8 When Multimodal Meets the Translingual: Case Studies from an Experiment with a Multiliterate Composition Pedagogy in a Globalized Writing Classroom

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This qualitative study presents two cases from an investigation into how diverse students in a sophomore level writing class in a large research university responded to a pedagogical approach framed around the idea of multiple literacies. The findings indicate that a multiliterate composition pedagogy can productively invite students to embrace a translingual disposition through multimodal and intercultural practices. More importantly, this pedagogical approach provides instructors with ideas and strategies to respond to their students' diverse linguistic, cultural, and rhetorical traditions while cultivating in them multiple literacy skills that they need to navigate the complex composition and communication challenges of the twenty-first century globalized world.

Keywords: Translingual, Multimodal, Multiliteracies, Intercultural Competence, Remediation, Media Convergence, Web Design

Demographic shift defines American higher education now. Changing student demographics nationwide speak to the fact that U.S. college classrooms are becoming increasingly diverse and globalized. The increasing presence of international students combined with growing domestic diversity in the academy has transformed American college classrooms into true "contact zones" (Pratt, 1991). This chapter argues that the demographic shift in higher education and increasing global interdependence call for invention and adoption of writing pedagogies and curricula that engage diverse students

in intercultural, translingual, and multimodal literacy practices. It proposes a multiliterate composition pedagogy, informed by recent developments in media and new media studies, literacy studies, World Englishes, globalization studies, and intercultural communication, among others, as a approach for writing instructors to respond to students' diverse linguistic, cultural, and rhetorical traditions while cultivating in them multiple literacy skills that they need to navigate the complex composition and communication challenges of the twenty-first century globalized world. Through extensive discussion of two case studies, this chapter demonstrates that translingual, multimodal, and intercultural literacy skills can be cultivated in students through implementation of what I call a multiliterate composition curriculum and pedagogy. It also calls for writing programs to employ multiliterate strategies to help prepare students to take up the composing and communication challenges of the globalized world.

Multiliteracies Framework of Diverse Writing Classrooms

Reflecting on what diverse students need to navigate the complex twenty-first century world, many literacy scholars maintain that changed working conditions demand flexible and multiple skills and literacies—both old and new—in students when they join the workforce. Irrespective of who students are demographically, they require multiple literacies to succeed in highly globalized and mediated workplaces. James Paul Gee (2001), for example, highlights that students need to learn multiple literacies to meet the changing demands and dynamics of the workplace: Jobs "fit" for industrial capitalism, which required "relatively low-level skills and the ability to follow instructions" are "fast disappearing" and becoming "rare today—and will be rarer yet tomorrow" (p. 81-82). Stable management or professional jobs where "'one rose through the ranks' towards the top of the hierarchy . . . are scarce in the new capitalism, where hierarchies are flatter, people are as liable to go up as down, and people are expected to change jobs and fields several times in a lifetime" (Gee, 2001, p. 82). Such work environments demand multiple literacies, Swenson et al. (2006) concur, but, more specifically, they call for both older print and critical literacies, and new digital and multimodal literacies—not one or the other—in potential employees.

In the United States, specifically, there is increasing agreement among educators that we should attempt to cultivate multiple old and new literacies in students through our pedagogy and curricular design. It has been my experience that Jay Bolter and Richard Grusin's (1999) notion of remediation, and Henry Jenkins' (2006) theory of media convergence, in particular, are

promising concepts; these pedagogical implementations are likely to sponsor all three forms of literacy—media literacy, computer literacy, and multimedia literacies—that Douglas Kellner (2004) foregrounds. Student engagement with those media theories can illuminate the relationship between old and new media technologies, and, at the same time, speak to the contemporary genres and forms of composition. For instance, Jay Bolter and Richard Grusin (1999) define remediation as the incorporation or representation of one medium into another, and claim that digital or new media are characterized by remediation because they constantly present the contents from old media like television, radio, and print journalism, in different forms and styles. A fascinating thing about remediation is that it does not just work in one direction, i.e., it is not always the case that only new media remediate the old, but, interesting enough, old mediums such as TV and films also appropriate digital graphics and other features of new media. Therefore, it can be said that new and old media constantly interact with one another in a number of ways. Correspondingly, remediation and media convergence as means and products of media evolution can be instrumental in scaffolding the difference and diversity our students bring with them to our classrooms and can provide our students with complex processes and modes of communication and composition.

To extend the idea further, a multiliteracies framework (New London Group, 1996), informed by recent developments in diverse interconnected fields, such as media and new media studies, World Englishes, intercultural communication, globalization, literacy studies, and rhetoric and composition, can provide us with valuable resources and insights for designing vibrant curriculum for diverse writing classrooms. A course or a course sequence organized around an array of literacies—essayist, visual, digital, multimodal, translingual, and intercultural—can encourage students to use their native cultural, linguistic, and media resources in the class while also preparing them for the many complex composition and communication challenges of the globalized world. Of particular value for curricular design could be insights pertaining to diverse writing conventions and styles around the world (World Englishes or translingual scholarship in rhetoric and composition); the notion of intercultural communicative competence, and two-way or multi-way adaptation of communication behaviors (intercultural communication); the four dimensions of new media—agency, divergence, multimodality, and conceptualization (new media studies), which, together, can empower students to become active producers of different media content for others, a shift from their position primarily as the passive consumers of media content created and disseminated by others.

Such an innovative and broad-based curriculum can effectively respond to the call of scholars such as Geoff Bull and Michele Anstey (2010), who maintain that today's students need to be multiliterate in order to survive and flourish in a globalized world. As Bull and Anstey (2010) argue, "[g]lobalization provides a contextual necessity for us to become multiliterate" (p. 175). Becoming multiliterate includes having the ability to bring forth and use plural literacies, such as visual, multimodal, academic, critical, and intercultural, among others, as and when needed (Bull & Anstey, 2010; Cope & Kalantzis, 2000; Hawisher & Selfe, 2006; New London Group, 1996; Selber, 2004). For writing students, being multiliterate also includes the ability to interact using multiple Englishes in English-speaking contexts and employ multiple writing and communication styles across cultures and disciplines. Moreover, for these students, being multiliterate also includes the ability to critically evaluate information and resources and use them ethically across contexts. So, overall, becoming multiliterate involves a rich repertoire of creative, critical, reflective, and rhetorical skills needed to successfully navigate the complexities of the globalized world.

Researching Multiliteracies in a Diverse Writing Classroom

In an attempt to experiment with the possibilities and limits of a multiliterate composition pedagogy, I drew insights and resources from multiple aligned fields, as stated above, and framed a course for my sophomore-level students with four units focused on different sets of literacies:

- critical, visual, and rhetorical (unit 1);
- essayist and information (unit 2);
- multimedia and intercultural (unit 3);
- multimodal and global (unit 4).

I also created my unit assignments—literacy narratives, and rhetorical analysis of a media artifact (unit 1), argument essay (unit 2), remediation of argument essay into web form for local and global audiences (unit 3), and documentary film-making (unit 4)— and class heuristics with twin purposes in mind: providing space for students' native cultural, linguistic, and media resources, and cultivating multiple literacies in them along the way. The student population of the class included thirteen domestic American students (mostly monolingual) while seven other students hailed from different parts of the world—two from Puerto Rico, one from South Korea, two from Mexico, one from Haiti, and one from India. There was diversity even among domestic American students in terms of race, class, and literacy traditions let alone

among international students who were brought up in completely different cultural, linguistic, and academic traditions.

Research Methods

The site for this research was a sophomore-level writing class offered in the spring of 2012 at a research university in the northeast US, and as a teacher-researcher, I solicited volunteer student participation for an IRB-approved research study. Fourteen of twenty diverse students representing six nationalities and multiple linguistic and cultural backgrounds participated in the research. My report here is based on a larger study for which I gathered multiple layers of data through interviewing, observation, and artifact analysis to better understand the complexity of the participants' multiliteracy practices.

I conducted semi-structured, video-recorded interviews with all the research participants four times, the number of interviews corresponding with the number of course units. My choice of the interview was to afford an in-depth exploration of student participants and their literacy practices. In order to maintain consistency across interviews, I used the same set of questions (see Appendix) for each of the interviewees, and asked follow-up questions, as needed, about her or his literacy, cultural, and linguistic traditions and strategies or processes used to complete the particular project at hand. I had the interviews transcribed later by a trained transcriptionist in order to use them as a data source in the analysis process.

I also maintained a reflective research journal throughout the semester, recording my thoughts and perspectives on the course and educational praxis in the class: What worked and what did not work in the class? Why did (or did not) the activities, assignments or teaching approaches work as well as they might have? What changes should be made to the course artifacts, assignments, or pedagogical approaches for future classes? Maintaining the research journal afforded me the opportunity to keep track of emerging meanings, perspectives, and interpretations; to reflect on the connections across sources; and to "uncover the patterns and explanations needed to answer your research question[s]" (Blakeslee & Fleischer, 2007, p. 184). This method also allowed me to record students' informal or oral feedback on course components and delivery styles.

In addition, rhetorical artifact analysis constituted another important part of my research method. For analysis, I collected multiple sources of data—student papers and portfolios, reflections, in-class writings, formal/informal notes, blogs or other online postings, and websites and multimedia compositions. I then triangulated those data with data from other sources, such

as participant interview transcripts; course and unit goals; course materials including syllabi, assignment descriptions, assessment criteria, and writing prompts or heuristics; and my personal reflections and observations. I made triangulation a central part of my analysis because it is highly valued in qualitative research for its function of cross-verifying interpretations and research findings with additional testimonials.

Other factors that played into artifact analysis are my personal and theoretical lenses. My personal lens was one of a transnational researcher in the US. As a transnational educator in a U.S. research university, my positionality is implicated in this research. I also bring particular theoretical lens to this research—multiliteracies and its associated fields of study, such as globalization, intercultural communication, new media, media studies, and World Englishes. I use them as theoretical grounds while analyzing my research artifacts. When appropriate, I draw on pertinent ideas from the published literatures and accounts from these allied fields to seamlessly interweave the theory and praxis in my report.

Curriculum Design

My curriculum design followed a multiliterate approach to teaching composition. Each one of my four units took up a different set of literacies. The first unit, for example, was dedicated to learning from students about their literacy traditions, and cultivating critical and visual literacies (literacy narratives and rhetorical analysis of a media artifact were the major assignments). The second unit of my course asked students to explore the diverse facets of multiliteracies and its associated fields, such as globalization, intercultural communication, new media, and World Englishes for five weeks with an extended argument essay as the major assignment. The third unit, which I use as the main source of data for this chapter, was meant to introduce students to the notion of remediation (Bolter & Grusin, 1999) with some hands-on training with "repurposing" media (remediation was the major assignment). Students were asked to remediate their second unit argument essays into web forms in this unit. They produced two versions of the website in response to the assignment, which asked them to gear one version towards the general American public, while the other version was geared towards the specific communities of the students' peers. Students were asked to design the general websites first, share those with their peers, and only then redesign the website based on their peers' feedback. For the second version of the website, in particular, students worked for three weeks closely in groups of two; I tried to pair students from somewhat different backgrounds so that they could inter-

act with one another and tailor their remediated websites to the expectations and the values of her or his peer. This particular project was intended to put students to work with multiple media or modalities, introduce them to convergence culture (Jenkins, 2006) and make them cognizant of the rhetoricity of different media (e.g., website vs. print), and the dynamics of intercultural and interracial communication. Unit four was dedicated to documentary production (collaborative documentary film-making project), where students in groups of three collaborated to produce a movie on controversial contemporary topics like Occupy Wall Street or the Trayvon Martin (shooting) case or the democratic movement in the Middle East. This unit encouraged students to work in collaboration with each other, work with multiple media, and learn multiple digital skills (camera work, editing, script writing), and presentation skills (they presented the projects to the class).

Data Analysis and Findings

I will report here on a sample of findings from the analysis of data collected, due to space constraint. Some select findings from the larger study have been discussed elsewhere (see Khadka, 2015, 2018). Here, I will specifically elaborate on the translingual, multimodal, and intercultural aspects of the remediation projects done by two particular students—Andre and Camila (fictitious names)—in the third unit of the course titled, "Remediation and Intercultural Literacy." Andre and Camila worked as peers for each other for the second version of the remediation project.

As briefly stated above, for the third unit of the course, I had remediation as the major assignment for which students had to repurpose their second unit argument essays into multimodal forms for two different audiences—the general American public ("general audience"), and the community of the peer ("specific audience") with whom she or he closely worked throughout the unit. My decision to have students design two versions of remediated text for two different sets of audiences, and to have self-identified monolingual students collaborate with self-identified multilingual students was inspired by Steven Fraiberg's (2001) idea of remixing texts for "local" and "global" audiences, and Ringo Ma's (2005) conception of two-way adaptation of communication behaviors. Even though Fraiberg and Ma come from different disciplinary backgrounds (Fraiberg works in rhetoric and composition, and Ma in intercultural communication), their frameworks or theories are highly productive for a globalized classroom. Fraiberg proposes a multilingual-multimodal framework of writing whereas Ma advocates for two-way or multiway adaptations of communication behaviors by interactants in cross-cultural

communication situations. For this assignment, I did not embrace these theories in their entirety, appropriating only Fraiberg's idea of multiple audience and Ma's idea of the reciprocal adaptation of communication behaviors. I foregrounded this adaptability of communicative strategies or behaviors to different communication situations in the assignment particularly because this ability is very crucial for successfully navigating the complex composition and communication challenges of the twenty-first century workplaces and the world, which are both highly mediated and constantly shifting.

The project culminated with a classroom presentation of both versions of remediation. Each student also composed a three-page-long reflection on various dimensions of the remediation process from audience to semiotic modes, diction, and style to selections of various design elements for different versions of the remediated text. I specifically asked them to consider how the media they chose for remediation shaped the message and content or, more explicitly, what changed or did not change during their remediation process, and, if anything did change, why. I wanted them to engage the dynamics of media and message, content and forms, audience and rhetorical choices, and the relationship between old and new media. Since students were producing two versions of the web text, I also asked them to explain their two target audiences, contexts and purposes for the two different designs, and the resources and languages (or language variety) that they chose for each of the two different web texts.

For scaffolding their remediation process, I provided relevant activities and resources meant to engage students with theoretical insights and hands-on experiences of remediation in different stages and forms. We watched a few videos on immediacy, hypermediacy, and remediation in the class; I asked students to read chapter selections from Bolter and Grusin's (1999) book, *Remediation: Understanding New Media,* and Jenkins' (2006) book, *Convergence Culture,* and a few chapters on website and document design from Anderson's (2011) *Technical Communication.* I also had them read some articles on intercultural communication styles and differences, and World Englishes. In addition, I had time allocated, for exploration and play, with some web design sites: WordPress, Wikispaces, Wix, and Google Sites. I divided the whole class into small groups of two, each group consisting of students from different cultural, linguistic, or literacy backgrounds in order to encourage "two-way adaptation" of stylistic and design preferences.

Students were required to design two versions of their website—the first for a general American audience and the second for their partner's community. This assignment engaged students in digital and intercultural and translingual literacy practices and sensitized them to a number of vital aspects of

media and composition, such as the affordances and expectations of different media; the relationship between media and audiences, old media and new media, and media and semiotic modes; rhetorical choice of design elements in light of audiences and purpose; and cross-cultural difference in design conventions. Interestingly, this was the first multimodal writing assignment of the course that asked students to draw on their native linguistic, cultural, and media resources; students stated that they learned useful digital and multimedia skills in addition to rhetorical and stylistic dimensions of remediating an academic essay into a multimodal website. The multimodal met multilingual, or to use Horner et al.'s (2015) terms: transmodal converged with translingual in this particular unit and assignment. Almost all of the students stated in their reflections, and interviews with me, that they enjoyed working digitally on a website; for most of them website design proved to be a valuable experience. Many expressed their excitement that they learned something useful for their lives, and for many this was their first encounter with web design applications like WordPress and Google Sites. Many were even not aware that those applications existed, and that they could design their own personal websites.

Case Studies: Andre and Camilla

Andre and Camila were two students in my class who came from different literacy, linguistic, and cultural backgrounds. Andre is an African American male student. A self-identified monolingual English speaker, his entire education was completed in the US. Camila is a Puerto Rican female student; her first language is Spanish. She is bilingual, and completed high school at a Spanish-medium school in Puerto Rico, with English as a subject in the curriculum.

   As required, Andre designed two versions of websites remediating his argument essay about the impacts of digital technologies on critical thinking abilities—the first was directed towards a general American public audience and the second targeted to his peer, Camila. While remediating his argument essay into a web form for a general American public audience, Andre considered a number of things: "viewers look briefly at a website and try to look for something that catches their eye without having to read a lot of content. Once that attention is caught, then the reader will actually dive into that portion of the website and it's [sic] content" (from his reflection blog post). Considering the general audience for the website as opposed to the scholarly audience for the earlier argument paper, he reports that he "changed the wording from academic to the average dialect" (blog post) for the website.

He says that he also "placed pictures and videos into my site to capture the attention of the "browsing" viewer" (blog post). About other design choices, he says he chose a blue background for the site because that particular color "brought a calm and inviting vibe to my website" (blog post).

For the second version of website, however, his peer, Camila informed him that Puerto Rican people are mostly bilingual and speak both Spanish and English. Andre states that knowing the fact that Puerto Rican people also speak English was "a sign of relief" for him because he then found that he didn't have to "translate my website in Spanish" (reflection). He did not want to translate the entire website because doing that would have "changed the meaning of my website because certain idioms in English can't be translated over and I'm poor in Spanish" (blog reflection). Camila in her reflection blog writes that based on her learning in her high school, she suggested that Andre make some particular changes on his first version of the website in order to make it look more appealing to her home community in Puerto Rico. She wanted the font color to be made black from blue for the sake of contrast. She also wanted him to move link and menus in the page from right to left because titles in left is considered "formal" design in her community. Another change she requested was replacing comic pictures in Andre's first website with real pictures of real people. In asking for this change, Camila had this rationale: "even though comics convey messages in a fun way, pictures actually shows [sic] the persons, like the readers, and the readers can relate to those people in the actual pictures" (Camila's reflection blog). While her revision suggestions to Andre are focused more on interface design and color scheme, she, however, does not link them explicitly to any aspects of Puerto Rican culture. Even my attempt at cross-verification did not go anywhere. My effort to locate sources—scholarly and popular—that could fill the gap she left yielded virtually nothing, leaving me wondering whether her suggestions had any cultural grounding. In this sense, it can be the argued that these two students' conjecture about Puerto Rican culture is less officially informed than Andre's understanding of design preferences of the African American community, as discussed below.

In an interview with me, Andre says that he had some rudimentary experiences working with websites and could make some basic websites with templates available online, but he had never worked with WordPress or Google Sites to design websites. So, designing a full-fledged website was a completely different experience for him. He, however, knew that consideration of audience was the "biggest factor when it comes to media" (interview), therefore, he "added on to the visuals because it's a website and everyone wants to look around for the things that pop up and catch their attention. I tried to add a few images on each page that really catches the person's attention and also

bring my humor into it" (interview). Moreover, Andre and Camila had some interesting moments working in collaboration, as Andre recounts:

> I put my title to the right, I had a blue background, which is not common, as it's a bit hard to see. I could see it, but she changed it. She put it to her culture, put everything in the left hand margin, which is ironic. When I went to her website I changed it to how my website kind of looked and she changed mine to how hers looked so when we looked at them together it was like every title I had in the middle and I took hers from the left and put it in the middle. We changed each other's and how our cultures affected our choices.

This exchange between Andre and Camila is salient from multiple points of view. First of all, this interaction shows that the participants are in the process of learning cross-cultural values and communication styles. They are seen negotiating cultural codes and design preferences for different audience expectations. Both Andre and Camila work to articulate the semiotic and stylistic preferences in terms of each other's community. These students are taking a translingual approach to the project. For instance, Andre is clearly trying to understand and adapt the outlook of his second web project to the design needs and preferences of Camila's Puerto Rican community. Camila's translingual disposition is even more explicit in that she is a multilingual student herself, and, as we will see, she went extra miles in attempting to understand Andre's not-so-common design choices.

Andre himself found the remediation assignment to be eye-opening, as he says: "often times, you do not think about how different people communicate with each other; you are always in your own niche or society so you are used to how people talk, but to think about how other people talk to each other is eye opening so it makes you think of the website, how they want it to look" (interview). This realization of variation in cross-cultural communicative and design conventions is at least the beginning of a deeper understanding of how complex and challenging the task of communicating across diverse audiences and contexts is in this globalized world. All of our students would benefit immensely if they could understand what it takes to effectively communicate across contexts, and also translate that understanding into actual communication practices as and when situations ask for such practices. This combination of multiple literacies would enable them to become productive members of dynamic workplaces and communities around the world.

Like Andre, his peer, Camila, also produced both versions of the remediated website centered around her argument essay topic: how innovations in

media and technologies have transformed the ways we conduct businesses and services in the contemporary world (examples given include movie industry and humanitarian relief works). As assigned, her essay was targeted to the American general public, while the remediated version was tailored to the design preferences of her peer's community. In the remediation process, she says that she left the introduction from her argument essay as it was on the website because she "wanted people to know that the claims and proofs given were real" (reflection blog). For the general American public, she chose a "neutral color" and font. In terms of design, Camila says, she used a formal pattern:

> The basic stuff as in the header goes in the top left corner; indent when starting a new paragraph, and consistency in the font color, size, and style. A pattern I followed was making an index on the left side bar with the topics touched throughout my essay where one could click and the website would direct you specifically to that topic (like the Wikipedia style).

Camila also reflected on the impacts of medium on the content and presentation style, and made necessary adjustments for the medium of the web, as she says:

> When one writes a research paper in a blank word document one has to be formal because it is normally going to be handed in as a professional work, and also because the reader (teacher) is expecting formality . . . But when one is transmitting the information through a website one has to remember all the distractions that exists [sic]. . . This is why the colors, images, videos, and links play such an important role, because in the websites there are no expected readers other than the ones who are interested . . . when you create a website you have to retrieve your readers by making your website intriguing and interesting.

Camila's reflection speaks to her sensitivity towards transmodal and transcultural communicative differences. Her understanding of different communicative contexts and conventions for an argument essay as opposed to a remediated website targeted to a particular community is testimony to the fact that she is increasingly attentive to the factors that make a genre or form of communication different from others, and how each form or medium of communication is situated within a host of contextual factors which need to be addressed in order to make a particular act of communication effective and meaningful.

The second version of her remediation was targeted to Andre's community. Andre, an African American male student, comes from New York State, and he suggested that she add a video in the introduction. The video was Apple's first commercial, and that was added there, as Andre says, to "spice up the intro a little bit" (Andre's blog reflection). In Andre's view, that addition "makes sense because the whole context is how the media has changed our lives and certain aspects . . . but it is interesting to see how we started, with this adding humor to the website" (Andre reflection blog). Andre suggested another change on the "Kony page" in her website—adding a picture of Africa with the colors and a fist in the middle. The "Kony Page" in Camila's website explains how the Kony 2012 documentary produced by Invisible Children, Inc., became viral in social media and how that led to intervention by United States and African Union to end the forced recruitment of child soldiers by Joseph Kony, the notorious Ugandan militia leader. Camila readily accepts his suggestion because she understands the rationale behind his suggestion as:

> The reason of this specific picture is because Andre comes from an African American background and the colors represent his past and heritage, while the fists represent the unity and how Andre is unified with his past, or how African nationalism works as a symbol system for African Americans. This fits right in because the Kony movement is about Africa and Unity of all the nations through the social media.

Another change suggested was the font color. The original font color in her website was white as contrast to a black background, but Andre asked her to change it to blue "because they stand out and seem more inviting to the reader" (Andre cited in Camila's blog reflection). "The last change made was the addition of the picture in the conclusion . . . that says "the end" concluding with all the information provided" (Camila blog reflection). Camila's concluding page on her site was the last tab from left to right ordering of her web pages. It could be hard to imagine a concluding page in a website because a website generally follows matrixed organizing patterns where content is linked in numerous ways, but Camila followed a sequential structuring of content, which reflected the organization of her argument essay completed as the first installment of the remediation project.

According to Andre, while providing feedback to Camila's website, he was confused because he "thought it was great the way it was and also I really didn't know what audience I come from" (Andre's reflection blog post). So, he says, he had to turn the mirror onto himself in order to reflect where he comes from and how he perceives media. He further adds:

> But I actually saw in this project how different certain au-
> diences are. My audience or at least I've grown up doing is
> putting the title of a section in the middle of a page, whether
> it is a website, or just classroom notes. But my partner, she
> was taught to always place her titles on the left hand margin.
> So when we traded websites I found myself taking all of her
> left handed titles and placing them in the middle and she
> took my centered titles and pushed them to the left. I found
> that a little humorous and interesting how the audiences we
> belong to really control what we think is aesthetically pleas-
> ing. In the end, the audience has the power over remediation
> and how media is displayed to them.

Looking at Andre's comment here, it becomes evident that the remediation assignment leveraged Andre's self-actualization as well as his intercultural competence (Chen & Starosta, 2008). He had to self-introspect and study his own community to see what specific language or cultural characteristics define him and his community.

His peer, Camila, gained similar insights about media, audience, and cross-cultural design conventions working on this assignment, as she writes in her reflection blog post:

> [t]his unit made me realize the importance of the channels
> where we portray our context and the difference in each
> different media. Even though it was the same context ev-
> erything else changed, from the font color and size, to the
> pictures, and even the way it is read. I enjoyed this project
> because I did not only learned [sic] about creating a website
> or how the information should be portrayed differently but
> I also learned about Andre's background and how to adapt
> a certain website to a certain cultural background. In addi-
> tion I learned about my culture because while I was trying
> to figure out how to explain it or how to portray it I actually
> learned more about my culture and the standards back home.

As these students reported, this assignment encouraged self-reflexivity and introspection. While explaining their culture, language, or community's design preferences, they looked inward to see what cultures, languages, and traditions they come from and what different values they hold in coming from those cultural, linguistic, and ethnic backgrounds.

As becomes clear from the general examination of the remediation projects,

as well as a closer look at some specific student projects, students practiced multimodal, visual, translingual, and intercultural literacies when working on these projects. This assignment also initiated the process of two-way adaptation—learning from both self-identified monolingual and self-identified multilingual students—of design conventions of some other cultures and communities, and the ways of tailoring web designs to these conventions. The adaptation process was supported by resources drawn from multiple fields, such as intercultural communication, new media, World Englishes, and technical communication, and assigned to the class as unit and course materials. The videos on mediation and remediation, book chapters on remediation (Bolter & Grusin, 1999), media convergence (Jenkins, 2006) and website design (Anderson, 2011), articles on intercultural communication style (Ramsey, 1998) and World Englishes (Bhatt, 2001), together with student research and collaboration provided useful frameworks for students to understand the process of adapting communicative styles to different rhetorical and/or cultural context(s).

Conclusion

Through extensive discussion of two case studies, this chapter demonstrates that a multiliterate approach to teaching writing can cultivate multiple literacy skills, including translingual, intercultural, multimodal, and digital skills, among others—qualities highly desired in individuals looking to join a work force shaped by globalization. The instructional work and investigations I have done specifically show that a multiliterate composition pedagogy, informed by recent developments in media and new media studies, literacy studies, World Englishes, information technologies, and intercultural communication, among other strains of thought, can help teachers better respond to the diverse linguistic, cultural, and literacy traditions students bring with them to the classrooms. This pedagogical approach also equips instructors with resources and strategies to make their curricula and pedagogical tools and techniques very engaging and productive for diverse students. As a result, students learn multiple literacies—from critical, analytical, and information to multimodal and intercultural, which are needed to successfully navigate the communicative and composing challenges of the highly mediated and globalized world.

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Appendix: Unit-Wise Interview Questions

Unit 1: Literacy Narrative and Rhetorical Analysis Interview Questions

Alphabetic and Digital Literacy Narrative Assignment

1. What were your goals for the literacy narrative? Were your goals different for the alphabetic narrative from the digital one? If yes, how or why?
2. Can you explain the process in which you started each of the narratives? What kinds of revisions did you undertake, if any? Why?
3. Did you encounter any challenges while composing them? How would you describe them? How did you resolve them?
4. How was assignment one different from or similar to the ones you were used to doing? How would you describe this assignment in relation to other writing assignments you have done so far?
5. How many languages do you speak? Is English your mother tongue/ first language? Did your exposure to other languages and cultures in any way affect the way you composed your narratives? How?
6. Where and when did you learn to work in or with computer? When and how did you encounter Internet?
7. Anything else you want to share about your literacy narrative?

Rhetorical Analysis of a Media Artifact Assignment

8. What digital artifact did you choose for rhetorical analysis? Why?
9. What critical and rhetorical concepts, terms and tools did you find helpful in your analysis of the digital artifact? What concepts and terms from the assigned texts were useful?
10. While composing rhetorical analysis of your digital artifact, did you do anything new or different than what you would do in similar assignments in the past?

11. How do you view or approach that or similar artifact now? Did you always think that way?
12. What readings or texts did you find particularly productive or revealing in this unit? Why?
13. How do you evaluate rhetorical analysis assignment or the unit as a whole?

Unit 2: Argument Essay Interview Questions

14. What topic did you choose for the argument essay and why?
15. How did you narrow down the topic or research question/s?
16. How did you decide on your scholarly and popular sources? How did you decide what images to use in your essay?
17. Can you tell your experience of primary data collection? Who did you interview or what site did you visit for data collection?
18. Did the direction or focus of your essay change after you wrote the proposal? When, how and why?
19. How is this assignment similar to or different from unit one assignments (rhetorical analysis and literacy narratives)?
20. In responding to this assignment, did you draw on your language/variety, culture, and/or writing style? In what ways?
21. Did this assignment teach you any skill that you think will be useful—for life, for your career?
22. What did you like or did not about this assignment?
23. Do you have any other comments on this assignment?

Unit 3: Remediation Projects Interview Questions

24. What writing and digital composition (blogging, Wiki and website design, etc.) experiences did you have before joining this class? Did those practices and skills help you anyway to complete unit 2-argument essay and unit 3-remediation projects? How?
25. While remediating unit 2 argument essay into a digital form, what kinds of changes did you make? Why? Did ideas about audience and media lead to those changes? Anything else? (diction and other resources, e.g., textual, audio and visual)
26. Tell me the composition and revision process of your unit 3 projects?
27. What kinds of cultural and linguistic resources (first language, English variety, images, audios, videos, etc.) did you use in your unit 3 project? How?

28. What opportunity did this assignment (remediation projects) provide you in terms of learning new skills or practicing your existing skills?
29. What factors guided/shaped your first and second version of your website?
30. How do you explain the differences between the argument essay and the remediated website? And how do you explain the differences between the first version (for the general American public) and the second version (your partner's community) of your website?
31. What assigned texts from this unit did you find significant and why?
32. Do you have any other comments on this assignment?

Unit 4: Documentary Film Making Group Project Interview Questions

33. How do you compare the processes of making a documentary film, composing a web-based text, and writing an academic paper?
34. How do you describe the experience of working in a group? Did you encounter any challenges while working with your collaborators?
35. How did documentary filmmaking compare to other kinds of composition?
36. How did you collect and decide on the resources to be used on the documentary film?
37. What kinds of cultural, linguistic, and other resources did you use in your project? How?
38. While composing the documentary film, did you encounter any challenges? How did you resolve them? What literacy or composition practices from the past helped you with this assignment?
39. Did you do anything new or different in the assignment than what you would do in similar assignment in the past?
40. How do you evaluate this assignment? Could it have been replaced by other assignment/s? If yes, what kinds of assignment/s?
41. Any other comments on this assignment?

Overall

42. What expectations did you have for this writing course when you first joined it? How did you form those expectations? Were your expectations met by the course content and its delivery?
43. What do your friends in other classes say about their writing classes or composition in general? How do you compare your composition experience with theirs?

44. What do you think should a writing class focus on? Why?
45. Do you have any other thoughts on this course? Any suggestions or critique?