detailed what happened in her daily world, she made lists of things she needed to do, or plans she was making for upcoming events. In her memoir, she wrote, "I kept notebooks filled with my thoughts and ideas. I recorded everything." Over the years, Sammie saved all of these journals with the knowledge that she would be able to review them later to remember back to the happenings, both big and small, during her formative years. Later, Sammie became the editor for her high school newspaper, and as she collected artifacts for her writing history memoir, she found that she and her parents had saved all of the newspapers from this time as well. During our interview, she reflects on why she saved these artifacts, and why she chose to share about them in her memoir:

> A few memories definitely made me like writing. I think I chose those memories, the journaling...and the high school newspaper. I really enjoyed those things. And I feel like I learned a lot about the writing process and how to write.

The value Sammie placed on writing as a practice that would extend to her entire lifetime began with her early journal writing, and has threaded back into who she is becoming as a teacher of writing. In our interview, Sammie discussed the importance of bringing journaling into classroom writing as a low-stakes motivation tool for reticent writers.

After spending time reflecting on her own writing journey, Sammie realized the impact of her personal writing practice on her identity as a writer and on her regular writing practice. She planned to demonstrate how she values writing to her future students by modeling her messy journal writing in the classroom, and by discussing the therapeutic benefits of maintaining a regular writing practice.

In a similar way, Callie and her parents saved a lot of her past writing. At the beginning of the memoir project, she went back to her childhood home to ask her mom to pull out all of her old writing, where they discovered boxes and boxes of projects from Callie's school-aged years. From her years as a child, both reading and writing were strongly valued in her home. Callie's mother was an English teacher and knew the importance of creating space, time and attention to the reading and writing habits of her daughter. So, Callie was not surprised to discover a wealth of artifacts, including a story she had written in second grade about a caterpillar who faced a moral dilemma. During our interview, Callie talked about this exploration,
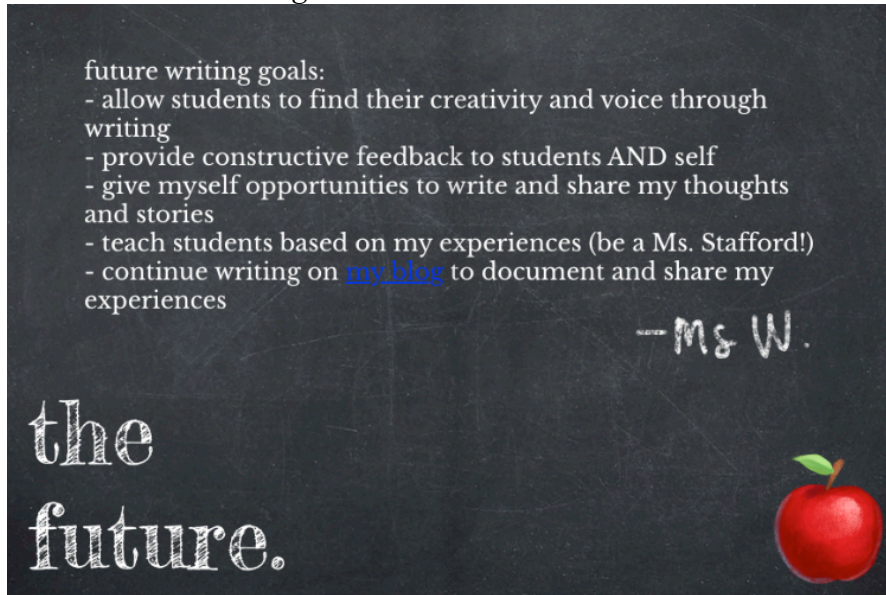
> I literally loved writing so much. So, it was actually really fun for me because I got to look back at all the things I made. I did a lot of those cool hands-on projects, and I was remembering all of those.

For both Sammie and Callie, the value that was placed on writing by their parents, their teachers and themselves had extended into their own developing identities as future teachers of writing, and also as to their identities as teacher-writers. These participants both loved writing at school and at home, and as a result, both maintain regular writing habits.

In the final page of her memoir, Callie made a list of her "future writing goals" (Image 5.3), through which she fluidly relates her personal goals as a writer to her goals as a writing teacher.

Image 5.3

Callie's Future Writing Goals

future writing goals:
- allow students to find their creativity and voice through writing
- provide constructive feedback to students AND self
- give myself opportunities to write and share my thoughts and stories
- teach students based on my experiences (be a Ms. Stafford!)
- continue writing on my blog to document and share my experiences

--Ms W.

the future.

Building Identity as a Writing Teacher

The multimodal writing history memoir, along with each of the associated activities, including the quick writes, the teaching and writing survey, the post-writing reflection, and the individual interviews, I asked students to apply their experiences or their writing histories to their own teaching.

Metacognition toward Globalizing the Secondary Classroom

In their memoirs and associated writing tasks, seven participants made personal value statements around cultivating a globalized classroom within which their students will have the space and freedom to tell their stories and learn from the voices of their peers. In this regard, one focus in both Maya and Mandy's memoirs is the importance of bringing student voice and freedom of choice into writing curriculum. Students thrive on continued opportunities to tell their stories, and to engage in their own unique writing process as they write about topics and using media that interest them. While this freedom limits the teacher's control, it more importantly provides validation, trust, and support for students.

During my interview with Maya, she talked about the impact of inviting students to use their voice in the classroom: "it is about representation." Maya experienced racial and cultural suppression in a couple of her college classes. In one class with a white female professor, "white students got the attention, and if they asked for an extension on an assignment, they got it. I did not feel like my voice was heard by that professor, even after I met with her and sent lengthy emails about my concerns. She was totally dismissive of my repeated concerns." Maya related this experience to her teaching; she will reinforce to students that language is a form of resistance, a concept she has adapted from Gloria Anzaldua's work. Through assignments like the memoir project, Maya will also focus on cultivating an environment in which her students' cultures, races, and ideologies are represented and respected.

The writing history memoir "made [Maya] remember the importance of reflecting back on [her] past experiences, especially with literacy," which is one reason she hopes to have her students design memoirs as well.

Similarly, in my interview with Mandy, she shared that the writing history memoir, as well as her current classroom experiences have reshaped her notions of teaching writing. She talked about the students in her internship classroom who present varying abilities and post-secondary ambitions. Mandy also talked about the value in asking students to write their stories. From a teaching perspective, she liked that narrative would allow her to get to know her students, their strengths, and their areas of great or low confidence. She also noted that students' narrative writing would give her the chance to learn about their families and cultures, and a bit about their personal lives and interests. When working through a similar project with students in her internship classroom, Mandy was reminded that not all students come from wonderful homes with loving parents, which for her, translates into focusing greater attention on her teaching strategies through finding unique ways to bring students' voices into the classroom setting.

She described the narrative assignment and its impact in her internship classroom:

> This was a great project, I think, for these students who maybe struggle in school and have difficulty with academic writing. They did have to have a writing component, but they had to include pictures and give a digital presentation. They had to get up and present to the class. It gave a bigger picture of who these students are. I really love that. I think it was really smart on the side of my mentor teacher to have students do it that way because she doesn't know about their private lives until they do something like this. Then, she can teach the whole child a lot better than just seeing what's on paper. Some of these students have huge challenges. Some of them talked about being in juvie. Some of them talked about family members being in jail, and some of them talked about health problems of their parents and they are their parents' caretakers. I mean, a lot of them talked about their grandparents raising them, and one student hasn't seen his mom in four years and -- I mean, it was just heartbreaking story after heartbreaking story. And these kids are resilient in school. So, it really made me realize not every student is an honor student, but every student writes and reads, and I loved hearing their individual stories.

By reflecting on the impact of this narrative project with students in her internship placement, Mandy was reminded of the importance of offering positive, regular feedback and encouragement, especially when it comes to responding to student work, since all writing, and not just narrative, is personal.

In another way, Michelle said she would always encourage her students to share their voices and empower them to create on their own:

> I want [my students] to feel powerful when they write. It is their voice that is being portrayed in the pieces they are creating, and this is the perfect time for them to experiment, explore who they are, find out what is important to them, and to portray those things to [their readers].

Much of the strength and confidence students experience comes from having the space, freedom, and inspiration to use their voices through composition. In her memoir, Maya shared some of the texts and authors that have inspired her to teach writing and to let students know that their voices matter.

During her sophomore year in college, Maya purchased the required textbook for one of

her classes, knowing that, as usual, she would sell it back after the semester ended, "but

[she] loved this book and kept it even after the class was over." *Available Means: An*

Anthology of Womens' Rhetoric(s) taught Maya about the:

> Extraordinary women who paved the way for the rights we have today. Equally
> important, the writers themselves inspired me on an individual level because they
> taught me that my voice matters. This book reignited my passion for reading and
> writing like no other literature has before. I related to so many of these women as
> I read their writings and they showed me the power that language has. Their
> stories moved me and it is my greatest hope to be able to do the same one day.

In the same way, Mandy thought about the power of language and storytelling as it

related to her future students. In her memoir, she described how her passion for

storytelling through poetry and short stories has served as the catalyst in her decision to

help her students find and use their voices to create change. Mandy wrote the following

about her future classroom:

> My classroom will be one that encourages creativity. Here are some precepts we
> will live by:
> - If you live it, write it
> - Your story is always worth telling
> - Your journey is your own, but it's better if you share it
> - You won't know until you try

Both Mandy and Maya identified teaching strategies that worked for them, and

allowed them to tell their individual stories, which they planned to directly transfer to

their own teaching. Although Maya faced suppression and negativity directed at her

positionality as a woman of color, she said during my interview with her that she planned

to design lessons, seating charts, and activities that "promote inclusion and value her

students' ideas and voices."

Promoting Engagement

One invariable element in the writing history memoir process is that PSTs thought and wrote about their past teachers and how the actions, words, and teaching strategies they remembered would influence their developing teaching identities. The most consistent memory was one of teachers whose assignments and demeanors made students want to participate, and promoted confidence in their writing.

Callie's journey, including her relationship with personal writing, past assignments, and the teachers who strongly influenced her writing identity, have all brought her to a place of reflection in which she "evaluate[s] [her] own teaching and desire to make writing fun." In her writing reflection, and during our interview, Callie discussed the importance of how she felt about the essays she wrote and the projects she completed, and how she might make these engaging and useful for her future students. During one of her middle school math classes, Callie spent a lot of time passing notes with a friend. "It was part of being a kid," and she hopes to bring students' personal writing into her classroom space as a way to illustrate that, even when students do not identify as writers, they really are writing all the time in unique ways. For Talia, the path toward creating engaging lessons for students came through her continued struggle as a writer. In her memoir, Talia reflects on a personal narrative project assigned during her junior year English class. This was the first time she had been given an option to compose an essay using a different mode than pen-to-paper or fingers-to-keyboard:

> This was one of my favorite projects in English because I loved the freedom of expression I was given. I finally received the option to do the same work as the other students without having to write an essay and that made me extremely happy.

As she reflected on her own writing history memoir during our interview, Talia said:

> If I had had to write an essay, I probably wouldn't have added as many details because I often do not know how to find the words I want to say. So, being able to add different visuals and pictures and present it and verbally say it felt a lot easier than having to formulate a full essay.

Later, in her post-memoir reflection, Talia acknowledged the importance of the universal design for learning (UDL) as she approaches her upcoming role as a secondary teacher. While this is an element that many of her professors have reinforced, Talia has had the opportunity to experience the benefits of having alternatives to traditional assignments, which has allowed her to confidently and effectively complete assignments without the inhibitions she always feels when writing an essay. Upon sharing about this discovery, Talia said, during our interview, "there are so many different options instead of just essays that I can give my students," and in her memoir, Talia remembered how her sophomore English teacher modeled UDL in a way that helped Talia to grow through composition:

> My sophomore year I had a teacher who took the time to get to know the way my brain worked when it came to writing. She realized I understood the topics; I just could not quite seem to get my ideas onto paper. So, she started giving the class assignment options. Instead of forcing us to just constantly write essays, she allowed us to write scripts, make videos, sculptures, charts, create speeches, etc. This is when I truly started to be able to say writing was bearable. This is the type of moment I want all of my future students to have as well, and my goal is to help them find that. When looking at my writing memoir, that is why you will see all of my mediums are different assignments that varied away from just writing an essay. Each example given is one of my favorite assignments worked on in an English class that allowed differentiation.

> When it came to exploring ways to heighten student engagement, Candace's

approach aligned with Talia's.

For someone with a background in performance communications, Candace described the multimodal memoir project as "a great way to present information because it has a structure to it, but it is also open-ended and lets students choose their media and how they present it." For her memoir Candace designed a slideshow using Canva, but when it came time to present in front of the class, she performed her memoir using bricolage, a demonstration created using diverse resources. The setup for Candace's bricolage performance included her drafting and memorizing a spoken-word poem that described her writing history, and choosing a song to play as she used her own body movements to speak her memoir aloud. In the same way as Talia, Candace acknowledged the importance of diversifying the options for students when it comes to composition. During our interview, Candace said, "stepping away from a written narrative made it so I could tell my story in a different way, opening the door to include more. I like things that are tactile and better -- very showy."

Callie also wrote about her plans to promote student engagement by inviting students to write through a variety of media. A lot of the digital writing tools she has used in her education courses have inspired Callie to explore these tools, and to find more, as she continues to build engaging teaching materials for 21st century students. She has decided to write grants to provide her future students access to the online book site, Book Creator (Image 5.4), which she used to design her multimodal writing history memoir. The features of this tool would allow students to write, illustrate and publish their work, and would be a great tool for memoir or narrative writing, or a project in which high school students write and illustrate storybooks for children.

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Image 5.4

Callie's Book Creator

During our interview, Callie reflected on the projects she has done for her education

classes:

> Sometimes I go through my teaching classes and I have to follow these standards,
> these objectives. And it starts to get kind of dry, which is what made me think
> about all these writing projects for students that are more creative and fun. I can
> tie them into the standards, but they can still be fun. I would be able to do this
> with highschoolers with some modifications. It doesn't have to be a dry, boring,
> no-one-wants-to-do-this-analysis-right-now-and-we're-just-going-to-drone-on
> type of thing.

As often as possible, Callie plans to bring multiple forms of media into the activities

students work through in her classroom. Not only were participants thinking back on the

learning experiences that drove their confidence and built their writing identities in

positive ways, but the multimodal memoir process gave PSTs the chance to experience

21st century learning and differentiation opportunities from a student's perspective.

Respecting the Process

Almost all of the students in my methods classes remember back to middle and high school as a time during which they wrote into a formula ad nauseum, so much so that they vividly recall each segment of these papers, from the "grabber" in the introduction to the "broad statement about the world" in the conclusion. Directly associated with memories of this version of the "writing process" are feelings of disengagement, frustrations with writing, a lack of motivation to write for school, and a significant drop in confidence when it came to writing.

During our interview, Mandy talked candidly about her own writing process: "my writing style is not the next person's writing style," and she wants her writing instruction to reflect this belief. She remembers back to teachers requiring students to follow a format, and even at a young age, Mandy inherently knew this would not work for everyone. The memoir project she designed for our methods class reminded Mandy about how she might teach the writing process while placing value on the processes that students discover as their own. When designing her Google Slides presentation, Mandy pieced everything together completely out of order, knowing this would "upset the apple cart" if she had been a middle school student. This made her think about how she would approach the teaching of writing. "Everyone has a unique story, and that the process of telling these stories validates students and their abilities."

As she reflected on her own learning, Mandy thought aloud during our interview about

how she plans to frame the writing process for her students:

> There's a part of me that is not going to care so much if a student does things out
> of order like my teachers growing up seemed to say, 'you have to have an outline
> and then you do a paragraph with -- your first bullet on your outline has to be
> your intro and then you have to -- it is all this sequential writing, that rough draft
> and then you're going to revise it and then it's going to be your final draft after --
> that's not how I write. And so, I'm not going to expect my students to do that
> either. Now, if they have to produce all these pieces, great, but they don't have to
> be done in sequential order either. I was the student who wrote the rough draft and
> then made my outline based on the rough draft because that was part of the grade
> and I had to turn it in. I did it out of order. I usually edit as I write my rough draft.

One participant, Nicola, recalled a time during middle school when she was

invited to break away from the structured writing process to draft a submission to a

writing contest. Her 8th grade English teacher, Mr. S, helped Nicola discover her gifts as

a creative writer by chipping away at her commitment to following the "rules" of writing.

The contest called for a personalized interpretation of the song, *Bixby Canyon Bridge* by

Death Cab for Cutie.

Nicola remembers Mr. S. explaining the requirements of the submission: "it needs

to be centered on a certain feeling or memory you found yourself drifting to while

listening to the song and reading about the song writer's journey." She did not

understand, and relates a conversation she had with Mr. S.:

> 'Soooo, it should be personal, is what you are saying?'
> He let out a quick sigh. 'Well, memories are personal, are they not?'
> 'Well, yeah, but what if it is painful or not a happy memory or feeling I thought
> of?'
> He laughed, 'was the memory of the writer a positive one?'
> 'No, but…'
> He stopped me, 'but nothing. Some of the best writing you'll ever create or that
> has ever been created comes from the feelings and memories we do not enjoy
> because it is raw and real. Simply write, and whatever comes out, you can edit
> later.'

Mr. S. and this writing competition were Nicola's "saving grace from drifting away from loving English" after a horrible experience with her previous year's English teacher. Mr. S. walked Nicola through the idea-development phase of writing in which she was convinced that the memories she thought to share weren't stories worth telling, due to their "painful" and "sad" tones. Mr. S. gave Nicola confidence and the freedom to write outside of a formulaic box as she told the story she needed to tell. Nicola won the contest through the University of Redlands, and at the same time, won back her confidence as a writer and as a student in English classes as she moved toward high school.

Michelle also thought about her process, but with a direct connection between her experiences as a student and her shifting role, from student to teacher. She acknowledged her role as model, mentor and facilitator for her future students. Later in her memoir, Michelle provided some insight into her own writing process to tell how her process shifted over time.

She noted some of the strategies she now employs in her own writing that strengthen her confidence, which she planned to demonstrate for her students. She described her writing process as follows:

> I find something interesting to me or something in the list of options that would spark a little joy to write about. When it comes to research papers -- pick the topic -- find the evidence -- do the research -- cut up the research and the evidence into strips of paper -- lay them on the floor -- piece a "flow" together for your paper -- all that is left is filling in the blanks, and I do not come up with a solid thesis until the very end. This is what helped me the most.

After examining the strategies of the teachers she most admired, Michelle wrote in her memoir about how she will show students her writing and how she will present each piece of the writing process as a foundation for their unique and individual processes. For students whose process differs from hers (Image 5.5), Michelle planned to make adjustments and create space within her class time for students to work in different ways.

Image 5.5

Michelle's Writing Process
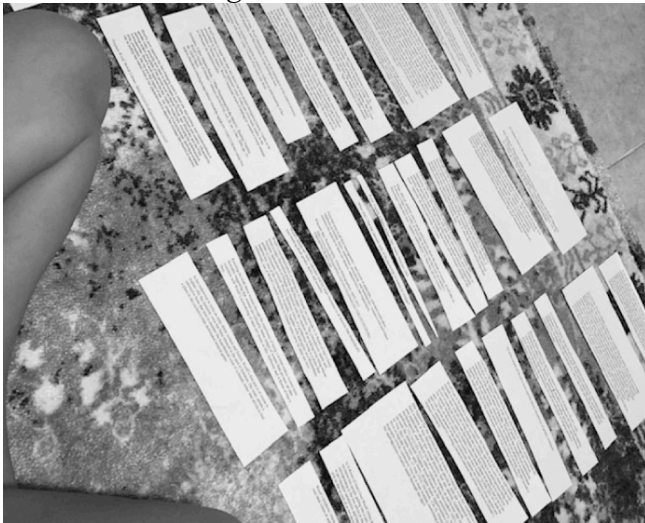
Multimodal Composition for Pre-service Teachers

For many of my students in the methods course, the idea of designing and composing using anything other than a traditional essay format was met with strong resistance, a lot of questions, and looks of fear. Participants who remembered writing on their own, outside of school, trusted themselves as writers, which seemed to make them more willing to try new media for this project.

In his reflection, Thomas equated his design process to "playing around." He had

fun with the settings and customization opportunities in PowerPoint, and he learned how

to add audio, record his voice, and properly layer photographs onto slides. After his time

learning the new genres of songwriting, poetry, and creative fiction during his teen years,

Thomas took the chance to compose multimodally as a welcome and exciting challenge

to share his story in a unique way that made his story come alive. As he thought about

using multimodal composition in his teaching, Thomas said during our interview:

> As far as differentiation goes, if I could help my students with a project where it's
> like, 'okay, you can write this or you can record it or you can perform it in a
> different way.' If I want to implement that in my classroom to let students show
> what they know in the best way possible, then I totally would.

Designing this memoir also served as a reminder to Thomas about why he

decided to become an English teacher, as he remembered back to the dullness brought on

by academic writing in middle and high school. He hopes to provide his students with the

same freedom he felt in being able to compose creatively in the memoir project.

Sammie also used the multimodal project as a way to "play" with a new digital

composing tool. She had recently learned about Powtoon, a slideshow users create that

plays like a movie and includes automatic, seamless movement of shapes, photos, and

whole slides, as well as music or voiceover throughout.

In her writing reflection, Sammie wrote, "It was the first time I had created a

Powtoon. I had a lot of fun with it and will I definitely be utilizing it in my future

classroom. I think it is a little more exciting than a normal PowerPoint."

Like Thomas, Sammie discussed the excitement she felt at being able to practice

using new tools, as she planned to incorporate her new knowledge into her teaching.

Sammie talked about her experience learning through this new tool: "I had a lot of fun

being able to design everything and getting things to pop up." She was also able to add

music that she thought best went along with her writing journey and the memories she

shared. During our interview, Sammie talked about the effect of the multimodal element

on her memoir project:

> With a regular written narrative, I would not have put as much thought into it at
> all. I had to think about different ways to get [my experiences] across. I wouldn't
> have even thought about the newspaper if I didn't have to have another mode to
> bring in. I just thought it would be cool to bring in that example of what I had
> written about.

The multimodal requirement of the memoir project, along with some of the preliminary

activities, such as the quick writes, provided the spaces and prompting for both Thomas

and Sammie to remember writing activities beyond school assignments, as well as some

of the encouragement they received from various teachers and family members.

Balancing Alpha-numeric Writing with Multimodal Composition

With the multimodal writing history memoir, my pre-service teachers were

required to compose using written text, audio recordings, and image, which I hoped

would help me to see how my students chose to make meaning via these different

modalities. As they transition into this profession that requires them to teach writing, I

also wanted to better understand how my participants valued written text as more, less, or

equally important as audio or image-based text.

What I discovered was that students whose memoirs consisted of more than 50% alpha-numeric writing also included photos of essays and other written work. pre-service teachers demonstrated, in a variety of ways, that they significantly value alpha-numeric text over multimodal composition. In contrast to this, five participants shared the importance of discovering and making use of multimodality to compose, and these same participants shared their plans to invite secondary students to compose using alternative options to alpha-numeric texts or traditional essays.

Nine participants designed their memoirs using images or themes in which alpha-numeric writing maintains a central focus. Because the project asked students to focus on their journeys as writers, and in several cases, despite our discussions and time spent defining *composition*, four participants centralized text-based writing through the theme used in their multimodal project. For example, Nicola and Maya both designed Weebly sites to house their memoirs, and the theme for both participants' main pages showed a background of lined, slightly yellowed notebook pages with a pen lying across the page, and a cup of coffee on a saucer placed to the right of the notebook (Image 5.6). This image values a traditional definition of composition, one that consists of writing on paper using words and numbers.

Image 5.6

Weebly Home Page: Nicola and Maya

My writing journey from first exposure to now and how my writing journey will help me be a productive writing teacher in my own classrooms.
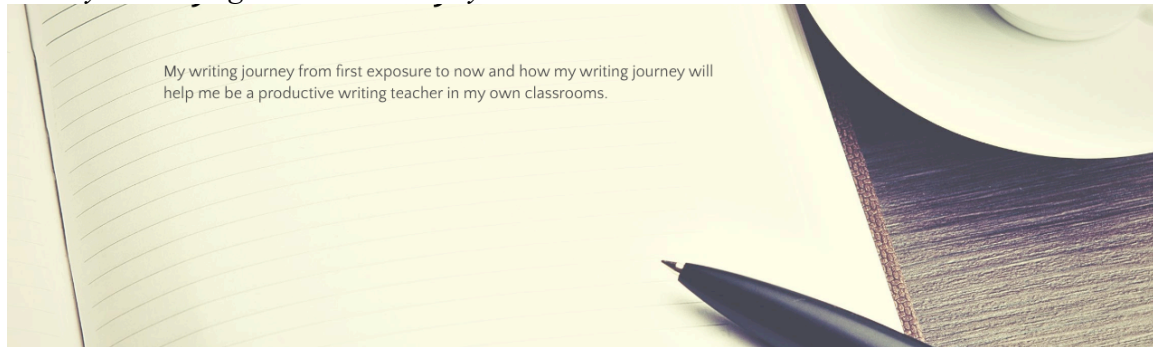
Like Nicola and Maya, the value Talia placed on alpha-numeric writing as an effective and necessary mode for communicating was evident in the Google Slideshow she designed for her multimodal writing history memoir. In contrast with her repeated discussion around her own difficulties as a writer, Talia's memoir was made up of more than 80% written text. Talia has always hated writing, and her motivation to become an ELA teacher was fueled by her lifetime of frustrations with reading and writing in English. As a second language learner, Talia struggled to learn word endings, verb tenses, and sentence construction, and her goal is to provide support and encouragement for students who feel the same way she always has about writing. In her memoir, Talia wrote:

> I want to be the teacher who connects with students who are not extremely fond of the subject. I want to help those students find one little piece that will help make writing bearable for them, or at least help them come to terms with the fact that they are always going to have to read and write. I was always able to build the strongest connections with my English teachers.
>
> I felt as if they took the time to understand me more than my other teachers and I want to do that with my future students. Who knows -- maybe I can be the teacher who inspires who says, 'I will NEVER be a teacher" to change their mind and become a teacher.

In her memoir, Talia included only a single slide (Image 5.7) with very little written text. This slide offers an illustration of a literary analysis project she designed her senior year of high school, along with an audio recording in which she shared her spoken explanation of the novel, the assignment, and her use of her physical copy of the book to demonstrate the themes and symbolism in the novel. This slide was preceded and followed by slides almost entirely made up of written text (Image 5.8), which serves to contrast Talia's sentiments about hating writing.
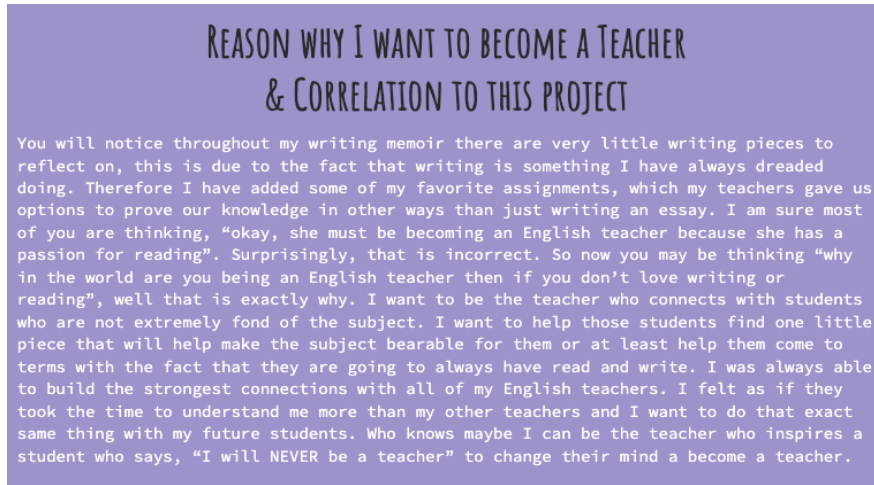
Image 5.7

Talia: Literary Analysis

Image 5.8

Talia: Reasons to Teach

REASON WHY I WANT TO BECOME A TEACHER
& CORRELATION TO THIS PROJECT

You will notice throughout my writing memoir there are very little writing pieces to reflect on, this is due to the fact that writing is something I have always dreaded doing. Therefore I have added some of my favorite assignments, which my teachers gave us options to prove our knowledge in other ways than just writing an essay. I am sure most of you are thinking, "okay, she must be becoming an English teacher because she has a passion for reading". Surprisingly, that is incorrect. So now you may be thinking "why in the world are you being an English teacher then if you don't love writing or reading", well that is exactly why. I want to be the teacher who connects with students who are not extremely fond of the subject. I want to help those students find one little piece that will help make the subject bearable for them or at least help them come to terms with the fact that they are going to always have read and write. I was always able to build the strongest connections with all of my English teachers. I felt as if they took the time to understand me more than my other teachers and I want to do that exact same thing with my future students. Who knows maybe I can be the teacher who inspires a student who says, "I will NEVER be a teacher" to change their mind a become a teacher.

In a different way than Talia, Maya and Nicola, Nevaeh created her Google slideshow to reinforce a symbiotic relationship between reading and writing, telling how her reading at an early age influenced her desire to write and share stories of her own. In 4th grade, Nevaeh and her classmates read *The Chocolate Touch*, and using this text as a model, they were tasked with writing their own version of the story. Nevaeh reflected on this project in her memoir: "this activity shows students that they can get as creative as they want when they write. It encourages students to think outside the box and be creative." Her own version of the story, *The Ice Cream Touch* (see Image 5.9), showed a balance between written text and colorful illustrations, and the images she included of her 4th grade work suggest this symbiotic relationship between alpha-numeric text and multimodal composition.

Image 5.9

Nevaeh's Ice Cream Touch

About the Aouthor

Heaven Gallagher is a 4th grade student in Mrs. Youngs Class. She gose to Haviland Ave school in Audubon N.J. She loves Kick ball. And she wants to be a 1st Grade Teacher.

The Ice Cream Touch

In 4th grade we read a book called 'The Chocolate Touch'. After reading the book we needed to write our own version of the story.

I think this was such a fun tactic to use and would love to implement something similar in the classroom.

This activity shows students that they can get as creative as they want when they write. It encourages students to think outside the box and be creative.

In the timeline of her writing journey, no images or visual symbols appear after this 4th grade project; however, she included pictures of essays, drafts, and other written work (Image 6.0), with written explanations and labels as descriptions.

Image 6.0

Nevaeh's Composition

In 7th grade my English class read a book called 'When Zachary Beaver Came to Town'. After reading the book we had to write persuasive essay to our school librarian explaining why the book should be in our school library and available to all students.

I really enjoyed this writing prompt because we got to not only read a book in class but work on our writing skills as well.

Drafts ➡

Final Piece ↑

Writing Prompt

Nevaeh's commentary on the letter-writing assignment from 7th grade (Image 5.9) aligns

with her prior statements regarding the hand-in-hand relationship between reading and

writing. For this assignment, Nevaeh and her classmates read the novel, *When Zachary*

Beaver Came to Town, and were then invited to write letters to the librarian with

persuasive requests that the librarian collect enough copies of the novel to ensure all

students in a class have access at the same time. The images and design of this slide

demonstrate value Nevaeh places on her written work, the writing process, and even the

written prompt given by her teacher.

In addition to the Google Slideshow, Nevaeh also designed a video using Imovie.

In her post-memoir reflection, Nevaeh wrote:

> I tried Imovie, which was new to me. I had to step out of my comfort zone to
> show my personal life and what inspires me. I think having students try Imovie or
> something similar will allow them to get creative.

In this selection from her memoir reflection, and through an examination of her

Google Slideshow, Nevaeh acknowledges an important balance between 21st century

learning and teaching, and text-based writing practices in the classroom. In her memoir,

Nevaeh wrote the following:

> Besides reading, writing is one of the most important things we can teach our
> students. We not only use it in everyday life, but we are able to use our
> imagination and creativity to create works of art. The impact our words and
> stories have on people can make such a difference in people's lives.

She maintains the importance of artistic creativity as it aligns with text-based writing, and even prior to drafting her memoir, Nevaeh explained that our job as writing teachers is to find "ways to engage our students so that they want to write," which sometimes means inviting them to write in ways that extend beyond traditional essays.

Alternatives to Traditional Writing in Secondary Teaching

Five participants wrote about their plans to promote alternatives to traditional essays in their future classrooms as a way of engaging students' multiliteracies and employing differentiation strategies for a variety of learning styles. One example came from Candace, whose memoir displayed her paradigm shift, from reflecting on herself as a growing writer to thinking about how she planned to teach writing. For Candace, her teaching would be entirely informed by her interests and experiences. During our interview, when I asked about her strategies in developing her memoir, and how it influenced her teaching identity, Candace said:

> This project reinforced my thinking about how I want to teach. There were things I was aware of in my past that didn't progress me as a writer and that I probably wouldn't want to bring into the classroom. But the multimodal thing as a whole is something I would love to use in the classroom.
> I enjoy giving people a choice of doing different mediums, but I think the organizational structure of how you gave us the assignment was really cool. I want to model my assignments like that moving forward.

Candace's experience and love for composing through performance, spoken-word poetry, text-into-movement, and other "non-traditional texts" inspired her to build a teaching identity that embraces these modes, as well as a variety of composition tools.

Thomas shared similar sentiments about teaching through a variety of mediums.

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As he reflected on his "work through writing music and writing stories and then recording sound and everything...the [memoir] project helped me to get across my words and thoughts." Although he acknowledged the reality of having to teach a structure with writing, Thomas also planned to:

> Teach those skills of being able to write academically...but there needs to be room somewhere for that creativity. Even if it is an academic paper, you should be able to pull those thoughts and that inspiration, that emotion, and even put it into that [academic writing]. I would take my class outside. I would put them in different atmospheres rather than just sitting at a desk under fluorescent lights and give them that atmosphere of inspiration.

The models that both Thomas and Candace created through their memoirs position them as pre-service teachers who create balance in their own writing lives between text-based writing, and other forms of composition such as image, voiceover, music, or performance. In his memoir, Thomas's written text was always overlayed on top of photographs, or inside of geometric shapes, which occasionally, he double-layered, stacking related images between text and another image (Image 6.1).

Image 6.1

Thomas's Design

Similarly, Candace alternated between image, photographs, and other design elements, to go along with the written text in her memoir, thus creating a balance that demonstrated the value she placed on each critical piece. During our interview, as Candace reflected back on the peer feedback process associated with the memoir project, she experienced:

> A big takeaway from looking at Maya's memoir. She had a lot more written text, I think, than Sammie and I both. I know she had a lot more written text, but that was nice to see the difference between hers and ours, that didn't have a lot of written text, to then figure out how to wind up in the middle of that.

Candace's discussion of her own design process put words to her value placements when it came to multimodal design and composition.

Along with the confidence these participants exhibited when it came to using and teaching through multimodal tools, inhibitions still rose to the surface when it came to putting their ideas into practice for the first time or with reconceptualizing composition to include approaches beyond text-based writing. For example, despite Candace's choice to perform her memoir as bricolage, and she talked about the importance of using a variety of media, she saw her own approach as "weird." During our interview, Candace recalled a conversation she had with her boyfriend prior to presenting her bricolage performance to our class:

> I was texting my boyfriend and I was like, 'This is probably so weird. I'm such a weirdo.' He's like, 'there's always going to be a student in their class, though, who is a weirdo and wants to do something that's not the same as everyone else.' And he's like, 'it's good for them to see that and figure out how they would grade that or look at that.'

During my interview with Thomas, he started by saying he thinks of composing as "the written word, getting the ideas that are in your head, that are in your heart, onto a piece of paper," then added,

> I think there is an art or even more inspiration when it is actually spoken, and you can feel the emotion, the fluctuation in the person's tone, and the voice of the actual artist when they are speaking.

As these participants examined their own identities when it came to teaching and writing, possibly for the first time, they had some decisions to make. Rather than deciding to teach through formulaic models and making use of an unchanging writing process for their students, both Candace and Thomas were beginning to reconceptualize what it meant to compose, which led them to uncover and try out unique, unconventional approaches to teaching writing.

Music for Writers

Music has power, and for 13 participants in this study, a direct correlation existed between music and their writing. While only one participant, Thomas, mentioned writing music, eight PSTs shared how different types of music inspire them to write, and six participants included playlists or references to the music they would listen to while writing, as a way to help them concentrate and get their ideas onto paper or screen. One example is Maya, whose "High School" tab in her Weebly site, included a section devoted to her playlist. Using the image of Lauryn Hill's album cover for *The Miseducation of Lauryn Hill* (Image 6.2), Maya shared a link to a re-creation of her high school playlist, along with her explanation:

I recreated my playlist from high school. I listened to all of these songs countless times throughout my four years of secondary education. I've always loved all kinds of music so in this playlist, you will see different genres including pop, alternative, rap, rock and R&B. The reason I used to listen to all of these songs was because I was studying and writing. I needed a wide range of music to keep my mind going. I would play the songs featured on this playlist on shuffle and put on my earphones. Some of the songs are slow, which used to benefit me by helping me concentrate but there were a lot of songs that had a beat that would wake me up if I started to get sleepy or unmotivated.

Image 6.2

Maya's Playlist

High School Playlist
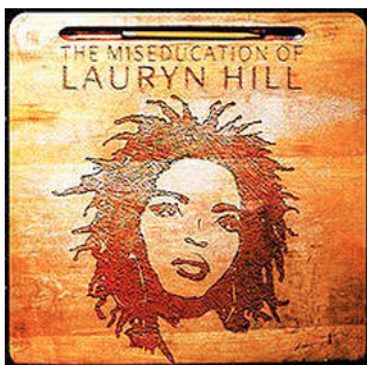
My highschool playlist can be found here

For Maya, music served as both inspiration that fueled her writing, and a mode of reducing her stress while writing. Her playlist included a wide range of genres, artists, and time periods including everything from Bonnie Tyler's *Total Eclipse of the Heart* to Aretha Franklin to Pink. Similarly, Chooli devoted a section of her Google Slideshow to her playlists, which she created for various activities, including writing, working out, and falling asleep.

In her memoir, she says that during high school she, like Maya, was always listening to music, and that:

> Some of my teachers supported the exposure to music and had us integrate it with our studying. For me, music helps reduce my stress and improves my concentration. On my phone, I have a playlist for everything, from working out to studying, from reading books, and from trying to sleep.

Maya's post-memoir reflection reinforced the importance of including the playlist in her memoir, as listening to music is a key element in her writing journey. Similarly, Chooli thought about her teaching as she reflected on her memoir design:

> In my memoir, I used mainly pictures and texts, but I added in music. I like what songs I chose to represent my different playlists. I would invite students to try adding anything with audio or movement.

In both her memoir and her reflection, Chooli mentioned the use of music in the classroom to help inspire and calm students. In this way, she acknowledges and values music as a text that communicates emotion to the listener, thus extending its purpose beyond passive listening.

My interaction with this data using a case study methodology, has allowed me to learn and tell the stories my pre-service teachers shared in their memoirs and through all of the other writing and interviews associated with the memoir project in the writing methods class. My findings led me to discover the significance and the advantages students experience when they begin their writing journeys with a foundation of personal writing habits. I also learned about the ways PSTs begin developing their own identities as teachers of writing, and finally, through their stories, I was able to learn about the processes and interests when it came to multimodal composition for these pre-service teachers.

CHAPTER 5

IMPLICATIONS AND CONCLUSIONS

I began this journey hoping to better understand how pre-service teachers tell their stories as writers using multimodal composition. I wanted to examine which stories they tell and to see how they connect their experiences to their future teaching. The three broad categories of my findings from this study include: 1) A foundation of personal writing, 2) Building an identity as a writing teacher, and 3) Multimodal composition for PSTs.

The findings in my study showed me far more than simple answers to my research questions; I discovered the long term benefits my students experienced from journaling, writing poetry, or other forms of personal composing. Personal writing, which was most often inspired by family members, also became a private space where PSTs could hide to let out their emotions while overcoming life's hurdles. The stories my participants shared around their personal writing practices gave voice to their beliefs in the idea that writing is a valuable tool. These beliefs were demonstrated through saved writing and other composition artifacts, how participants discussed their personal writing processes, and how they conceptualized teaching composition.

My PSTs shared about the many nuanced ways in which they think of themselves as teachers, as well as some of the approaches they plan to take upon entering the classroom. By learning and retelling their stories, I found that many of my participants were thinking metacognitively about how they planned to bring their own students' stories to the surface. In this way, they hoped to invite students to use their voices and to

value the voices and stories told by those around them.

Some PSTs used the memoir project to try using new forms of media, or to try composing using audio or visual design. Their projects provided evidence that demonstrated the balance, or lack of balance created by alpha-numeric text, audio text, and visual design, which also gave me some insight into the processes students used when it came to composing multimodally. My examination of participants' memoirs also allowed me to notice that many students discussed and showed how music played a significant role in their writing development.

Implications

Connections to Theory & Research

The findings of this study directly connect to sociocultural theories of learning (Bazerman & Prior, 2005; Prior, 2006). A sociocultural framework recognizes all of the influencing factors that made this group of pre-service teachers into the writers and the future teachers they are today. I learned about the mentors, the in-school experiences, the interactions with teachers, and some of the family relationships that either propelled, derailed, or made stagnant PSTs' journeys as writers. Through a sociocultural perspective, my data captured the institutional expectations, such as standardization and formulaic writing, as well as social norms, personal ideologies, and other factors, large and small, that served as contexts through which students made meaning and developed as learners, writers, and pre-service teachers.

The findings in this study also connect to multiliteracies theory (Alvermann, 2010; New London Group, 2000) through participants' memoir projects as they shared

their stories and made meaning using "modes of representation much broader than language alone" (Cope & Kalantzis, 2000). The findings share PSTs' reflections on how they would teach composition by offering options for modes of communication, such as, allowing their students to create a visual essay in place of narrative writing, inviting students to create infographs for argumentative research, or performing their poetry aloud using performance communications strategies. Differentiation tools like these address the multiliteracies of adolescents.

The theory of Social Semiotics (Kress & Van Leeuwen, 2006; Van Leeuwen, 2005) is connected to the findings in this study through my examination of the design choices PSTs made in their multimodal memoirs as they worked to represent their writing histories. Additionally, this theory provided a lens which allowed me to notice and explore the balance participants created among alpha-numeric writing, visual design, and audio text within their multimodal memoirs. Through the findings in this study, I make the following claims:

1. This study confirms past research on the value in teaching the literacy narrative in ELA methods courses (Brown, 1999; Daisy, 2010; Kist, 2017; Norman & Spencer, 2005; Parker, 2010; Rogers, Marshall & Tyson, 2006), while making a case for narrowing the focus to students' *writing* histories.

2. This research finds that when pre-service teachers reflect on their writing pasts, they discover direct correlations to their own approaches to teaching writing.

3. This research demonstrates how the multimodal writing history memoir for pre-service teachers invites them to tell their stories while simultaneously providing a pedagogical model for them to replicate.

4. This research provides a model for university ELA teacher education programs as they work toward enhancing writing methods courses by embedding a multimodal writing history memoir into the curriculum.

Confirms and Extends Research on Teaching the Literacy Narrative

To date, extant literature that explores the history of the literacy narrative as a genre (Brodkey, 1994; Elder, 1994; Eldred & Mortensen, 1992), Rodriguez, 1983; Rose, 1989), the literacy narrative in first-year composition courses (Alexander, 2011; Hall & Minnix, 2012; Rose, 1991; Scott, 1997; Soliday, 1994), as well as more focused research that examines the literacy narrative in ELA methods courses (Brown, 1999; Daisy, 2010; Kist, 2017; Norman & Spencer, 2005; Parker, 2010; Rogers, Marshall & Tyson, 2006) demonstrates the value and place of the multimodal writing history memoir assignment. By asking PSTs to reflect on their experiences with writing, I learned about the teachers who influenced them, their feelings about themselves as writers and how those feelings originated. I learned about the writing my students did as children, and how this shifted over time, and I learned about their motivations to become ELA teachers. From a teaching perspective, the memoir assignment gave me a lot of material. I learned how my students learn best, thus informing my own practice.

The multimodal writing history memoir provides pre-service teachers in English language arts opportunities to reflect on their writing development and metacognitively apply it to how they think about teaching writing. By narrowing the literacy narrative down to having students focus on a single factor in their literacy development, *writing*, pre-service teachers look more closely at their experiences and make connections to their growing practice. As they approach their upcoming roles as teachers, PSTs have the memories they shared in their memoirs as they make decisions, such as how to talk to their students about writing, how to motivate students to feel confident as writers, and how to walk students through a writing process. In the state where this study took place, secondary ELA curriculum includes standards for reading, writing, listening and speaking, which emcompasses a broad range of skills and areas of focus. Likewise, a traditional literacy narrative asks for a broad focus on literacy, which limits the depth that students can reach in their projects. A singular focus on writing makes it so that students share deeply about the range of experiences they have had with only one form of literacy: writing.

"Our students come to us needing multimodal reading and writing experiences that are enriching, that help them look at the act of "reading" and "writing" in new ways (Kist, 2017, p. 63). By making the shift from print-based essay writing and into a multimodal project, I provide a different lens through which my students see text. First, PSTs have to spend time exploring new forms of media, and through this exploration, most students find creative ways to share each piece of their journey using these new contexts, which helps to expand students' notions of text beyond words on paper.

Designing their memoirs in this way also broadens the scope of students' stories. Where in a traditional literacy narrative, students write creatively to tell their story, the multimodal project allows students to write, share photographs, create a video, add artifacts, create a voiceover, bring in music, and many more options.

PSTs' Reflections Directly Correlate to their Approaches to Teaching Writing

Writing is a delicate skill to teach. As I learned from the participants in this study, students leave high school with countless memories of their own writing events. Some of these memories gave them confidence, while others broke them down. As future teachers, it was important for these participants to remember their experiences through this project. One practice participants reflected on that informed their future teaching was the ever-present formulaic writing in secondary schooling. While teaching writing through a formula, an outline, or a basic skeleton does not in itself destroy a student's writing spirit, the manner of approach very well might. From a teaching perspective, the writing history memoir took participants back to the way their teachers made them feel about writing. For many students, their feelings began with ties to memories of formulaic writing, but ultimately, returned to the teacher's desk-side manner. Candace and Callie both remembered teachers who made them never want to write again, and both of these participants presented ideas on how they would teach writing differently than the way they learned. Michelle recalled having to follow the structured writing process set by her teachers, and feeling a guilty pleasure at making the process her own by first drafting, then going back to outline.

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When participants reflected on these memories, they also took the time to consider how they would make writing experiences different for their students. By embedding the writing history memoir assignment into ELA methods courses, teacher educators create a space for pre-service teachers to purposefully reflect while thinking about how they would either model or change the behaviors they have experienced around the teaching, learning, and development of writing.

Multimodal Memoir Invites PSTs' Voices & Provides a Teaching Model

From a teaching perspective, the memoir assignment raises students' voices as they tell their stories, and when they compose using image, audio text, and written text, their stories come alive. Not only does this work challenge students' critical thinking and innovation skills by asking them to learn how to use new media, which they then incorporate into their projects, but students also "show" their multiliteracies through their memoirs. This group of pre-service teachers will begin secondary teaching armed with the knowledge that language learning, journaling, poetry, song writing, performing arts, visual design, all factor into the writers their students are and can become. With this information, PSTs have opportunities to connect the teaching of writing to their students' skills and prior knowledge. The foundation of inquiry-based learning -- when students connect prior learning to new learning, their investment in the "new" learning is far greater -- gives validation to the core objectives of the writing history memoir. By completing and presenting their multimodal memoir at the beginning of the semester, my participants became invested in the class and had trust in my process.

After my interview with Maya, she expressed how having the chance to use her voice in our class made her feel part of the group. The memoir project validated her experiences and piqued her interest in our class activities. Now that she had contributed something of herself, she was invested. Several students remembered situations in which their story simply was not asked for, or times when teachers misunderstood their meaning in written work.

By inviting students to write memoirs about their writing pasts, teachers *ask* to hear these stories, and students have the freedom to tell the stories that matter to them. By the end of the semester in our methods class, much of the feedback centered around how this project helped PSTs grow as future teachers.

When we discuss the assignment in the methods class, I remind students about the impact of the multimodal writing history memoir from a teaching perspective. The ultimate goal is that PSTs will take their experience with the project, as well as the project itself, into their own teaching.

Model for University ELA Teacher Education Programs

This research provides a model for university ELA teacher education programs. Many pre-service teachers begin their teaching careers feeling underprepared to teach writing (Barnes & Smagorinsky, 2016). University methods courses should offer specific training on the teaching of writing, and by starting with pre-service teachers' experiences as writers, as with inquiry-based learning, their engagement with the content in methods courses expands.

The multimodal writing history memoir described here provides a replicable pedagogical framework for teacher education programs, or for instructors of writing methods courses.

Additionally, ELA teacher education programs should include ways to teach multimodal composition strategies. The PSTs in this study reflected on the importance of learning and practicing using new forms of media that they could transfer to their own teaching.

Summary of Findings

The multimodal memoir project offers a valuable and replicable pedagogical approach for teacher educators. The benefits of the traditional literacy narrative, both for students and teachers, are undeniable. However, the multimodal approach to this writing assignment allowed PSTs to bring in and engage with artifacts from their childhood, to share visual and digital representations of their past writing growth and practices, and to practice writing differently than they would have if they had been asked to write a traditional analog essay.

The multimodal writing history memoir offers a valuable contribution to the field of English education. First, the project's narrowed scope encourages deep reflection on a single developing practice. The quick writes, the teaching and writing survey, the post-memoir reflection, the one-on-one interviews, and most especially, the memoir itself, gently prodded my participants to remember as far back into the past, and as widely within those memories as possible.

The effects of these acts, as shown in my findings, made evident that PSTs could not simply skim the surface of their pasts; instead, they thought about specific teachers, they pinpointed moments in time, and they remembered back to a variety of writing events in their lives, both in and outside of school. Students who told about their struggle with writing were given the space to explore the societal, institutional, familial, personal, or community-driven influences behind this struggle. PSTs thought metacognitively, through a lens of personal experience, about their future students and their developing practice as teachers of writing. The writing history memoir built empathy within this group of pre-service teachers, and as they shared their stories with their classmates, that empathy expanded.

The multimodal requirements of the assignment gave way to an expanded understanding of what "counts" as writing and an expanded set of practices, approaches, and artifacts with which to engage in meaning making. For example, multimodality gave PSTs opportunities to tell their stories in unique ways that would have been less possible in a traditional essay. For example, participants used voiceover to narrate their slideshows, as well as embedded voice recordings to discuss, in detail, the contents of single slides or images. These recordings served to literally give voice to their narratives, thus bringing their stories alive.

The use of image, photographs, and video recordings gave my participants the ability to *show* themselves writing, and to demonstrate some of their past accomplishments as writers, such as Candace's "text as movement" video, Talia's "This I Believe" visual essay, and Thomas's photographs of the artifacts and the published book he, his brother, and his Uncle Randall created as his grandfather's final words. In a traditional text-based essay, none of these important memories would have achieved their effect as accurately or as honestly.

My first research question asked how pre-service teachers design and compose multimodal writing history memoirs. The final section within my findings titled, Multimodality for PSTs, answered this question. With glimpses into the multimodal choices participants made while drafting their projects, I discovered ways in which students valued text-based writing over visual design. I learned how students made meaning within slideshows, by creating videos, through music, and various other forms of media. Students demonstrated their unique approaches to organization when tasked with taking an approach different from writing a traditional essay. While this approach began with collecting memories and artifacts, several students were initially unsure of how to organize everything. After meeting in their peer feedback groups, most students then had an idea that they wanted to organize their materials chronologically, in a way that would share one whole story that would move into the next story. The presentation of PSTs' memories was placed into Google or PowerPoint slideshows, Weebly sites, Powtoon movies, and for one student, on computer generated pages using Book Creator.

This process was important for students to experience, as it contributes to the shift in the common view that the writing process always fits onto a scripted template. Instead, students made their own meaning, and told their stories using approaches that made sense to them. There was no script or defined process for designing their projects; PSTs simply had to try new media to determine which media would be the best for sharing their writing history.

The findings in this study answered my second research question, which asked about the topics and content pre-service teachers included in their memoirs. During interviews, and in the post-memoir reflection, I asked participants about content they had left out. My exploration of the events, people, and writing tasks students included in their memoirs, along with some insights around what and why PSTs did not share in their memoirs. For some students, the teachers who motivated them as writers, are who led these students toward teaching. For others, the opportunities they experienced in their lives to teach their peers led them to become ELA teachers. I also learned about specific moments that either expanded or deflated PSTs' confidence as writers. The most demotivating memories had to do with teachers who taught with a red pen and focused on the negative aspects of students' writing; whereas, the teachers who inspired participants to grow as writers had positive feedback and suggestions for moving their writing forward.

My final research question asked how the memoir project reflected pre-service teachers' ideas about teaching writing in their future classrooms. Woven throughout my findings, I noticed many ways in which participants wrote and talked about their

teaching. The writing process and how it was taught became a focal point for many of my PSTs. Most of the students who discussed the writing process thought of ways to ensure that students' individual needs were met while maintaining the expectations and deadlines for a whole class of writers. Other students connected their writing process to how they would teach, noting strategies that had worked for them as students, as well as those that made the process feel weighty and unattainable.

Multimodal composition challenged participants' thinking, as they extended their writing skills past traditional notions of writing and found new ways to make meaning. The interviews and the post-memoir reflection became a space in which participants shared their experiences with the project and discussed the value they saw in asking their students to compose in similar ways.

Implications for English Education

English educators have a duty to look toward the demands in place on secondary ELA teachers when it comes to integrating the curriculum with digital literacies (Alvermann, 2010; Cope & Kalantzis, 2000; Hicks, 2009; Hicks, 2015; National Writing Project, 2010; New London Group, 2000). With this duty and the redefining of "literacy" into "multiliteracies" in mind, the multimodal writing history memoir also offered PSTs the freedom to think deeply about what it means to compose. Of course, all of my participants first thought about traditional writing, by hand and with the use of a keyboard. But then, as they explored digital writing tools, the use of graphics, uploading photos, and finding other ways to bring their memoirs alive, many students began to think differently about composition.

They discovered, like Thomas and Maya, that writing music is an act of composing, or like Candace, that telling a story using performance or writing a screenplay counts as composing. Throughout their memoirs, PSTs included examples of their composition that expanded traditional views of literacy or writing, which is critical for these future teachers of the 21st century.

The multimodal writing history memoir presents a model that English educators can take up with their own students. Not only that, but this project required forward thinking and the willingness to reach beyond my own comforts in writing multimodally to look toward the needs of future teachers. When I look back on the goals of the New London Group's 1996 summit to address the expansion of literacies, I look toward my practice and continually try to find new opportunities to revise and rethink. This project serves as a model of revision and rethinking by taking an arguably traditional literacy narrative assignment and transforming it into a project that addresses and challenges the needs of today's future teachers.

It is my hope that this program of study will fill a gap in the current English education research by sharing practical approaches to supporting and preparing pre-service English language arts teachers, many of whom feel underprepared to teach writing. The introspective inquiry, along with the requirements to compose multimodally demonstrate a response to the changing needs of secondary students.

My findings inform teacher education programs by demonstrating how this reimagined narrative creates a space for PSTs to deeply explore their pasts as writers, to discover, explore, and share a wealth of media, and to use this act of memoir writing to look toward their identities as teachers. Courses and projects designed for teacher education programs and for methods courses like the one described in this study should address multimodal and digital writing as forms of composition that bring out and place value on the multiliteracies (Alvermann, 2010; Hicks, 2015) of pre-service teachers and, later, of their secondary students.

Limitations

As I reflect on my research project, there are a number of limitations within the study. First, the size and focus of my study on a single writing methods class serve as a limitation in terms of generalizability and breadth of focus. Because I only collected data from a single class, the overall classroom atmosphere, or the nuances of interactions between students, or between me and my students could have led them to share *more* or *less* experiences, or some experiences over others in their memoirs. While qualitative case study methodology does not often offer generalizable findings, future studies could embed this curricular approach across multiple methods courses within a single teacher education program, in a cross-institutional study that examines multiple teacher education or English education programs, or an ethnographic study that follows the writing development of pre-service teachers, and follows them into their first few years in the classroom.

Another limitation was the small sample of students who agreed to interview. The writing methods course began with 17 students, and by the end of the semester, 16 remained in the class. My approach to recruiting volunteers for interviews was to invite participants, first, through a group email. In the message, I let students know that interviews would be held outside of class in the English department on campus, and that, for their agreement to participate, they would receive a small gift card to a local bookstore. In future studies, I would invite student participants during class by discussing the value of having their voices represented in the study. I would follow this up by sending email invitations.

One of my data sources was a set of handwritten notes I composed during students' presentations of their memoirs. A limitation of this is the lack of student voice, and my own inconsistencies in note-taking as students presented during our class. A video recording of the final presentations would have been useful as a way to hear the stories students told through their memoirs in a different, possibly expanded way than their multimodal memoir.

As a final limitation in my dissertation study, the memories students shared might have been inconsistent. Where some students followed the timeline of their learning, others began with their writing journey starting with adulthood. For example, Norma's writing history memoir began with the journals she kept after the birth of her first child; whereas, Nevaeh's timeline started with her experience forming letters for the first time in kindergarten.

Other inconsistencies might have been within individual memoirs; for example, some students left out significant developmental events in their writing journeys due to embarrassment or other negative emotions associated with these events, or simply, as a result of participants' inability to fully recall these events.

Future Research

This study informs my future research by allowing me to understand pre-service teachers' experiences, what they know, and what they bring to the teaching profession. I have also discovered how curriculum in methods of teaching courses has the power to inform and support PSTs in their journey toward teaching. The memoir project invites pre-service teachers to connect their learning to their teaching, which builds confidence as PSTs notice strategies that worked in practice for them as learners, and as they develop their own approaches to teaching writing. This study makes use of a case study methodology within preservice methods courses in teacher education programs. It also points to the need for more studies of writing practices and writing histories and the ways these may inform future teachers in their training to teach writing in secondary classrooms.

I hope to build off of this program of research by examining the multimodal writing history memoirs of my pre-service teachers in writing methods courses. I hope to conduct an ethnographic case study of ELA student teaching and follow participants into their first year in the classroom. I want to examine how and in what ways PSTs' writing histories influence their teaching of writing as well as to understand their notice their approaches to teaching multimodal composition in diverse secondary settings.

In future research, I hope to understand how PSTs conceptualize the teaching of writing and how they put this understanding to practice.

Additionally, I plan to conduct a classroom study in which secondary students compose a multimodal memoir within the formal curriculum of an ELA class. The goals of this project will include a heightened understanding of how secondary students think of themselves as writers as well as an examination of the impact of reflection and the chance to use their voices in their classrooms on student writing and student's identities as writers. For this study, I plan to employ a case study methodology and a multiliteracies theoretical framework to examine the writing practices of secondary students while I work to understand how secondary writers make meaning when composing multimodally.

Along with this dissertation serving as a framework and foundation for my future program of research, I hope it also serves as a valuable contribution in the field of English Education. More specifically, my hope is that this study of PST's multimodal writing history memoirs will support other English education scholars, teacher trainers, and teachers in expanding the way we think about the teaching of writing and the way we prepare future and current teachers of writing.

Conclusion

This labor of love has come out of my own experiences as a secondary writing teacher and teacher educator. After years of struggling to teach writing using a formulaic and prescriptive approach, I finally discovered the beauty of creating a balance between following all of the rules and encouraging students to write creatively using their voices and exploring the boundaries of text. In a new way, the memoir project in this study shifts the way PSTs think about writing, about text, and about what it means to compose. My hope is that teachers and teacher educators will take the multimodal writing history memoir project and incorporate it into their teaching spaces. Ultimately, I hope this work continues to change the way we teach writing in ways that meet the ever-changing needs of teachers and students.

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APPENDIX A

RECRUITMENT SCRIPT

I am a student in the English Education, PhD program at Arizona State University. I am conducting a research study to help me to understand how the process of reflecting, creating and sharing multimodal literacy narratives gives pre-service teachers insights into literacy and teaching.

I am recruiting individuals from the Methods of Teaching: Composition course to take part in this research study, which will involve simply participating in our once-per-week Tuesday evening class during the fall, 2019 semester as we work through and reflect on the multimodal literacy narrative assignment. During these class sessions, you will work individually and in writing communities to create, share and reflect on the literacy narrative. Additionally, I will request volunteers to participate in audio-recorded interviews outside of class. I will collect your multimodal writing history memoirs as data for the study. Your participation in this study is entirely voluntary and has no bearing on your grade or credit for the Methods of Teaching: Composition course. If you have any questions concerning the research study, please email me at kmrandol@asu.edu or Dr. Jessica Early at Jessica.Early@asu.edu.

APPENDIX B

CONSENT FORM

Title of research study: The Multimodal Writing History Memoir for pre-service English Language Arts Teachers: An Inventory of Experience, Ideology, and Teaching Philosophy

Investigators: Dr. Jessica Early and Kate Hope (English Education, PhD Candidate)

Why am I being invited to take part in a research study?

We invite you to take part in this study because, as future writing teachers, your experiences, the projects you design, and your philosophies of teaching help inform the field of teacher education as we work to design more effective programs and assignments for pre-service teachers in the English Language Arts at the university level. You must be 18 years or older to participate in this study.

Why is this research being done?

With this project, we hope to hear from you, future ELA teachers, about your experiences with writing, and how these experiences inform your own methods of teaching.

How long will the research last?

The research will be conducted during the fall 2019 session of the course, ENG 480, Methods of Teaching: Writing.

How many people will be studied?

We expect about 22 people to participate in this research study.

What happens if I say yes, I want to be in this research?

You are free to decide to participate in this study, or to have your work omitted from data collection. The research assistant, Kate Hope, will collect your multimodal literacy narratives, demographic and personal information, and pre-and post- teaching and writing surveys. I will audio record interviews, but only with your written consent.

The multimodal writing history memoir serves as both a class assignment and a source of work that will be collected as data for this study. The demographics survey, pre-and post-teaching and writing surveys and participant interviews will be held outside of class and are not associated with class assignments. Beyond these activities, participants are not being asked to contribute anything else to participate in the research. The pre- and post-teaching and writing surveys and interviews are voluntary and are only for students who choose to participate in the study. These are not regular class assignments. Permission is being sought to collect your writing samples from the writing history memoir project, as well as the demographics and pre-and post- teaching and teaching and teaching and writing surveys, and the recorded interviews.

Participation in the study, or the choice to not participate, have no bearing on grades or points earned in the course. In order to reduce coercion, consent forms will be collected and stored by the PI, who is not involved in teaching the Methods of Teaching: Composition course. Consent forms will not be released to Kate Hope, the instructor for the course, until grades have been entered and finalized on the multimodal writing history memoir.

What happens if I say yes, but I change my mind later?

You can leave the research at any time; it will not be held against you.

Participants may choose to participate in some, all, or no parts of the study. There is no obligation to participate, and those who consent to one part of the study might, for example, decide not to participate in another part of the study. Participants can begin or end their participation from any part of the study at any time.

Will being in this study help me in any way?

We cannot promise any benefits to you or others from your taking part in this research. For students who consent to participate in the study, a possible benefit includes having their voice heard through subsequent publication or presentation of data collected.

Will being in this study harm me in any way?

There are no foreseeable risks or discomforts to participating in this study.

What happens to the information collected for the research?

All materials related to the study including consent forms, demographic data, writing samples, recorded interviews, pre-and post-study surveys, and field notes will be stored at ASU in either the PI's locked office or on the research assistant's password-protected computer. Collected data will include the participant's names and all names and identifiers will be stripped from the data during the analysis of the data. During publication and presentation of the work it will be either anonymized or it will use pseudonyms. The master list of these pseudonyms, attaching participants to their pseudonyms, will be stored at ASU on the PI's password protected computer or in her locked office. The master list and all other data will be destroyed after linking and data analysis are complete. Only the PI and Co-Pi will have access to this data and list.

We are also asking your permission to record an interview with you. Only the research team will have access to the recordings. The recordings will be deleted immediately after being transcribed and any published quotes will be anonymous. To protect your identity, please refrain from using names or other identifying information during the interview. Let me know if, at any time, you do not want to be recorded and I will stop.

Who can I talk to?

If you have questions, concerns, or complaints, talk to the research team at Jessica.Early@asu.edu (Jessica Early) or kmrandol@asu.edu (Kate Hope).

This research has been reviewed and approved by the Social Behavioral IRB. You may talk to them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- · Your questions, concerns, or complaints are not being answered by the research team.
- · You cannot reach the research team.
- · You want to talk to someone besides the research team.
- · You have questions about your rights as a research participant.
- · You want to obtain information or provide input about this research.

Your signature documents your agreement to take part in this research project.

_____   _____
Signature of participant   Date

_____
Printed name of participant

_____   _____
Signature of person obtaining consent   Date

_____
Printed name of person obtaining consent

APPENDIX C

DEMOGRAPHICS INVENTORY

Demographics and Personal Information Survey

Study ID # _____

You have the option of *not* answering any of the following questions or withdrawing from participation in the study at any time.

1. What is your program of study at ASU?

2. When do you expect to graduate?

3. What is your approximate grade point average?

4. If you will teach after graduation, do you hope to teach middle or high school?

5.   What is your ethnicity?

6. What is your current age?

7. What is your gender identity?

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APPENDIX D

QUICK WRITE PROMPTS

1. Write about a memory from your early childhood that involves writing. This might have been writing diary entries on the floor in your bedroom, writing letters to your Grandma, or possibly working through a daily journal at school.
2. Think about the person who most influenced your identity as a writer (in either a negative or positive way). Write as much about this person and what he/she did to influence your writing, and try to incorporate dialogue.
3. What are some big changes that your writing has undergone throughout your school-age years? Think about your move from elementary school to middle school to high school, and to college.
4. What surprised you about the changes you described in your last entry?
5. Describe how you hope to help guide students in their writing, based on your experiences.

APPENDIX E

TEACHING AND WRITING SURVEY QUESTIONS

- What can writing do? (inspire, destroy, fulfill, inform, persuade)
- What is writing like? (comparisons, such as training for a marathon, backpacking, dying a thousand deaths, etc.)
- So, what is our job as writing teachers?
- What do we need to know to be equipped to do our job?

APPENDIX F

MULTIMODAL WRITING HISTORY MEMOIR ASSIGNMENT

Multimodal Writing History Memoir

Writing is a tricky tightrope on which many of your future students will find balance and strength, but also one that some students will work tirelessly to avoid. Writing is personal and exposes the writer to all sorts of criticism, and when evaluated, writing has the potential to uplift or destroy. Your future students carry to school with them a unique mix of cultural awareness, personal experiences, thoughts and emotions, relationships and interactions. ALL of this contributes to how they perceive of themselves as writers. "In adolescence…it is the belief in the self (or the lack of such belief) that makes a difference in how competent a person feels" (Alvermann, 2002, p. 191).

Before we can effectively teach writing, we must first reflect on our own writing experiences. When we consider our writing history, interests, and process, we are better able to design writing assignments with our students' unique perspectives and experiences in mind. For this project, you will put together a writing history memoir that explores the roots of your own writing practice, and the ways in which these practices help shape your own methods for teaching writing to your secondary students.

Our writing methods course begins with this assignment with the goal of exemplifying your own writing process with what you know better than anything else: yourself, your experiences, and your perception of yourself as a writer.

Assignment Content:
To this point, you have had a variety of writing experiences, both in and outside of school. For this project, start by mapping your history as a writer; from this map (outline), piece together, revise and refine a cohesive memoir that shares (1) your writing journey, (2) the ideologies held by you and those around you, and finally, (3) how you envision these experiences and ideologies transferring to your upcoming role as a writing teacher.

Media and Modes:
Using multiple mediums (a minimum of 4), this project invites you to share your personal writing journey. Do your best to explore and express the most significant and impactful moments of your journey using these multiple modalities. In doing so, you will use visuals, auditory text, and written text. Share a range of your literacy capacities and how they have developed in your life. You will share this online and in class so be sure your memoir is conducive to those spaces.

Begin by thinking of moments when you grew significantly from your own reading, writing, thinking, speaking or listening. Finds those texts (whatever medium), and share how that text changed you and how you grew. Think also about different spaces in which you learn: i.e., at school, online, talking with friends, at home, alone. These spaces might be significant to your literacy growth as well.

Guiding Questions:
- What is your earliest memory of writing or learning to write?
- What influences have helped shape your writing habits?
- Share pieces of the process (conferencing, peer feedback, written feedback, revision, scoring) that have spurred you on as a writer.
- Tell about a time when a part of the process stunted your ability to move forward.
- Describe your writing process.
- Will you share your writing with students?
- How will you help shape your students' perceptions of themselves as writers?

You will be evaluated in the following ways:
- Your memoir adheres to a style and organization that respects the reader.
- You have included important details from your life as a writer.
- You build the connection between your own writing experiences and how you will teach writing.
- You provide a full printed draft and engage in the peer feedback process.
- Your final paper shows evidence of thoughtful refinement and revision.

APPENDIX G

PEER REVIEW GUIDELINES

Setting up a Peer Review Workshop

1. Ask students to write about their experiences with peer review.

   • Talk through responses as a class, and consider these as you organize the workshop.

2. Discuss goals, students' roles, and expectations.

3. Walk students through the review process.

4. Students self-select review teams of 3.

5. Begin the process.

Process:

Giving Critical Feedback
   • Know the writer's intentions and goals**.**
   • Feedback is not about YOU**.**
   • Find the good attributes; don't assume only one good perspective exists.
   • Good criticism must come from a place of respect.
   • Your role: reader, not evaluator.
   • Talk about what the work IS as well as what it is not.
   • Alternate your feedback: Positive -- Suggestion for Revision -- Positive

Receiving Critical Feedback
   • Be a good listener (Your work is meaningful to you – this is a tough task, I know!).
   • Ask questions to clarify the reviewer's comments.
   • Refer back to the goals of your work.
   • Ask for suggestions on changes that will satisfy the criticism.

In Teams of 3:

Review each memoir TWICE, then write a letter to address the following items
•Paragraph 1: What works in the memoir?
•Paragraph 2: Paraphrase the main themes from the writer's memories about composition.
•Paragraph 3: Address cohesion. Does the writer craft a narrative multimodally?
•Paragraph 4: Discuss substantial issues.
•Paragraph 5: Make suggestions for revision.
•Paragraph 6: End with a final thought about the memoir.
•Sign your letter…

Have a Conversation:

- Students meet to discuss their responses and suggestions.
- Conversation should take 8-10 minutes.
- Writer asks clarifying questions.
- Reviewer articulates what they noticed in the paper and how writer might move it forward.
- Switch.
- Repeat.

APPENDIX H

MEMOIR WRITING REFLECTION

English 480
K Hope
Name _____
Date _____

Meta-Awareness
Writing Memoir Reflection

1. How did you collect artifacts for your writing memoir? (call home, dig through boxes, create from scratch, etc.)
2. In what ways did your design choices make you more (or less) confident about your memoir project overall?
3. Were there memories or details you chose to leave out of your memoir? What made you leave these out?
4. Write about the media you chose. Did you try something new or something famiTaliar? What did you like? Which programs or technologies will you invite students to try?
5. Think back on the process of remembering your writing experiences. What parts of this process made you think about your own approaches to teaching?
6. Reflect on the memoir process as a whole. What did you take away from this process that might be useful to you?

APPENDIX I

INTERVIEW PROTOCOL

Interview Consent: Students in English 480 Methods of Teaching: Composition

I am an English Education, PhD student working under the supervision of Dr. Jessica Early at Arizona State University.

This consent form is an invitation to participate in informal interviews, which will take approximately 25-40 minutes. You absolutely have the right to not answer any question or to conclude the interview at any time.

Your participation in this study is completely voluntary, and you may choose not to participate or to withdraw from the study at any time without penalty. You must be at least 18 years old and a current or former student in English 480, Methods of Teaching: Composition at Arizona State University.

By participating in this study, new insights discovered will help to inform the field of English Education and teacher education programs. There are no foreseeable risks or discomforts to you if you participate.

Your personal information will be confidential for research purposes.

I would like to audio record the interview; however, I will not record the interview without your permission. Please indicate whether you approve of me recording the interview.

If you have any questions concerning this study, please contact kmrandol@asu.edu, or Jessica.Early@asu.edu. For questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

I consent to participating in an audio-recorded interview _____

Printed Name _____

Interview Guide

1. Read and discuss the consent form with individual participants.

2. Re-introduce the study and the main foci of the interview.

3. Remind the participant that the interview will be audio recorded; be sure
    they are willing to be recorded.

Interview Questions for Pre-Service English/Language Arts Teachers

1. Discuss your experiences with the multimodal creation/composition
    process.

    a. Tell me about the choices you made.

    b. Why did you choose the content (experiences/people) you chose?

2. What changes would you make?

3. What are you most proud of in this project?

4. How did this project allow you to tell your story in a new way?

5. How has this project changed or refined your conceptions of writing or
    composing?

6. How did this project make you think about learning to write?

7. How did this project make you think about the teaching of writing?

*The included interview questions are a semi-structured guide and may not be asked
verbatim. Additional 'probing' questions may be added.

APPENDIX J

IRB APPROVAL

Instructions and Notes:

· Depending on the nature of what you are doing, some sections may not be applicable to your research. If so, mark as "NA".

· When you write a protocol, keep an electronic copy. You will need a copy if it is necessary to make changes.

1 Protocol Title

Include the full protocol title: The Multimodal Writing History Memoir for pre-service English Language Arts Teachers: An Inventory of Experience, Ideology, and Teaching Philosophy

2   Background and Objectives
Provide the scientific or scholarly background for, rationale for, and significance of the research based on the existing literature and how will it add to existing knowledge.
·   Describe the purpose of the study.
·   Describe any relevant preliminary data or case studies.
·   Describe any past studies that are in conjunction to this study.

The traditional literacy narrative assignment has been studied for the pedagogical value it provides both teachers and students, with a significant amount of focus on the use of this assignment in first-year composition or methods of teaching courses. Through the literacy narrative, students reflect on their learning and literacy acquisition, as well as the contributing experiences and literacy sponsors (Brandt, 2001) along the way.

For this proposed study, I take on the role of participant observer as the teacher of record in the methods of teaching course. For teacher educators, the literacy narrative assignment has provided insights into pre-service teachers' identities within their many Discourse communities (big "D") (Gee, 2012, p. 3), and also serves as a platform through which pre-service teachers might further expand and challenge their own theoretical positions, epistemologies (Clark & Medina, 2000), and pedagogies. Many university teacher education programs infuse the literacy narrative into methods courses as a tool that invites pre-service teachers to write about their literacy journeys (Clark & Medina, 2000; Kist, 2017; Parker, 2009; Rogers, Marshall, & Tyson, 2006). The goal of this assignment has been for teacher candidates to further develop cultural awareness, personal biases, and an overall understanding of the emotional and social factors at play for students in secondary grades (Roe & Vukelich, 1998; Clark & Medina, 2000; Rogers, et al., 2006; Parker, 2009; Alvermann, 2010; Kist, 2017).

This study reimagines the traditional literacy narrative assignment for pre-service teachers enrolled in a methods of teaching course, with the goals of (1) discovering significant connections between pre-service teachers' early writing experiences and their new/future roles as literacy teachers, (2) understanding how these connections matter and help shape pre-service teachers' philosophies of teaching or theories of learning, and (3) understanding the social semiotics (Kress & van Leeuwen, 2006) of the media types students choose in presenting their memoirs.

The writing history memoir assignment in this study invites pre-service teachers to remember back to their early experiences with writing and the writing ideologies held by their families, teachers, and other literacy sponsors. Students will take and apply this exploration as they design their teaching philosophy. As they prepare to compose their writing history memoirs, students will engage in quick writes and literacy mapping, they will read a variety of literacy memoirs and associated sample texts. Students will famiTaliarize themselves with multiple media platforms as they determine the most appropriate mediums through which to express and present their memoirs and teaching philosophies.

I have conducted two prior pilots for this study, both in methods of teaching courses. While both studies were conducted in courses titled, Methods of Teaching: Language, the first study examined pre-service teachers' traditional written literacy narratives, and was followed by a case study of one student as she moved into the role of student teaching. The second study looked at pre-service teachers' multimodal literacy narratives, and was followed by interviews of just four of the total 17 participants. The current study differs in several ways: first, my participants will consist of pre-service teachers in a course that focuses on teaching writing, and is titled, Methods of Teaching: Composition. Students will write a Multimodal Writing History Memoir, which limits the scope in a way that asks students to remember back to just memories related to writing. The assignment, in this study, asks students to explore the writing ideologies held by their literacy sponsors and to write a teaching philosophy that addresses the foundations and the methods they will employ as they teach writing in secondary settings. Finally, this study differs from my previous pilot studies in that all of this will be presented through multiple forms of media.

3	Data Use

Describe how the data will be used.

Examples include:

· Dissertation, Thesis, Undergraduate honors project	· Results released to participants/parents
· Publication/journal article, conferences/presentations	· Results released to employer or school
· Results released to agency or organization	· Other (describe)

The data will be used to further inform the field of English Education through the publication of journal articles and conference presentations.

4	Inclusion and Exclusion Criteria

Describe the criteria that define who will be included or excluded in your final study sample. If you are conducting data analysis only describe what is included in the dataset you propose to use.

Indicate specifically whether you will target or exclude each of the following special populations:

· Minors (individuals who are under the age of 18)
· Adults who are unable to consent
· Pregnant women
· Prisoners
· Native Americans
· Undocumented individuals

Target participants for this study do not include any of the listed special populations. Participants will include consenting members enrolled in my fall 2019 section of ENG 480, Methods of Teaching: Composition. The criteria that defines who will be included or excluded in my final study sample is limited to students who meet all of the following requirements: (1) enrolled students who consent to participation in the study, (2) students who successfully complete the Methods of Teaching: Composition course, and (3) students who remain in good academic standing at ASU during the fall 2019 semester.

5	Number of Participants

Indicate the total number of participants to be recruited and enrolled*:* 22 students will be recruited for participation in the study

6	Recruitment Methods
	· Describe who will be doing the recruitment of participants.
	· Describe when, where, and how potential participants will be identified and recruited.
	· Describe and attach materials that will be used to recruit participants (attach documents or recruitment script with the application).

The research assistant, Kate Hope, will recruit participants during the fall semester section of ENG 480, Methods of Teaching: Composition. Recruitment will take place during the second class meeting, September 3, 2019, at the beginning of class on ASU's main campus, in the Language and Literature building, room 350, which is the room in which the class meets each week.

7	Procedures Involved

Describe all research procedures being performed, who will facilitate the procedures, and when they will be performed. Describe procedures including:

- · The duration of time participants will spend in each research activity.
- · The period or span of time for the collection of data, and any long term follow up.
- · Surveys or questionnaires that will be administered (Attach all surveys, interview questions, scripts, data collection forms, and instructions for participants to the online application).
- · Interventions and sessions (Attach supplemental materials to the online application).
- · Lab procedures and tests and related instructions to participants.
- · Video or audio recordings of participants.
- · Previously collected data sets that that will be analyzed and identify the data source (Attach data use agreement(s) to the online application).

Activities associated with this research that are outside the scope of the Methods of Teaching: Composition course include the demographics survey and participant interviews. Students will spend approximately 5 minutes, one time, to complete the demographics survey. This will take place during a scheduled break between class sessions. Interviews will be scheduled during times and in places that are convenient to participants, and will take between 25 and 40 minutes to complete. All other associated activities will occur during class time, as they are associated with the writing history memoir assignment for the Methods of Teaching: Composition course.

The research assistant, Kate Hope, will administer all materials, including the consent form, pre- and post- teaching and teaching and teaching and writing surveys, the demographics questionnaire, and the multimodal writing history memoir assignment. Kate Hope will also conduct all audio-recorded interviews, only with participants who consent to this process.

Previously collected data will not be included in this study.

8 Compensation or Credit · Describe the amount and timing of any compensation or credit to participants. · Identify the source of the funds to compensate participants · Justify that the amount given to participants is reasonable. · If participants are receiving course credit for participating in research, alternative assignments need to be put in place to avoid coercion.
Participants will not be provided compensation or credit.
9 Risk to Participants List the reasonably foreseeable risks, discomforts, or inconveniences related to participation in the research. Consider physical, psychological, social, legal, and economic risks.
There are no foreseeable risks to participants in this study.
10 Potential Benefits to Participants Realistically describe the potential benefits that individual participants may experience from taking part in the research. Indicate if there is no direct benefit. Do not include benefits to society or others.

Potential benefits to participants could include a stronger awareness of self as they transition from roles as college students into roles as secondary teachers.

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11 Privacy and Confidentiality
Describe the steps that will be taken to protect subjects' privacy interests. "Privacy interest" refers to a person's desire to place limits on with whom they interact or to whom they provide personal information. Click here for additional guidance on ASU Data Storage Guidelines.

Describe the following measures to ensure the confidentiality of data:
· Who will have access to the data?
· Where and how data will be stored (e.g. ASU secure server, ASU cloud storage, filing cabinets, etc.)?
· How long the data will be stored?
· Describe the steps that will be taken to secure the data during storage, use, and transmission. (e.g., training, authorization of access, password protection, encryption, physical controls, certificates of confidentiality, and separation of identifiers and data, etc.).
· If applicable, how will audio or video recordings will be managed and secured. Add the duration of time these recordings will be kept.
· If applicable, how will the consent, assent, and/or parental permission forms be secured. These forms should separate from the rest of the study data. Add the duration of time these forms will be kept.
· If applicable, describe how data will be linked or tracked (e.g. masterlist, contact list, reproducible participant ID, randomized ID, etc.).
If your study has previously collected data sets, describe who will be responsible for data security and monitoring.

All materials related to the study including consent forms, demographic data, writing samples, recorded interviews, pre-and post-study surveys, will be stored at ASU in the PI's locked office or on the research assistant's password-protected computer. Recorded interviews will be destroyed once linking and data analysis are complete. Collected data will include the participants' names and all names and identifiers will be stripped from the data during the analysis of the data. During publication and presentation of the work it will be either anonymized or it will use pseudonyms. The master list of these pseudonyms, attaching participants to their pseudonyms, will be stored at ASU on the PI's password protected computer or in her locked office. The master list and all other data will be destroyed once linking and data analysis are complete. Only the PI and Co-Pi will have access to this data and list.

12 Consent Process
Describe the process and procedures process you will use to obtain consent. Include a description of: · Who will be responsible for consenting participants?   · Where will the consent process take place?   · How will consent be obtained?   · If participants who do not speak English will be enrolled, describe the process to ensure that the oral and/or written information provided to those participants will be in that language. Indicate the language that will be used by those obtaining consent. Translated consent forms should be submitted after the English is approved.
Student participants in the Methods of Teaching: Composition course will sign a written consent form during the second class meeting of the fall, 2019 semester. The PI will answer any questions before collecting the consent form. The consent process will take place in the classroom assigned for Methods of Teaching: Composition, during our regular class meeting.
13 Training   Provide the date(s) the members of the research team have completed the CITI training for human participants. This training must be taken within the last 4 years. Additional information can be found at: Training.
Jessica Early (PI) completed CITI training on July 15, 2015   Kate Hope (Graduate Student/Research Assistant) completed CITI training on September 11, 2016