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

by

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A dissertation submitted in partial fulfillment
of the requirements for the degree of
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DEDICATION

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

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CHAPTER ONE: INTRODUCTION TO THE STUDY

Purpose of the Study

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

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

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

dominant medium with which all students are familiar in reading, particularly in forms of

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

a concept I investigate further in Chapter 2.

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

Background to the Problem

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

New literacy studies (Gee, 1996) or socio-cultural literacy studies (i.e., Street, 1995) envatiteracy studies (GeestGeET Q q 18.]TJ ET Qeocuseson d( )-10(r)9q 1usesmedier& Ddson

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

In addition to a new way of envisioning literacy (as social practices), New Literacy Studies (NLS) also locates the new digital media literacies. Lankshear and Knobel (2003) defined the

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

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

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

In the mode of the moving image—Burn and Parker (2003) recommended an analysis of the set pieces within both filmic resources and cinematic language, as well as an analysis of "pulling the pieces together" which, taken together, represent the

ever-increasing multimedia-laden Internet culture. Jenkins et al. (2009) noted, in our current, participatory, Internet-intensive culture—where the tools exist for all individuals to create, critique, and consume digital media—prior to their participation, students require preliminary skills. In fact, Jenkins et al. (2009)

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

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

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

Although design has become a model for examination of multimedia processes in digital video (Burn & Parker, 2003), other researchers in digital video have examined composition through lenses of written composition and/or film production. Recently, Bruce (2008a) discussed the creation of media texts as composition rather than production, "production—the word most associated with writing with media—has connotations of a factory-line, a conveyer belt of piece-by-piece assemblage…it follows that students need only to follow a series of sequential steps to create their intended project" (p. 15). Critiquing this construct, Bruce recommended composition as a more appropriate term, noting, "even though this term [composition] is more often associated with print literacy, composition speaks broadly to authoring, no matter what the final product takes" (p. 15).

Although Bruce recommended using the term composition—associated with print literacy—he also noted that the "differences between print and video composition are profoundcnbcn /TT1 1 T12 156.14 769.22(i)-2(qui)-2(ng)-10(t)-2(hi)-2(s)9( )-10(c)4(ons)9(t)-2(r)-7

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

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

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

researchers (Kajder, 2006; Robin, 2008; Ware, 2006) have noticed an interaction between the print and video processes. For example, Kajder (2006) combined discourse from literacy (prewriting, storycircle, revising) with discourse from film (storyboarding), research (artifact search), and drama (script). Some studies used the stages of video production (Northern Film & Media, n.d.) of development, pre-production, production, and post-production to conceptualize activities, rather than segment them into specifictpe (Welsh, Kozdras, Schneider, & King, 2009). Welsh, et al. (2009) found aonnection between the 6+1 Traits writing model, based on the work of Diedrich (1974). The 6+1 traits model was developed to create a( )-10common( )-10ltge for teachers to use while assessing student writing (e.g. ideas, organization, voice, word choice, sentence fluency, conventions, and presentation). As Welsh et al. noted "although the application of writing traits to thecriptwriting processes within moviemaking may seem seductively obvious" they also found that the 6+1 Traits model "moreoductively maps onto thehole of the digital video production, hen that production is understood as the composition of a( )-10edia text" (p. 189). Furthermore Welsh et al. found that the composition did not end with the script; rather, hese traits occurred as a( )-10recursive process hroughout the phases of video production. For example, whileome ideas occurred during theannin g and scriptwriting, others occurred during filming, nd still others occurred while veloping creative solutions to meaning-making probles that eerged during developing (i.e. transitions needed for scene changes, text-on-screen for more understanding, voice-overs for ctions that don't see to speak for themselves).

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

researcher study using ethnographic methods, Bruce described common video composition processes across the three groups and, through the overlap, created a model of video composition. This model focused on visual processes, including: visual conceptualization (of product as planning), visual production as camerawork, and visual production as editing. Bruce described video composition as “a complex, recursive process that allows for sequential multimodal representation of thoughts and ideas” (p. 443). However, as Bruce noted, his particular study was “not an atte scn /TC..1626.06 T (p.p.ted r 0 12 166S0 c0 0 12 1

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

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

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

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

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

Qualitative Research Questions

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

Significance of the Study

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

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

While the schools stand guard, holding what were once the keys to the kingdom, the pillars of the arborescent society (Deleuze & Guattari, 1987) have been permeated

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

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

Contextualization: Bauman and Briggs (1990) stated: “communicative contexts are not dictated by the social and physical environment but emerge in negotiations between participants in dictatge in negotiations bet it l(e)4(e)4(n)(l)18((e)4(h314( )]TJ ET Q q 18.14 1T)-9d

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

Organization of Remaining Chapters

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

CHAPTER TWO: REVIEW OF RELATED LITERATURE

Introduction

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

Multiliteracies Research: From Consumption to Production

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

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

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

images, graphics, visual effects, and transitions. Furthermore, video is “the dominant

multimedia approach to composing. All of these are amenable to traditional writing. In this project, students selected topics with which they made a meaningful personal connection. They wrote about important places, and added visual dimensions. Banaszewski described the importance of traditional literacies in the composition processes. Students created outlines and “hooks” for readers. The teacher used prompts, encouraging students to ask questions. Students engaged in revising and editing each other’s stories as they added digital dimensions, such as sound and graphics. The study

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

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

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

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

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

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

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

Digital storytelling is a literacy process that helps students make meaning with variety of texts, and use multiple literacies in ways that relate to their lives. Throughout the process, oral language significantly effects both the telling of stories, the planning and collaborative process, and the presentation (as children describe

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

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

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

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

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

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

Composition as Processes and Products in Design

Warshauer-Freedman (2003), noting that writing research in the past two decades has

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

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

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

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

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

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

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

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

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

modalities

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

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

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

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

Sometimes these meanings can become so strong, they create iconic connections in viewers. As viewers watch films, they make iconic intertextual connections with recognizable filmic and cinematic elements in the movies, as they recognize "intertextual frames" (Eco, 1986, p. 200). For example, they may recognize a specific extreme close-up of frightened eyes combined with spooky music as foreshadowing an attack. Likewise, they may hear a familiar phrase like "play it again," in a parody and know they have heard it before in another context (their brains make further connections as they transact between that text and their experiences with past texts). In Eco further distinguished between intertextual frames and "magic" intertextual frames. By

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

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

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

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

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

processes and products of digital video composition?

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

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

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

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

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

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

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

In this project, Hull and Katz described a multimedia digital storytelling piece entitled created by Randy Young, an Oakland California street artist. Throughout the project, Randy performed in a variety of roles—artist, writer, videographer, poet, and musician. Researchers thought Randy's compositions offered "performative moments" (Urciuoli, 1995)

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

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

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

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

conformnity theory—

or fakery, the construction and use of these roles creates a poesis (making not faking), and a potential for kinesis (breaking and change). Brisset and Edgley noted that roles can

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

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

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

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

Communitas is a particularly relevant concept to use in collaborative learning situations, because, as Victor Turner (2004) noted, it occurs in the "liminal phase" (van Gennep, 1909/1960) of rites of passage. Using van Gennep's concept of phases of rites of

cultural conditions (creators rather than learners).

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

how communitas would disperse when the task is completed.

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

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

A setting suggests appropriate activity and a range of possible roles (Hare & Blumberg, 1988). A setting provides a frame (Goffman, 1974) for action. Hare and Blumberg noted “frames are constructed in order to make sense of complex happenings of nature and the doings of persons…they answer the question “What is going on here?”

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

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

Bauman further discussed the emergent quality of performance. Performance structures are not fixed; rather, they emerge within contexts. That is, the performance keys can be used as clues to formal patterns that enable participat2(l)-224(t)18( ) ce4(c)4(t)-2(or)-7(s)9( )-1

collaborative expectancy as emergence, Bauman noted:

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

Bauman and Briggs (1990) discussed how performance keys could be considered as "indices of entextualization" (p. 74) or ways of making a "stretch of linguistic

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

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

After providing an overview of Design (NLG, 1996) concepts—Available Designs, Designing, and Re-designed—

multiliteracies ped

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

CHAPTER THREE: METHODS

Introduction

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

Research Design

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

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

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

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

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

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

> Culture is best seen not as complexes of concrete behavior patterns—customs, usages, traditions, habit clusters—as has, by and large been the case up to now, but as a set of control mechanisms—plans, recipes, rules, instructions (what computer

Furthermore,

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

An ethnographer interested in such an approach "would collect data sensitive to students' fits and starts of exploring new pathways" (Athanses, p. 123) and would realize that certain features of language increase social capital (Lin, 2001) or cultural capital (Bourdieu, 1977; 1984). This concept of fits and starts, I consider similar to "lines of flight" from Deleuze and Guattari's (1987) theory of rhizomatics. In Deleuze and Guattari's (1987) rhizomatics, a variety of forces are conceptualized as "lines." First of all, there are molar lines; these lines help define structures and concepts. Furthermore, molar lines operate and order systems of molecular lines, which are formed, metaphorically speaking, like underground rhizomes. Rhizomes are "produced" in the multiplicity of molecular lines "in the constant struggle between lines of articulation and lines of flight" are "produc

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

Context of the Study

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

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

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

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

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

Participants

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

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

The camp director was in charge of the organizatiofatiunip camp p rei (r)-7()itaf0 0 0 sc Tm [

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

Due to the ethnographic nature of the study, my sample size consisted of one cultural group (Creswell, 1998). This cultural group included all participants in all sessions of the camp. My overall sample was a convenience sample (a group readily available and willing to participate) due to the nature of the ethnography. Within this sample, those who

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

Data Collected Throughout the Let's Make Movies Camp

Focus	Data Collected
Training Sessions	• Videotapes of large group sessions • Videotapes of practice sessions • Observations of understandings of film and use of digital editing tools • Informal interviews with children about their knowledge of movie-making • Discussions with counselors about children's understanding • Photographs of key moments of literacies-in-action
Video Planning	• Videotapes of planning sessions • Artifacts: planning sheets, scripts, storyboards • Informal interviews during processes with children and camp counselors • Observations for textual toys to follow through video creation • Discussions with children about their use of these textual toys—where did they come from? What is their understanding? Why did they choose them? • Observational notes of change from initial planning to scripts to storyboards • Observational notes about role and team emergences
Filming	• Videotapes of filming sessions—special attention to groups who planned with textual toys and watching for the emergence of these in other films • Informal expert interviews with children during the filming process • Observations of textual transformations during filming • Observation notes on performances of literacies-in-action as students move from pretext to performance of text—do they change roles?
Editing	• Videotapes and observations of editing process—attend to text transformations • Informal interviews with students-as-experts during the editing process • Observation of changes in student roles.
Reflections and Impacts	• Videotaped interviews of the children in expert role about their movies: what did you learn? How did your ideas evolve? How did you solve problems—especially those dealing with lines of flight?

- Interviews of counselors about movies

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

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

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

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

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

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

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

Data Analysis Procedures

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

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

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

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

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

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

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

structured set of conventions within a multiliteracies community of practice (NLG, 1996). Within these communities, one would expect what Brandt (1995) refered to as

: the institutions, policies, and individuals that make the learning of literacy possible. Literacy sponsors have power over knowledge and uses of literacy in particular contexts. Furthermore, they can provide and/or control access to literacy tools, which in the case of a filmmaking space, would include: digital cameras, computers, and informational sources about moving image techniques. In this study, I considered these literacy sponsors as part of Available Designs. Hamilton (2000) recommended "identifying elements of literacy practices more closely" and "challenging and elaborating the concepts of and (p. 16). Therefore, while I identified literacy sponsors, I also attempted to elaborate on traditional views of literacy practices and events.

Through this largely descriptive analysis, I viewed the activities through a dramatistic lens where language is viewed as just one of many symbolic actions (Burke, 1945/1966). Geertz (1973) noted that once behavior is seen as symbolic action, a debate on whether culture is "subjective' or "objective" together with the essentialist insults of "idealist!—materialist!"; "mentalist!"—"behaviorist!"; "impressionist!—positivist" is "wholly misconceived" (p. 10). Geertz noted that the question is not "what their ontological status is" but, rather, "what their import is" or their within the culture (ibid.). When I examined literacies-in-action in this study, 12 108.14 0 0 12 325.pos0(i)-nT /C

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

Data Transcription as a Script

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

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

past combined with whatever things we know mainly through maps, magazines,

I recorded the inward motion of how the students performed with socio-cultural skills and competencies to collaborate. Then, I designed the middle “roadway” as the path of forward moving composition. Along this pathway, I recorded various instances where students’ performances of literacies affected a transformation of the text. As I recorded these activities, I placed asterisks on the lines of flight (Deleuze & Guattari, 1987) as times when I noticed shifts in activities that lead to transformations in text. I also searched for

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

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

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

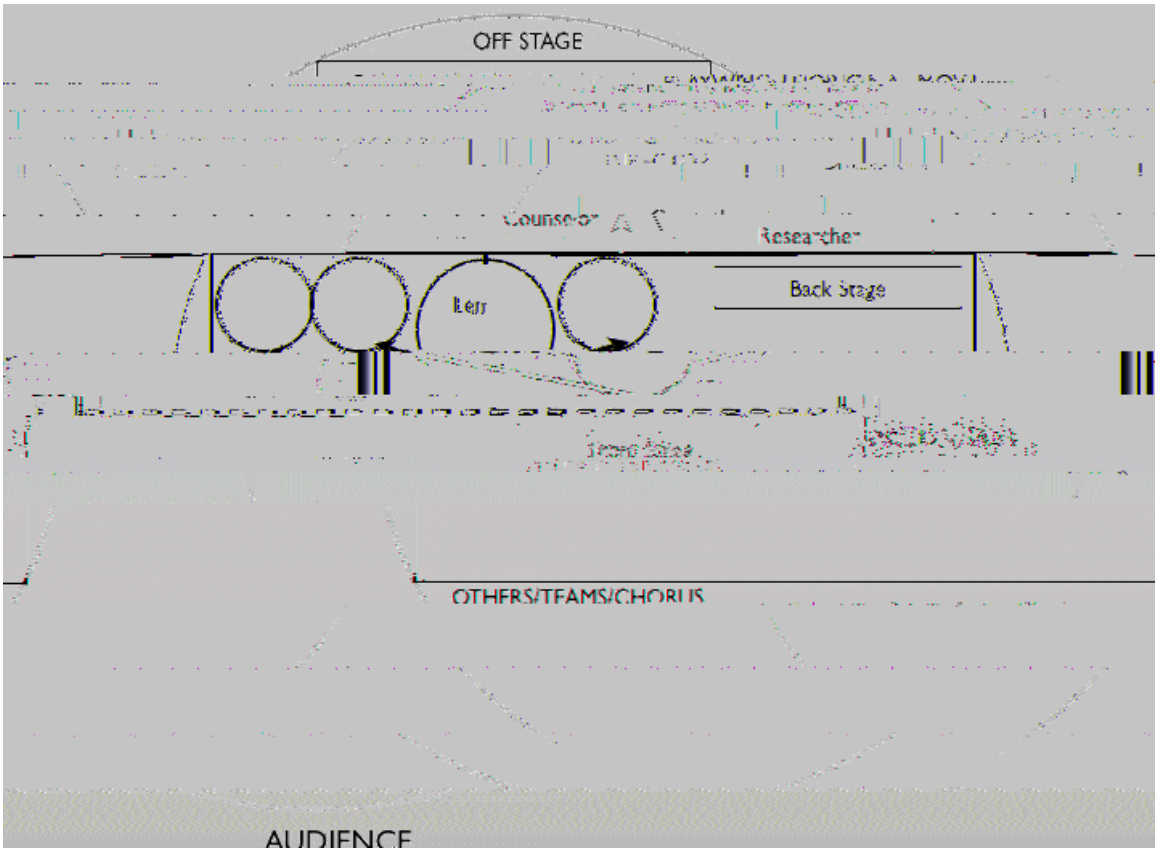
Bauman and Briggs' (1990) description of the use of performance for a frame was

highly influential in my investigation of the uses of literacies-in-action across the Design processes. I searched for performance keys (Bauman, 1977) that I identified as “indices of entextualization” (Bauman & Briggs, 1990, p. 74). While contextualization focused on “grounding of performance in situational contexts” (p. 72), entextualization enabled me to examine the “reflexive capacity of discourse” (p. 73) and take specific instances of

(1990) framework of performance analysis, which investigated entextualization (verbal

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

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



. Dramaturgical Interactions: Model of Socio-grams Used

none of these elements as a “social or cultural given” because these elements are all “subject to negotiation” through the processes of entextualization, decontextualization, and recontextualization (p. 76). Rather, these elements are based on “the construction and assumption of authority” (Bauman & Briggs, 1990, p. 77). Citing Bakhtin’s (1923/1981) notion of “authority,” Bauman and Briggs (1990) noted that an authorite W n BT /CS0 r

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

First I provide a brief summary of the film, which includes a discussion of the genre and how the film fits into the culture of camp. This is followed by a more detailed description of the actual "I'm so scared" scene. In this description, I also provide a description of the different m

action, shots and angles, written language, speech, movement over time, designing social

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

. Bauman & Briggs (1990) Dimensions of Transformation

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

After each section of analysis, I provided a table, which summarized the multiple literacies and tactics engaged during influential literacy performances. Furthermore, I summarized the multiliteracies and tactics of performance students used and then compare/contrast these across my three main focus groups in order to provide further evidence of my findings. This provides a contrastive (Green, Dixon, & Zaharlick, 2005) viewpoint to illustrate how different groups of individuals working within the “control contrls n:4 14.

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

Limitations of the Study

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

Tashakkori and Teddlie (1998) defined legitimation (validity in quanitative research) as the degree to which interpretations meet rigor and the degree to which alternate explan)

"rhizomatic validity" in qualitative research addresses:

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

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

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CHAPTER FOUR: RESULTS

Introduction

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

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

This descriptive analysis creates an overview of the Available Designs of multiple literacies in the filmmaking Discourse community. Here, I examine how these Available Designs are taken up and performed as literacies during the instructional sessions. As previously mentioned, rather than using a semiotic framework, I was interested in looking at a cultural model of how multiliteracies were used or performed, in this instance, by the camp director. These available performances served as a form of "modeled filmmaking" where multiple literacies were used throughout the instructional practices. I described the filmmaking camp instructional processes through a descriptive analysis of the director's predetermined categories of multiliteracies engaged during the instructional processes in camp. As discussed previously, rather than considering the available designs through a social semiotic perspective, I created predetermined categories based Jenkins et.al. (2009), which include:oude mined categories based Jegu-2(i)-2(oh)20( )-1n010(ba)4(s(e)4(s)9( )-10(e

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

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. Getting Ready for Camp

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

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

outside of the theatre working entrance.

. Campers Sign In

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

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

. Introduction

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

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

. Overview of the Week

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

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

. Location Scouting

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

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

. Popcorn Break

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

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

. Lighting Workshop

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

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

. Camera and Tripod Workshop

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

Designs in camp.

. Sound Workshop

During the sound workshop, the students took tur1 1 Tf 12 0n BT /CS0 csh

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

. Learning to Use iMovie

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

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

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

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

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

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

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

. Presentation on Movie Genres and Story Structure

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

. Scriptwriting

While they worked together on a shared writing of a script, the camp director demonstrated how to format using the automatic formatting tool (see where it says

in Figure 4.14). The students learned how to properly format their scripts in terms of dialogue, actions, and scene headings. They learned the ratio of one page of script equals one minute of movie. Additionally, he taught students that their scripts should be approximately 4 pages long, which includes: one page for the bite or beginning, two pages for the body or middle, and one final page for the tail or ending. Celtex became a part of the Available Designs in camp.

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

. Storyboarding

During the storyboarding large group session, counselors emphasized how the

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

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

Dialogue and Acting

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

. Ideas

Summary of Available Designs as Literacy Practices

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

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

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

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

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

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

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

From a cursory examination of the multiliteracy practices listed in Figure 4.1, one could view the predominance of oral communication in the Available Designs of filmmaking camp. While much of the initial oral communication initiated with camp director or counselors presenting ideas or modeling activities, the discourse eventually evolved into a two-way information exchange or process between the instructors and the participants. Furthermore, as a mediator, oral communication either augmented or was augmented by other modalities of present(he)4( )-10(Tm [8 576 769.2 s)9(e)4(nt)-entWhitor, oral con

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

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

Designing: Part II

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

> There is a theoretical base but also a practical base for the use of collaboration. In filmmaking, there are so many things to do. You can't possibly make a film by

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

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

transformations within the filmmaking text composition.

Because my analysis was guided by a process philosophy overview, I considered the transformations over time. Therefore, as indicated in Chapter Three, I separated the processes into episodes for analysis. Furthermore, as previously noted, I used the Harrè

Table 4.2

1) Getting into Groups	(O) Oral language gathered people around an idea. (V) Students used their idea sheets as visual props. (R) Students read their idea sheets out loud—with fluency, expression, and eye contact.
2) Filling in planning sheets	(W) The main activity is filling in the planning sheet—taking over the position of writer helped student gain attention. (O) Oral discussion was influential for emergence of ideas. (R) The person "in charge" of the planning sheet constantly re-read the written ideas to the group (MI) This serves as a part of "pre-production" where students plan the characters, possible scenes, general storyline, and props/costumes.
3) Creating Scripts and Storyboards	(O) Collaborative writing requires oral communication (DT) Being in charge of typing requires digital expertise or knowledge of scriptwriting software. (MI) Both skills require knowledge of moving image literacy. Those with the knowledge become more influential (V) For both scripts and storyboards, students needed to both read and manipulate the visual structure of a text. For storyboarding, students need to visualize shots and draw (stick figures). (R) Reading script to decided on shots for storyboard. Re-reading script to decide on future actions.
4) Filming	(DT) Students use digital cameras for filming. (MI) Students use moving image literacies, such as: lighting, sound, shots, angles. (O)

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

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

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

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

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

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

. Collaborative Composition: Coming Together and Moving Forward

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

influenced the text composition processes. I illustrate the two movements of collaborative composition as both inward (toward camp objectives and team purpose) and forward (as progressing toward a completed film). In Phase One, I the activities of the three focus groups of students, by grounding their performances in the "situational contexts" (Bauman & Briggs, 1990). I discuss how patterns of activities brought the group and ideas together as a collaborative

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

The process of "getting into groups" was chaotically creative. While some students pitched their ideas for movies, other students shopped around for an interesting group. Still other students struggled to come up with a big idea for a film. The head counselor directed the students to talk to the other filmmakers and get into working

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

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

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

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

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

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

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

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

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

historical theatre. Therefore, one would expect this group to work well as a cohesive team—

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

Everyone laughs

Because they had already begun to orally plan their idea as a group, they

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

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

director-like hand gesture.

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

Influential Literacy Performances: Tactics of the Pitch

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

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

In the other two groups, was the heartbeat of the idea; once it gained momentum, it set the idea in motion. The Forming Group experienced a slightly similar situation. As they talked about the movie where the director died and the actors thought they were acting in a movie, but were really in danger—Mark mentioned how they could use the idea in a haunted house. Then he discussed a movie he had starred in the previous summer— and initiated a discussion about different kinds of ghosts that could be used. In the Group Group, they had already

behaviors” (normally seen as disruptive within classroom settings) detracted too much from the task-at-

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

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

Brainstorming, prior to the official writing, was the time wh534.14 355s te

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

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

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

LEN
So this is going to be a documentary.

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

Then Cameron made a move that caused a shift in attention. He asked a question about Like Jared, because he questioned only one of the movies, one could imply his familiarity with . When I initially decontextualized this segment of text, I thought that this …could go either way. Glancing strictly at the words the page, "What's Blair Witch?" could be construed from many angles: did this imply he knew but was interested in ? Or was he trying to take over the conversation? Both of these options could be examined as possible motives. However, what was more significant was the " of the new context" (Bauman & Briggs, 1990). When I recontextualized this segment of transcript and examined what followed, I noticed that what his comment was not as significant as what it . What I mean is, while a researcher may interpret his motives in many ways, what actually mattered was the effect this question had on the emerging context and texts. Ultimately, Cameron's question triggered a discussion of . It also led to future

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

Simultaneously, as a parallel activity to the above discussion, Ned had been creating an illustration of Len's idea in his notebook. While the group discussed

, Ned stood on the periphery discussing his idea with the researcher (me). While the others had been contributing verbally to the planning sheet, Ned had been working on a parallel activity that was somewhat out-of-frame. However, Ned first "tried out" his idea on me, in my role as researcher, orally describing his illustration. After receiving an affirmation, Ned moved in closer and described his idea to the group, bringing it from the periphery, into the creative frame.

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

performing as actors and filmmakers.

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

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

While the students worked, they began to use the terminology of moving image literacies, a practice one of the counselors and I called “vocabulary-in-action.” In all

online movie sources—like YouTube and IMdB—where film aficionados may go to find

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

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

As the demands of technology increased (from verbal discussion and pencil and paper) toward more technology-enhanced multiliteracy tools, student competence in the use of the tools became more

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

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

(paying attention) and verbally (asking questions) he had not yet contributed new ideas for the composition. Then, while the other students continued to discuss the scene, parallel activities emerged. Jared showed Len how to change from “scene heading” to

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

COUNSELOR

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

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

COUNSELOR

Just draw quick images, like stick figures.

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

The researcher (I) then handed one of my pe

As I recontextualized this scene back into the continuing processes, I noticed that Cameron positioned himself as a more active oral contributor to the scriptwriting. While he had contributed a few other ideas

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

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

In summary, after Cameron joined the group, he paid attention to the discourse. He asked questions and further built his background knowledge about the movie

When he first tried to attract attention by saying “I have an idea for that” he was not as successful as he was with his next question, “what kind of shot do we need for

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

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

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

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

. Verbal Art as PAID Attention: Politics and Poetics

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

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

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

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

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

Redesigning: Part III

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

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

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

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

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

1)

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

From a product-based analysis, pulling this scene from the completed movie creates the impression that the students simply reproduced a scene from . This is from a performance theory perspective; which, from an Aristotolean perspective, amounts to an imitation (Bell, 2008). Alternatively, if the scene is envisioned as it evolved throughout the composition processes, its performance is more poesis or "making not faking" (Turner 1982, p. 93) in that the rich performances that hold the culture together, also makes the culture. Furthermore, once that textual toy is remixed into a different setting, performance can serve as kinesis, where boundaries are broken and power structures can shift (C(s)900(br)-7(oke)4(n)20( )]TJ ET Q q i7.66 Tfood10(m)-2(a)419957

JARED
That sounds like a BAD idea.
LEN
It's from the camera's view. So…hit it to the ground and look as if it dropped.
NED
Is there a pillow we can drop it on?
CAMERON
I have an idea…
NED
Just show it falling…
CAMERON
You can have someone behind the camera and make it go fast and put it on the ground.
NED
So [on the screen]we can just do static.
LEN
Oh. I've got it. If there is a camera falling, wouldn't there be frames missing?
CAMERON
Yeah, and on the computer, you can create a static effect for that.

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

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

CAMERON
What do we have to do for this scene?
NED
This scene is like the scene in (Turns to counselor). They havent' seen Blair Witch so could I pull it up on YouTube?
COUNSELOR
Sure. (Sets up a computer with YouTube up

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

LEN

Inappropriate?

COUNSELOR

Yeah (nervous laugh).

NED

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

After he completed drawing a close-up scn ?7( )1(as)-6(k)-17(s)-6())-3.98 T18(U)4.3 8 T18()-3.9-2(e

"R" is for restricted.

LEN

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

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

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

During filming they decided that the hand-held camera part relied heavily on showing objects from the point of view of the videographer character. However, they also decided it would be interesting to let the audience feel the presence of the phantom during the still-camera shots. So,m (-)pntoharon(l)-2(l)]lio3tu-10(t)-2(he)ap576 769.2 re W n BT 0 s

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

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

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

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

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

2) What are the profilmic resources? (Resources created specifically for film). In this particular scene, the students chose their setting as “the parlor” and used one of the sitting rooms outside the women’s restroom as their parlor (the same setting used by the Idea Group students). While their movie followed a typical “cozy” murder mystery plot, they relied heavily on comedy and also created their own unique characters for their movie. In fact, they spent a great deal of time on character development; each individual created their own character and often spoke in the role of the character while creating the script. Setting-wise, they chose locations that could be made to look like spaces in an old spooky mansion. They also chose many sound effects and music to enhance both the suspense of the plot and the comedic actions of the over-the-top characters.

3) What are the cinematic elements used to create this film? What multimodal resources did the students use to represent this idea? Right before the scream, during the last opening credit of the character Grandma, she walks up to the camera and tilts her head sideways, saying “Hello”—this made the shot appear as if it were a “Dutch Angle” which is used in suspense movies before something is going to

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

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

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

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

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

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

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

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

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

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

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

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

TERESA
Oh this is the clue group.
ANDY

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

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

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

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

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

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

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

MARY

Nothing.

COUNSELOR

Let’s listen.

TILLY

I like that.

COUNSELOR

People use it a lot.

MARY

I like it

COUNSELOR

Then we are unoriginal.

TILLY

That’s okay we're not original.

COUNSELOR

How do you loop it?

ANDY

To loop it you just have to put it in a bunch of times.

They listen.

ANDY

You need to turn it down a little in some points.

JESSICA

It’s pretty loud.

MARY

I like subtle.

GABBY

Yeah first the “da da da” and then a little less.

They listen.

TILLY

I don't like that.

Counselor plays more songs for them to choose from.

ANDY

Why don't y2 32Tf 9.94 0 2 ET Q 2 Tm p Tm a0 2 ET Q s2-7( )-243n0 9.84 10 ET Q rE

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

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

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

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

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

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

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

1)

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

3) What are the cinematic elements used to create this film? What multimodal resources did the students use to represent this idea? In this scene, the students use extreme close-ups to show terrified eyes and faces. They also use close-ups on the skeleton and hand to accentuate the scarey nature of what the actors are seeing. Dialogue is minimal but lets the audience know they think the danger is real and have to get out of the mansion. While the students did not use music or hand

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

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

RANDY
We could have some skulls and skeletons.

COUNSELOR
Do your parents have any?

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

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

COUNSELOR
Who's going to bring in the bones?

RANDY
I can make them out of pvc.

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

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

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

COUNSELOR
Can you bring tomorrow

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

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

AIDEN
[We can use] skeletons as dead people.

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

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

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

MARK
Hey guys they come out and they go “oh my!” and then you pan out and see that they see the skeletons.
RANDY
I say they [audience] should see the skeletons
MARK
Yeah they see them and then (he puts his hands up as if holding a camera) you pan out so you can see that they see skeletons
RANDY
I have another idea. We can have them looking at the skeletons and see the two skeletons and do close up on the face of the skeletons with the light shining up ...and then the flashlight falls...so they have the flashlight and the whole room is black

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

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

the shots, working closely with Roger.

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

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

ROGER
Extreme closeup on who?

COUNSELOR
One actor after the other.

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

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

BOBBY
With the flashlight and then they pan out.

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

ALL
Yeah!

COUNSELOR
What is that jacket like? Is that jacket heavy?

AIDEN
Yeah.

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

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

MARK
Are we going to have him hanging or no?

COUNSELOR
I dont' think we can.

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

COUNSELOR
Just somewhere lying down.

MARK
Here? (points to space on storyboard)

COUNSELOR
Sure.

RANDY
So he is lying there or on the tripod?

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

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

MARK
I think they should hear the coyote or the wolf howl.

RANDY
I'd say find some guns and try to attack it.

ROGER
They don't have guns

MARK
They don't get guns! They [guns] don't work on ghosts, remember?

BOBBY
Yeah and why would they have any guns if it's not going to happen

MARK
They don't and if they did have guns to fight the wolf you will just use sound effects, remember?

Mark referred to the discussion the students had earlier that day with the camp director. One student had brought in a bag full of toy guns. The general rule in camp films is "no weapons allowed" so the students had figured out what else they could do. This is the third time Randy has brought up the use of guns. The other students look irritated as if thi391.1 7c2r scn /Tireahaady e yothe near?

accepted Roger's suggestions about what to put in the storyboards. Then, Roger glanced at the script and informed Randy and Bobby about their acting. They responded through actions. They read the script, glanced at the storyboard, and nodded in agreement. Although they did not initiate the discussion, they made design decisions through their agreement gestures. This scene illustrated how design authority did not always have to begin with a new idea. In this case, the students immersed themselves in the text and agreed with the decisions, which contributed to the design.

This was the last time the students dealt with this scene in scriptwriting and storyboarding. In the next section, I illustrate how they took their pretext and translated the scene into performance and moving image. The students had just finished shooting the previous scene (where the director disappeared behind the curtain) so they were ready with their lights and position of their camera. They they began to set up the props.

COUNSELOR
Now we need the jacket on the skeleton.
RANDY
We want the big skeleton.
COUNSELOR
And we want him to lie on the ground there.
RANDY

skeleton in my jacket.

RANDY

Tell me when (to say quiet on the set).

MARK

Wait.

COUNSELOR

COUNSELOR
So you want what shots?
MARK
I want just a mid shot from here up and then wide and out so it gets bigger and then you put the camera this way so you can see (points down).
COUNSELOR
Yeah.

At this point, Mark took control as the director while Roger stood at the camera. Mark assumed authority over the design of pretext into performance text. Once again, he used filmmaking discourse and immersed the filming into the actions. From these actions, it was apparent that he had been paying attention. As he directed the actors, Randy asked a question about what the actors should be doing. Even though this was a question, he was still taking authority over design, by asking what he should do in his acting performance. Right after this shot they finished for the day. The next exerpt began the next day, after they have set up the scene once again to continue shooting the scene.

BOBBY
Okay I have a question (says after he reads his lines in the script). Are we saying the lines close up here?
ROGER
No.
COUNSELOR
Okay Mark I'm going to let you do it. It's going to be a wide shot. See the skeleton and they walk in.
MARK
Could I pan so I first get that then the skeleton and then them?
COUNSELOR
Okay back up a bit so you get it all in your shot. Then what do you say when you see the hand (to Randy).
RANDY
Should I say Oh MY!
COUNSELOR
Sure or "oh my gosh"or whatever.
ROGER
Wait, should I like look at their face and then pan down?
COUNSELOR
No we already filmed that yesterday

ROGER
Oh. Okay (He looks into the viewfinder on the camera) Hmm its really bright on this side of

Come on you've got to do it.

BOBBY

(Rubs his eyes) Okay. (He opens them really wide).

ROGER

Action. (films for a few seconds) Cut.

COUNSELOR

Okay focus on him right now. Medium shot but move real close. (To Bobby) Your first line is "This is not good" but you are looking towards Randy.

BOBBY

Okay...

ROGER

Action.

BOBBY

This is not good

ROGER

Cut

COUNSELOR

We need quiet on the set and Bobby needs to be a l7(ocs 94scn6CO)-18(U)-18(N)-18(S)-38(E)-7(L)-7(O)-43(R)]TJ ET Q q 18.14

I think the movie’s over

ROGER

Cut. Don’t look at the camera.

COUNSELOR

Don't look at the camera and this is very serious. You think you are going to die. This is very serious. Don't smile and loud

ROGER

Action

RANDY

I think the movie's over

COUNSELOR

Wait don't move and sayA.86 Tm uif 0.0122 Tc 9.84 0 0 9.84 252.14 641.9 Tm [(ve)1

students referred to this scene was during editing, where they sat around the computer, watching the shots on the screen.

RANDY
Okay mister wide eyes (looking at Bobby).
BOBBY
What are you talking about?
RANDY
In the scene this is you (bugs out his eyes and makes a face).
BOBBY
Yeah (laughs).
COUNSELOR
What about that?
ROGER
Good. Keep that one.
BOBBY
What about that?
They all watch the clip together
ROGER
Oh yeah. I'd rather have that one right there. I didn't notice it until you said something.
BOBBY
Yeah. I just noticed it.

This interaction continued for a few more turns while they watched all of the shots and determined which ones they wanted to keep. At this point, the counselor controlled the keyboard while the students told her what they wanted to keep. During this time of critique and shot selection, there appeared to be much more flexibility for creative ideas or differing opinions. For example, even though Roger had decided to keep one clip, Randy noticed another one. Once they all watched Randy's choice, Roger agreed it was better. In fact he said "I didn't notice it until you said something." Because Randy brought Roger's attention to his choice, he gained authority over that particular clip. As the students watched the clip, they all paid attention, and shared the authority over design choice.

As illustrated above, the manner in which literacies influenced the text was highly

performative. Dramatics figured strongly in both writing and filming. The students performed the texts as they wrote. As they performed, they added multiple layers of literacies to enhance and make explicit their intended meaning in their digital videos. Rather than thinking or planning each modality separately, the different modes evolved based on idea development and came together as needed—students operated as bricoleurs (Lévi-Strauss, 1966). Tone and mood were genre-influenced and further evolved with the story. While the initial "I'm so scared" shot, the dead Uncle Harold and the werewolf version of were highly mimetic, the students wove the ideas into original tales through poesis. Then, they made the ideas come to life as they employed kinesis to transform their words into live action. Lighting and visual/sound effects were discussed throughout the different episodes of composition processes. Students added new modalities to make meaning in the manner of bricolage; they used the tools at hand to create meaning. They used a variety of multiliteracies to influence the meaning of the text. However, it was the way in which they performed these literacies that ultimately

rest of their team; those who maintained eye contact were more influential. Furthermore, this eyecontact augmented with gestures and confident speaking was essential.

Those individuals who used filmmaking Discourse were also more influential. This language gave them cultural capital, especially when they were able to perform this knowledge. For example, when a student spoke about using a particular shot and then set up this shot, they gained more influence in design. It wasn't just the use of tactics in space, but the use of tactics across time. With each change in text, came more opportunities for transformations in text. If a student was influential during scriptwriting, but then did not use influential tactics during filming and editing, their ideas were less likely to be maintained in the design.

The ability to tranform text through these tactics also varied over time. For example, during planning, brainstorming invited a constant influx of new ideas. However, once the text became organized under a written script, it was much more difficult to infuse a new idea. Once an idea was written down, it was consolidated; further changes needed to be immersed into this self-organized structure. However, when the script became a pretext for performance and filming, there was again more room for creativity. Students had more flexibility as problems arose as to how to show, in moving image, what had been written down on the page. During these transformation times, quick thinking, problem solving, and the ability to "argue" for a particular solution became important. Likewise, during editing, there were many opportunities to influence design. However editiie mlthinkinfusuence

to-be-received status (The Redesigned)" (p. 81). In this study, I specifically examined literacies-in-action (Brandt & Clinton, 2002) and how these influenced the Design processes. Therefore, ultimately, I examined how individuals used multiple literacies to influence the processes (Designing) and products (Redesigned) of filmmaking composition.

Because I was interested in temporal transformations in text, I reported on my three main informant groups. However, during the other sessions (both in 2008 and 2009) I observed short episodes of different groups working to see if these patterns and systems were similar. Through my observations and research notes, I discovered repeated confirmations to my findings. In fact, after the first summer, I discussed my findings with the counselors, and during 2009 many times counselors came to get me when they noticed similar things happening once again. While I cannot generalize to a wider population, I considered that within these Available Designs, different children, working with different counselors experienced similar systems of creative collaboration during composition.

As illustrated throughout the Design processes, students exhibited many examples of influential literacies that created constant shifts in both the power structures within the teams and the transformations to the text of the film during Designing. Ultimately, a series of influential performances continuously decontextualized and recontextualized students' gaining of attention, and thus authority over designing attention—and the textual transformations. Through the use of literacies-in-action, individuals transformed the texts of composition. These decisions about multiliteracies, were based on the attention students thought they could get from the audience. While they designed their

and politics of discourse within the communities" (p. 80). In these findings, the playing the politics of discourse resulted in the use of tactics.

Finally, once an individual gained a performative role of authority within the team, that individual was able to more readily direct future activities. However, as

helped them to ultimately perform agentively: designing attention within their groups. As Bauman and Briggs (1990) noted:

> Building upon the accumulated insights of past performance analysis, decontextualization (decentering), and recontextualization (recentering) opens a way toward constructing histories of performance; toward illuminating the larger systemic structures in which performances play a constitutive role, and toward linking performances with other modes of language use as performances as decentered and recentered both within and across speech events—referred to, cited, evaluated, reported, looked back upon, replayed, and otherwise transformed in the production and reproduction of social life (p. 80).

Therefore, as depicted in figure 4.24, designing attention was something gained through both poetic and political performances of literacies-in-action. In this analyis, I tried to illuminate some of the larger "systemic structures" in which performances of literacies were influential (i.e. filmmaking as a primary Discourse). Furthermore, I linked performances of roles to styles of language use and the power students gained to be able to design attention and influence composition.

In Chapter Five, I elaborate on these findings of the influence of the poetics (styule) and politics (attention) of performance as tactics of influential literacies. I discuss the results of my findings through Design. Then I consider potential educational implications of my findings and discuss recommendations for future research.

CHAPTER FIVE: DISCUSSION AND IMPLICATIONS

In this study, I found the use of performance theory to be a powerful lens through which to view students' creative collaboration during composition of digital videos. Available Designs provided a context for Designing. The Redesigned illustrated the transformations of text. However, ultimately, Designing was the most active analysis, the place where I was able to illustrate the dynamic processes of how students' performances of literacies influenced the collaborative composition. My analysis of both the Designing and Redesigning allowed study of both the patterns of behavior, which were spacially situated, and also the systems (Geertz, 1973) that emerged temporally. Temporal analysis, that is watching the video data over and over, helped me discover a system of interactions that appeared to help the two movements—the inner motion of collaboration and the forward motion of creativity. Phelan (1993) noted that live performance cannot necessarily be "recorded" because the live disappears as it is happening. Phelan described performance as both process and product: as it happens (process), it is a happening (product). Likewise, as I recorded what happened, immersion as a participant observer, allowed me to also capture the happenings in action.

Phelan's discussion of live performance captured the complexity of the transformations in texts that emerged and influenced the digital video composition processes. While I observed students creating the text, I also observed them performing the text during filming. Their digital videos recorded this performance of the text (see

Figure 5.1).

THE TEXT-! PERFORMANCE OF THE TEXT! RECORD OF PERFORMANCE OF THE TEXT

The Performance Text

I consider this record of the performance of the text essential to studying the ways

"performance of literacies" as illustrated in Figure 5.2. .

Envisioning students' knowledge performances, I was interested in viewing what was happening during Designing, and what transformations occurred through Redesigning. Using Schechner's (1988) inclusive definition of performance theory, I considered:

> Performance originates in impulses to make things happen and to entertain; to get results and to fool around; to collect meanings and to pass the time; to be transformed into another and to celebrate being oneself; to disappear and to show off; to bring into a special place a transcendant Other who exists then-and-now and later-and-now; to be in a trance and to be conscious; to focus on a select group sharing a secret language and to broadcast to the largest possible audience of strangers; to play in order to satisfy a felt obligation and to play only under an Equity contract for cash. These oppositions, and others generated by them, comprise performance: an active situation, a continuous turbulent process of transformation (p. 142).

In the current study, I found oppositions—especially the spaces between those oppositions—to be particularly salient spaces within which to study transformations of text. Envisioning influential literacy performances as the unit of analysis, allowed me to envision a model of how these affected both the emergence (lines of 9( )-66&c of 9(h-10(c)4(ont39e)