

It's Not Just About Convenience: Multimodality and Transmodality in the FYC Classroom

Tara Salvati

We are constantly in the flow of multimodality from what to wear, what and when to Tweet, when to use caps versus lower case letters; there are so many choices when we communicate. Yet, there remains a veil of secrecy around what experts in production, design, and multimodality know and do (Rowse 1).

Introduction

Teaching a first-year composition class can be difficult. Most students in the first-year composition classroom are there because it is required for their degree, which can lead to issues with engagement. These students may not see the value in the course or what they will be accomplishing in it. Often, they do not really have much interest in writing; however, engaging students in modes that interest and resonate with them will allow them to connect to the course material more easily.

Utilizing multimodal and/or transmodal texts, activities, and assignments can allow for the practices learned in first-year composition to be used universally in students' college careers (Rowse 2). While this paper is not arguing for a fully online, first-year composition course developed by and utilizing Generative AI, it is advocating for a strategic and intentional use of different versions of access to help students walk away from first-year composition better than when they entered it. A machine cannot make these improvements, but the instructors tasked with navigating an ever-evolving field must take the initiative.

It has never been easier for individuals to gain insights, knowledge, and differing opinions than it is now. Because we reside within a society that is dependent on technology, it is vital that these ideas and concepts get transferred into classrooms in an effective and meaningful way. This can be accomplished using multimodality and transmodality in the first-year composition classroom. These ideas are not just about convenience. By providing texts, activities, and lessons that are both multimodal and transmodal, first-year composition instructors can move towards a classroom that is more equitable for all students who enter.

Defining Terms

By calling for greater use of multimodality and transmodality in the first-year composition classroom, it is important to understand the terms fully before making the jump. For some instructors, these terms and ways of approaching the first-year composition

classroom feel instinctual, but for others, especially new instructors, understanding these concepts before trying to execute them in class is necessary.

Mode and Multimodality

A mode is how information is presented. This can come in multiple forms, or “modes,” but the most traditional mode, of course, is through written text. However, as technology has advanced, different modes have been created and used in the classroom, creating space for multimodality. Multimodality has many different affordances in the classroom, and in some cases, can help keep students engaged, as it is usually seen as the professor “mixing things up.” Something such as having students watch a video for homework instead of reading a chapter for homework can be an example of this. It is not just restricted to outside of the classroom, but inside of it as well, whether having students draw something as a warm-up or using music to help them connect concepts. It is important to engage with technologies as they develop and evolve, as it keeps us connected to students and their experiences—otherwise we risk being left behind. As Kathleen Blake Yancey writes, “Our daily communicative, social, and intellectual practices are screen-permeated. Further...*the screen is the language of the vernacular*, that if we do not include it in the school curriculum, we will become...irrelevant” (Yancey 305). If instructors are unwilling to meet the students where they are, we risk being left behind and failing our students.

Despite how we understand multimodality in our current moment, it is not a new concept. Jason Palmeri’s book *Remixing Composition: A History of Multimodal Writing Pedagogy* traces the known and now forgotten history of multimodality in classroom settings. By engaging with the history of multimodality, Palmeri is able to “demonstrate the unique disciplinary heritage that compositionists bring to the study and teaching of multimodal composing...” (Palmeri 7). Though the ease of new technologies has made multimodality easier in recent years, it is worth noting that Palmeri describes multimodal texts from decades before the rise of the Internet (Palmeri 5-7).

Multimodality as we know it now was first introduced to higher education in the 1990s, alongside the introduction of the internet and students having laptop computers in classroom spaces (Almumen 748). However, over time, it has become an invaluable tool for college professors, as it can be used in multiple contexts to connect to many different types of students. This means that it is all the more important for professors of first-year composition to be literate in these different modalities. Huda Almumen argues that when teachers of any level are trained, they must engage with students interactively, which essentially captures and maintains students’ attention (Almumen 749). It can be argued that “...multimodality enables college students to apply content learned in class, analyze their actions, report on and reflect on their experiences, deriving what they best could learn from them, and how they could shape and develop their skills” (Almumen 749). This essentially means that the way instructors teach has changed. In the first-year composition classroom, an instructor may assign a multimodal

artifact, such as a video for homework, but inside the classroom, must contextualize what their students have watched to meet the goals of the first-year composition classroom.

Transmodality

In many ways, transmodality goes beyond the scope of multimodality, in that it allows students the agency to decide how they want to learn or absorb information. Kate Artz, Danah Hashem, and Anne Mooney describe transmodality as “referring to translating the primary modes of expression in a text into new and different modes while maintaining the essential meaning of the original text” (para. 1). This means that a transmodal text takes one work and puts it into different modes, all containing the same information. Some news outlets have begun to implement these ideas in small ways. In an online published article, viewers may have opportunities to listen to an audio transcription or a podcast discussing the article. This would benefit individuals who are auditory learners, individuals who have reading comprehension issues, or the visually impaired. Others may utilize short videos, which would likely benefit people on the move who only have a short amount of time to digest information, or people who are visual learners.

The term “transmodality” is fairly new, but this progression is being incorporated into everyday life without people knowing the name of what they are doing. Margret R. Hawkins, a professor whose research focuses on applied linguistics, is interested in the “trans” turn in language. In particular, she points out the rapid globalization of technology: “...human communication entails the coordination and interpretation of a vast array of semiotic resources that are entangled with language in fluid and unpredictable ways” (Hawkins 55-56). In fact, this idea that transmodality stems from globalization makes perfect sense for non-native speakers in the English classroom. If students are assigned pages of reading for homework and have a harder time understanding written work, but are confident in their ability to listen, comprehend, and engage in conversation, then having a transmodal text with an auditory function would benefit their understanding of the material. Additionally, it would likely take these students less time to complete the assignment; essentially, it would double the benefits of a transmodal text.

It is worth noting that transmodality differs from Jay David Bolter and Richard Grusin’s 1999 ideas of remediation. Remediation, as defined by Bolter and Grusin, is a double logic, in which “Our culture wants both to multiply its media and to erase all traces of mediation: ideally, it wants to erase its media in the very act of multiplying them” (Bolter and Grusin 5). This theory is built by emphasizing the immediacy of media and information. Along with the immediacy of media, remediation also has to do with embodiment and an audience’s desire to experience or embody the thing being represented, with a common example being the utilization of virtual reality (VR) headsets (Bolter and Grusin 5-6). While remediation is certainly worthy of our study and

attention, it can be seen more as a precursor to the idea of transmodality. While Bolter and Grusin focused on hypermediacy and the speed at which things can be added or adapted to a new medium, transmodality considers all (or many) different media sources simultaneously and allows users to choose their preference. In contrast, remediation allows the current culture and society to dictate what modality we should prefer. We can understand remediation as seeking the next new modality, whereas transmodality can be seen as having the option to choose.

Multimodality and Transmodality in the Classroom

The way students learn and comprehend is rapidly changing, mainly due to technology. These ideas are not necessarily new, but universities have been fairly slow in changing their ways to account for these societal shifts. Carey Jewitt and Gunther Kress believe the best way to foster learning in an English classroom is by utilizing multimodality. They argue that by utilizing multimodality in the classroom, students and teachers are able to foster notions of ability, resistance, and identity (Jewitt and Kress 344). Not only does this help create an anti-racist classroom, but it also pushes students to find their own voice within the classroom. While Jewitt and Kress do not focus directly on first-year composition, many of their arguments are transferable to first-year composition classrooms, as they often include international students or students whose first language is not English. Many first-year composition classrooms focus on identity, but it has been proven that non-native English speakers and international students find it harder to express these identities because they fear being “othered.” Jewitt and Kress argue that “a full understanding of English demands attention to the use of all modes in use and the relationship between them” (344). In other words, using multimodal texts in an English classroom is not enough; teachers need to push and use all of these modes to bridge connections between these ideas and different modes (Jewitt and Kress 344).

Jewitt and Kress also point to English textbooks. In particular, they discuss how print textbooks have even adapted a multimodal design (Jewitt and Kress 344-345). In their research, they discuss how in English textbooks, the average number of images increased at an exponential rate throughout the twentieth century and into the beginning of the twenty-first century (Jewitt and Kress 344). However, since 2005, images have not just recreated what is already written in the book; instead, concepts are introduced and analyzed visually (Jewitt and Kress 345).

Introducing Multimodality

There is also a case for using multimodality in a classroom as a starting point. This would mean introducing a subject or concept in one modality and then using an active learning strategy or another modality to discuss the topic or concept. In a first-year composition classroom, this can look like many things. For example, if one of the students' projects is to write a personal narrative, instructors may show a short video or post a picture or GIF for the students to look at and observe. Then, in groups, the

students would have to create a short story using the vivid description shown in the visual aid. This idea uses multimodality as the entry point to a concept, but then allows the students to contextualize it into a different modality.

When in the classroom, the easiest way to work toward a transmodal classroom is by first introducing multimodality. Having students be exposed to different modalities during the first few weeks of class allows them to understand which modalities they like the most and learn from the most. Instructors can then utilize active learning activities that appeal to different modalities and allow students to select their participation. This creates an equal opportunity for students to engage with the material in a meaningful way while also fulfilling the participation requirements for the course. I have seen that these strategies work well. Not only does it allow the instructor to get a feel for the class by seeing what works for and resonates with the students, but it also allows the students to expand their horizons when it comes to modality. Therefore, they can discover how they learn before choosing what modality they would want to learn in. Their understanding of how they learn best is a transferable skill that will aid them not only in first-year composition but in the rest of their college careers.

Remixing and Revising

If college-level professors are looking to incorporate multimodal texts into their students' homework or want them to analyze the effects of multimodality in a text, it is likely a worthy assignment. This can also take the form of multiple different assignments. Having students write a rhetorical analysis of a text is a good way to have students engage in multiple modes. In class, having the students do a group analysis of multiple artifacts in multiple different modes will foster their agency in choosing an artifact that they connect with and would like to discuss in an assignment. However, Laura Gonzales argues that as a part of students' first-year composition courses, they should "remix" assignments. In particular, she looked at two universities that both assigned a rhetorical analysis and a personal narrative and told students to remix one of the two papers they had written through a different multimodal genre (Gonzales). This assignment forced students to be aware of their rhetorical choices in their previous assignment so that they could build upon and identify the necessary aspects they had to reproduce (Gonzales). If implemented into a first-year composition classroom, these assignments should include "documents uniting photographs, animated clips, videos, and audio files with written words to communicate a message in a variety of ways" (Ruefman 8).

This work is supported by Jody Shipka, who argues that "composition courses present students with the opportunity to begin structuring the occasions for, as well as the reception and delivery of, the work they produce" (Shipka 279). Bringing elements of multimodality into the first-year composition classroom allows for more relatable conversations and lets them engage with new and different ways of thinking (Shipka 279). These attributes that Shipka affords to multimodality can also be applied to

transmodality, as by having the same text in different modalities will allow students more opportunities to think and create in digital spaces they may not have encountered before.

Providing Feedback

This may also allow students to interact with their assignments in a Kairotic way. Paul Muhlhauser, Daniel Schafer, and Cate Blouke state that while users (or students in this case) are in a digital space, their attention is pulled in multiple different directions. There are many affordances of using the internet and digital spaces, mainly because it is so “accommodating [to] audiences’ varied literacies, languages, reading practices, preferences, locations in space and time, desires, and motivations” (n.p.). It is just a matter of managing how students spend their time. If the creation of the multimodal assignment takes up too much time and is to the detriment of the purpose of the assignment, the instructor must step in and help the student manage their time and priorities.

This kind of assignment is also beneficial to instructors. In terms of evaluating and giving feedback, it “allows instructors to tap digital writing skills that students are already adept at using, ultimately increasing student engagement” (Ruefman 8). It does not allow students to get away with an “easy A,” but instead allows them to play into strengths they already have. If students are invested and interested in what they are creating for first-year composition, they will likely engage more with the concepts and the material they are producing for a grade.

Equity, Time Management, and the Graduate Teaching Assistant

When it comes to transmodality, Keith Murphy has ideas when it comes to getting it into the classroom: “...modes like speech, drawing, and gestures...do not just supplement each other in relationships of mutual support” (Murphy 1969). Instead, these begin to resemble each other in a way that creates a wider view of a topic or area of focus (Murphy 1969). In this way, transmodality is not just on the instructor but, instead, if implemented correctly, can lead to community building within a classroom setting. If one individual can bring one modality to the table, and another can bring something different, the domino effect will be a truly transmodal class. While this is a novel goal—and one all first-year composition instructors should strive towards—it may not be totally possible in today’s first-year college composition classroom. In fact, a model like this will likely take time and patience to create, and in college, instructors only spend so much time with their students, usually restricted to about three hours a week for fourteen to sixteen weeks. Because Graduate Teaching Assistants have so little time outside of their coursework and preparing to teach, it is imperative that full-time faculty assist Graduate Teaching Assistants when it comes to gathering and sharing multimodal and transmodal texts. Sharing lesson plans based around a transmodal text, or even just providing a list of links that professors have found but have not used in their classes,

takes away some of the struggles faced by Graduate Teaching Assistants looking to bring multimodality and transmodality into the first-year composition classroom. If finding and incorporating transmodal texts puts too much stress on a Graduate Teaching Assistant, moving toward a transmodal classroom is still possible. Utilizing active learning strategies that take up transmodal practices is a step in the right direction regarding equity. Taking up transmodality inside and outside of the classroom is the ultimate goal I propose, but Graduate Teaching Assistants often cannot complete the amount of research and lesson planning required to either find or create transmodal texts. This means that finding texts that can be used for in-class transmodal work is a sufficient replacement that still encourages equity in learning. While this is more of a temporary solution, I concede that some movement toward a transmodal classroom is better than no movement at all.

However, it is important to create those little connections when possible. In fact, that is the whole goal of incorporating transmodality into the first-year composition classroom. Margret Hawkins writes:

Transmodalities attends to meaning-making across the arc of transmodal communication, such that, while production and assemblage may be the starting point, the spaces and timescales traversed, as well as the contexts and processes of reception and negotiation, are given equal weight...transmodalities references transcendence and transgression, where inequitable relations of power can be dismantled and reconfigured, affording equal access, value, and representation to all participants in transmodal interactions. (Hawkins 65)

While there are practical applications to fostering understanding and meaning in the first-year composition classroom, there is also an equity factor to consider when creating transmodal spaces in a classroom.

When thinking of equity, there is a potential next step to be considered. Paul Muhlhauser and Tara Salvati introduce the idea of “transtextuality,” which furthers the ideas of transmodal texts. While transmodality is having the same text in different modalities, transtextuality is “...a constellation of texts expressing a core concept, theme, or vision rather than a singular text” (Muhlhauser and Salvati 3). This constellation of texts would allow students from different backgrounds, majors, English literacy levels, etc., to have access to the core concepts in a way that best suits their needs. So, while some students may prefer the fifteen-page reading, others may instead prefer a two-minute YouTube video breaking down the same concepts, but without all of the academic formality and wording (Muhlhauser and Salvati 3). Transtextuality fosters a form of rhetorical equity because it does not just consider the different modalities, but allows students to situate themselves in the rhetorical conversation rather than enter a rhetorical situation (Muhlhauser and Salvati 3).

Affordances and Constraints of Multimodality and Transmodality

Like most initiatives in higher education, there are affordances and constraints when it comes to successfully integrating multimodality and transmodality into the first-year composition classroom. These can include factors outside the classroom, as well as outcomes after students finish their time in first-year composition. Nevertheless, these aspects must be discussed in order to gain a fuller understanding of how we can and should be introducing multimodality and transmodality into the classroom.

Affordances

There are almost too many affordances to name when it comes to implementing multimodal and transmodal texts in the first-year composition classroom. On the basic level, both multimodality and transmodality help move the classroom to a more equitable place that considers students from all backgrounds. Transmodality, in particular, also considers students' preferences on how they learn. It brings in this idea of convenience and tailoring to each individual student. Transmodal versions of access to a text or artifact can also allow students to consider their preferences. This means that if the student had read a text over a long weekend, but by the time they were walking to class the following week, forgot what they had read, or simply wanted a refresher, they would be able to take a look at something like an infographic that condenses all of the highlights into a quick read. This means that transmodality is used to consider how students learn best and makes it convenient for refreshers and possibly even cramming for an exam right before it.

When it comes to multimodality, Erica Frisicaro-Pawlowski and Robert Monge argue that one of the most overlooked affordances of utilizing multimodality in the first-year composition classroom is that students can become literate in more ways. They argue that one of the best things that can come out of a multimodal first-year composition classroom is visual and digital literacy (Frisicaro-Pawlowski and Monge). In an increasingly digitized world, having students think critically about what they are seeing online and what they are creating online is a key part of their college-level education that never had to be thought of before. This is also a transferable skill for students who will not be pursuing a degree in the humanities, but for students in STEM, identifying different parts of an image or series of images may come in handy when it comes to their particular field.

Constraints

No educational system can be perfect; there will always be some way to tinker with, improve, and make it more equitable for students and instructors. In many ways, introducing multimodal texts into college classrooms is already being done. The ease of the internet has made this transition fairly seamless, but incorporating multimodality into student work is where the true uphill battle begins. Some students will take to a

multimodal project easily and would be thrilled to remix a paper or an idea. However, some students do their best work in the form of a paper, and creating something like a video or podcast just is not something they would be good at or enjoy making.

The opposite is true for transmodality. When there are transmodal texts, much of the stress comes off the students and is instead placed solely on the instructor. The students reap the benefits of their instructors' spending time finding good and equitable artifacts for them to use. Because transmodality is still not widely practiced, it is hard to find transmodal texts that would fit the mold of a first-year composition classroom. As Bruce Horner, Cynthia Selfe, and Tim Lockridge point out, the instructor of these transmodal texts also has to be literate in these modes. "The failure to acknowledge the inevitable labor involved in any working with language and modality, and belief in the chimera of 'native-like' fluency with these [texts], produces an oppositional resistance to what would otherwise be a productive engagement..." (Horner et al.). This inequitable amount of labor on the instructor's part could lead to burnout or other harmful mental health issues.

I recognize that Graduate Teaching Assistants often struggle with finances, time, and other responsibilities, so adding another layer to their teaching load may not be feasible. Because of this, I encourage writing studies instructors to share their resources and lesson plans, especially when they take a multimodal and/or transmodal approach. Running short seminars to teach others about the literacy required of some transmodal texts would go a long way, even if just for an hour. These sessions could be developed by either full-time faculty as a way of aiding Graduate Teaching Assistants or by the Graduate Teaching Assistants themselves. While this would likely rely on volunteer work, universities should sponsor these Graduate Teaching Assistants, and they should be encouraged to include such sessions on their CVs, or even complete them for credit. Additionally, including multimodal and transmodal ideas in the training that Graduate Teaching Assistants receive instills these ideas from the beginning and means that it is more likely they will be adopted by first-year composition instructors.

Personal Examples and Reflections

Having a strong and uplifting community has a ripple effect, not just on Graduate Teaching Assistants, but also on the students we teach. While sometimes implicit, I have seen the positive effects of community first-hand. A strong community means a transfer of ideas, lessons, and materials between fellow Graduate Teaching Assistants and full-time faculty. Borrowing ideas and texts that others have had success with in their first-year composition classrooms is a good thing, especially when those texts engage the students.

In my experience, the best way to incorporate multimodality as a first-year composition instructor is to include it in your syllabus from the start. Even if day-to-day lesson plans are not completed, making space and planning to incorporate multimodal and

transmodal lessons and readings will reduce the strain during the semester. As a Graduate Teaching Assistant, I am fortunate that my university has a robust number of resources that help my peers and me with syllabus formation and tools to utilize during class. However, I recognize that this is not the case in many other higher education institutions.

I have been told time and again by my students that they do not like to read, or they simply do not read anything I assign; however, when things are “shaken up” by including things like a YouTube video or an episode of a podcast, they are much more inclined to come to class prepared. These ideas are also supported by *The Atlantic’s* 2024 article “The Elite College Students Who Can’t Read Books.” The article cites students’ lack of sustained focus on longer texts as something that has contributed to college-aged students being unable or unwilling to complete reading assignments (Horowitch).

I have also seen that showing students different versions of access when it comes to assigned texts helps them want to engage with them. If assigning an article from a newspaper or other online source, I aim to find or use one with an audio transcription. Taking two minutes to show students that these functions exist shows them that you are considering their preferences and may encourage them to utilize these tools when completing assigned readings. Some students then will choose not to do the reading the night before but will listen to the transcriptions while eating lunch or while walking to class, and they understand the material just the same as they do if they traditionally read the article—it is not about getting them to “read” the text in the way I want them to, but instead about allowing them to learn and understand the text in a way that is conducive to their learning.

Conclusion

Multimodality and transmodality are here, and they are likely here to stay. Between recent calls for a push toward more equitable classrooms and the ease with which Gen Z and Gen Alpha can navigate the internet, it is likely that the issues we see today in our classrooms when it comes to creating and finding transmodal texts will be essentially nonexistent in twenty years. However, as instructors look for new equitable practices, they should consider making multimodality and transmodality a staple in their classes. The first-year composition classroom is the best possible place to pilot these ideas as well. As Yancey wrote in 2004, “First-year composition is a place to begin” (315). There is room for students to push the limits of what a teacher will accept because there are no right or wrong answers in the first-year composition classroom—only growth. If this growth only happens because students learned through multimodal or transmodal texts, they still walk away from the class with better comprehension and analytical skills than when they entered it.

Works Cited

- Almumen, Huda. "Technology and Multimodality in Teaching Pre-service Teachers: Fulfilling Diverse Learners' Needs." *Technology, Knowledge, and Learning*, vol. 28, no.2, 2021, <https://doi.org/10.1007/s10758-021-09550-1>.
- Artz, Kate, Danah Hashem, and Anne Mooney. "Transmodality in Action: A Manifesto." *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, vol. 22, no. 1, 2017, <https://kairos.technorhetoric.net/22.1/disputatio/artz-et-al/index.html>.
- Bolter, Jay David and Richard Grusin. *Remediation: Understanding New Media*. The MIT Press, 1999.
- Frisicaro-Pawłowski, Erica, and Robert Monge. "Incorporating Visual Literacy in the First-Year Writing Classroom Through Collaborative Instruction." *Composition Forum*, vol. 43, 2020.
- Gonzales, Laura. "Multimodality, Translingualism, and Rhetorical Genre Studies." *Composition Forum*, vol. 31, 2015.
- Hawkins, Margret R. "Transmodalities and Transnational Encounters: Fostering Critical Cosmopolitan Relations," *Applied Linguistics*, vol. 39, no. 1, 2018, p.55-77, <https://doi.org/10.1093/applin/amx048> .
- Horner, Bruce, Cynthia Selfe, and Tim Lockridge. "Translinguality, transmodality, and difference: Exploring dispositions and change in language and learning." *Enculturation: Intermezzo*, 2015.
- Horowitch, Rose. "The Elite College Students Who Can't Read Books." *The Atlantic*, Nov. 2024, <https://www.theatlantic.com/magazine/archive/2024/11/the-elite-college-students-who-cant-read-books/679945/>.
- Jewitt, Carey, and Gunther Kress. "Multimodality, literacy, and school English." *The Routledge International Handbook of English Language and Literacy Teaching*, 2010.
- Muhlhauser, Paul and Tara Salvati. "Un-Rapunzeling Communication: Rhetorical Equity and Rhet/Comp Journal Practices." *The Journal of Multimodal Rhetorics*, vol. 5, no. 1, 2021. <https://journalofmultimodalrhetorics.com/5-1-issue-muhlhauser-and-salvati>.
- Muhlhauser, Paul, Daniel Schafer, and Cate Blouke. "May the #kairos Be With You: Accessibility, Authdi, Veils, and Star Wars." *Computers and Composition online*, 2015, <http://www.cconlinejournal.org/fall15/kairos/infographic.html>.
- Multimodality in Writing: The State of the Art in Theory, Methodology, and Pedagogy*, edited by Arlene Archer, and Esther Breuer, BRILL, 2015. .
- Murphy, Kieth M. "Transmodality and Temporality in Design Interactions." *Journal of Pragmatics*, vol. 44, no. 14, 2012, p.1966-1981. <https://doi.org/10.1016/j.pragma.2012.08.013>.
- Jason Palmeri. *Remixing Composition: A History of Multimodal Writing Pedagogy*. Southern Illinois University Press, 2012.
- Rowell, Jennifer. *Working with Multimodality: Rethinking Literacy in a Digital Age*, Taylor & Francis Group, 2012.

- Ruefman, Daniel and Abigail G. Scheg. "Return to Your Source: Aesthetic Experience in Online Writing Instruction." *Applied Pedagogies: Strategies for Online Writing Instruction*. Utah State University Press, 2016, pp. 3-13.
- Shipka, Jody. "A Multimodal Task-Based Framework for Composing." *College Composition and Communication*, vol. 57, no. 2, 2005, pp. 277–306.
- Yancey, Kathleen Blake. "Made Not Only in Words: Composition in a New Key." *College Composition and Communication*, vol. 56, no. 2, 2004, pp. 297–328.