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Re-Imagining Invention (post)pedagogy From Ulmer's Electracy To Design

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RE-IMAGINING INVENTION (POST)PEDAGOGY FROM ULMER'S ELECTRACY TO DESIGN

by

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DEDICATION

To my children Allie and Sam who have been so patient and supportive of this project, and yet will always be the greatest achievement of my life.

To Jeff, who has believed in me since I was young, and has helped me to believe in myself.

In memory of my mom and dad.

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INTRODUCTION

My dissertation is concerned with exploring the historical movement of invention pedagogy in the college composition classroom from approximately 1980 to the present, and I will frame this study around the work and influence of Gregory Ulmer, specifically identifying the immediate and long term impact of his work *Applied Grammatology*, published in 1984. I will first place Ulmer in the historical, theoretical and pedagogical context of Composition Studies in the 1980s. I will argue that through a close study of Ulmer's *Applied Grammatology*, I can demonstrate that this book provided a new strategy in teaching composition, and hastened a turning point in the broader discipline. After describing the wide-sweeping theoretical movements in college writing instruction that swirled about in the 1980s, I propose that in the middle of all the chaos, Ulmer's 1984 publication of *Applied Grammatology* produced a singular effect that has been expansive and profound for years.

My goal is to trace the development of notable strands of composition pedagogy first crafted by Ulmer in *Applied Grammatology* that continue to the present day, and group them together in how they are incorporating multimodal tools in writing instruction that demand innovation in composition instruction. My research project demonstrates how the work of certain contemporary composition scholars can be seen as creatively re-working the invention model that was devised and promoted by Ulmer in 1984. As I cover the history of invention in composition, Ulmer's invention model of writing instruction is clearly seen as both situated within a contemporary American Romanticism, and influenced heavily by Derridean deconstruction, and I will show that today's scholars who are students of Ulmer's invention model are creating pedagogy that effectively bring together elements of both Romanticism and Deconstruction. My project includes historical research in the field of composition studies for

context, a literature review with focused text analysis of Ulmer's *Applied Grammatology*, and finally detailed descriptions of professional practices of current writing instructors, including my own, which will be of interest to my colleagues who endeavor to produce writing pedagogy that best serves college composition students today.

For my purposes, then, the 1984 publication of Ulmer's *Applied Grammatology* is a seminal moment in the development of theory in composition studies. Ulmer is interested in transforming the classroom from a "place of reproduction" into a "place of invention" (164), which at the time of publication was timely and influential to a generation of compositionists questioning pedagogical practices due to recent developments of theory in literary criticism. Ulmer's invention model is seen as a unique juxtaposition of theory and practice within the framework of deconstruction and Romanticism. In *Applied Grammatology*, Ulmer offers the deconstructed view of language as the most elemental art form. Therefore, teaching the art of composing can be more inspiring, invigorating, and efficient by coupling it with various artistic forms, such as literature, music, dance, film, paintings and photographs, and this is demonstrated by those scholars and teachers today who are influenced by Ulmer's invention model, such as Jeff Rice, Geoffrey Sirc, and Byron Hawk, Douglas Eyman, and Collin Brooke, among several others. I will conclude this study with my own Composition Course designed with Ulmer's Mystory as its basis. My project then is essentially a historical one that begins by building the context of composition studies as it was situated in the 1980s. I reveal how the 1984 publication of Greg Ulmer's *Applied Grammatology* was received at that time of opposing theories and evolving pedagogy in the discipline, and how it influenced the field from that moment to the present day through a look at how different scholars are working "electracy" into their own classroom writing instruction.

There have been several noteworthy books that follow the movements through the history of composition studies, with few quoted as often as James Berlin's *Rhetoric and Reality: Writing Instruction in American Colleges, 1900-1985* and also his *Rhetoric, Poetics, Cultures: Refiguring College English Studies.* In addition to Berlin, I found very informative the historical projects of Sharon Crowley, Robert Connors, Lester Faigley, Robert Fulkerson and Bryan Hawk, and I refer to their insights and work throughout my own. Historical projects in general, and these in particular, reveal how we have responded to the "why" and the "how" do we teach writing in our college classrooms. History informs our educational philosophies, which in turn, create pedagogy. A writing instructor simply cannot be ignorant of the history of the "why" and the "how" we teach. In writing his historical projects, James Berlin undoubtedly confronted the historical ignorance among compositionists, and in doing so unfolded and diagrammed out for us, this brilliant, enlightening picture of who we are. We are the keepers of our American democracy, and we must understand this as we forage our way through the pedagogy of our own time. Berlin brings us back to the social responsibility inherent in rhetoric, yet he does not prophesy future theory or provide guidance beyond this. Perhaps he left it untouched so as to provoke conversation and thought among us.

In this dissertation, I continue the conversation of the history of composition and in the end, I attempt to provide a path for the future of college writing instruction. It is most certainly up to us to gain the knowledge of the past so that we can decide how best to teach our students in our classrooms. While we debate how best to do this today, I am proposing that composition pedagogy must help students take pride in the importance of what they have to say. There can be no doubt that this endeavor grants agency to each student and possibly even a yearning to help establish, in James Berlin's words, the "utopian moment, a conception of the good democratic

society and the good life for all its members" (*Rhetoric, Poetics*, *Cultures* 88). We have to recognize that we are teaching students to write to enrich their lives and give them hope that they can be part of a better world. We want to help them find their "I" in a way that it becomes a force toward social justice for all others. We must ultimately keep striving for this perfect society, and world, and with this as our purpose, we embrace the best of our history, and incorporate this into our own pedagogy. It has been said that we must see where we have been in order to chart new paths in writing pedagogy. Only after acknowledging the historical movements in composition studies, and wrestling with the debates within them, can we begin to imagine the future of composition and rhetoric instruction. The future depends on this from us.

I propose here in my dissertation a new look at the history of composition, and it is one that centers on and around Ulmer's 1984 publication of *Applied Grammatology*. My point is that a close reading and understanding of his theory of Electracy as developed through Mystory reveals pedagogy unlike any other in our history. This historical study continues with a look at the application of Ulmer's theory in the scholarship and pedagogy offered by many prominent academics since 1984, and includes those of us in our classrooms today.

Outline of Chapters

Chapter One: Historical Context of Composition in the 1980s

In order to place Greg Ulmer within Composition Studies discourse, I will review composition theory in the 1980s just as Ulmer published *Applied Grammatology* (1984). I will build the case that before the Braddock publication of 1963, composition studies was a united entity focused on traditional writing forms and grammar exercises. The year 1963 marked an end to that era, and what followed was anything but a united force in the discipline, but in

contrast there were so many disparate and discordant voices among composition scholars that it grew to be called a time of "theory wars" in the 1980s. When Ulmer's book, published in 1984, emerged in the midst of the theory wars, its effect on the composition field was remarkable. When Greg Ulmer introduced his Writing Invention model in *Applied Grammatology* in 1984, he broke away from the competing theories at the time. He created a way of approaching rhetoric that involves a "paradoxical tension" which requires an opening up of meaning and definition, and downplays logical analysis to synthesize with intuition. As he was explaining his new approach, other compositionists were defining their work through theories. Composition studies had begun to lose any unifying purpose, and even its identity. He cut through theory to re-examine the most fundamental component of composition studies which addresses the purpose of writing instruction. Ulmer believed it must be concerned with the human endeavor of finding meaning in his existence, and in that of those around him. This is what has changed in this Digital Age, according to Ulmer. The question of humanity remains the same, but it is our response to it, our grappling with it, our explaining of it, that has evolved now. During this historical moment of dissonance and clashing within composition studies, Ulmer proposed profound changes in how we teach our students to write.

Chapter Two: Invention pedagogy in Ulmer's 1984 *Applied Grammatology*

In this chapter I will focus on the development of Ulmer's writing theory and eventual invention pedagogy, along with his educational expectations. In the Preface to *Applied Grammatology*, Ulmer writes that his "interest in grammatology as a pedagogy emerged out of [his] experience teaching courses in literary criticism" (ix). As Ulmer related literary criticism to his writing instruction, the "juxtaposition" made him aware "of the disparity between the contemporary understanding of reading, writing and epistemology and the institutional

framework in which this understanding is communicated (pedagogy, curriculum, evaluation)"
and from there he tried reduce this gap by considering what could replace current pedagogy (ix).
Ulmer's interest in deconstruction was timely in 1984 as he worked on his grammatology
project, as he calls it, but it also produced a discovery that offered an alternative to
deconstruction. During his close study of Derrida's deconstruction theory, Ulmer learned that
"writing, as Derrida practices it, is something other than deconstruction" (xi). Derrida
recognized different levels of communication, and his attempts to explore the non-discursive
levels systematically build up to what Ulmer calls "academic work, or rather, play" (xi).
Ulmer's discovery of "play" in Derrida's deconstruction was astonishing to him in that it was
creative, generative, and inventive. As he redefined and recreated writing forms by
deconstructing what we knew to be writing pedagogy, he generated a new theory—Electracy.
Ulmer imagined a new digital hybridization of composition that encompasses visual
arrangement, new media forms, and writing text that blurs the lines between traditional
composition and design, performance, and exhibition.

Chapter Three: Relevance of Ulmer's Theory in Current Composition Studies

This chapter will detail how contemporary compositionists, such as Rice, Hawk, Brooke,
Eyman and others are taking Ulmer's post-pedagogy approach to writing as invention to the
classroom and are enhancing it as building agency in students. I will include in this chapter other
compositionists who are proposing theory and writing pedagogy that aligns with them, and I will
group them as to how they approach hybrid writing instruction, or through their methodology. I
am particularly interested in those who are in some way engage deconstruction in invention.
Lynn Worsham, in "Emotion and Pedagogic Violence" claims that it is through deconstruction
theory that we have come to understand the value and beauty in common writing of our students,

as "the language of deconstruction re-aestheticizes writing as the play of signification and produces efforts to create a 'poetic' of composition" (126). With this deconstruction of the universal along with the building up and validation of the individual learner, there is a need for a new approach to writing theory, as well as instruction. This is where Worsham joins the two, theory and practice, together, and explains Ulmer in her own terms. Composition studies is at this time in flux between the "intellectuals in literary and cultural studies while it increasingly finds it necessary to respond to the demands of the information society and a new definition of universal literacy may make writing instruction, as we currently conceive it, obsolete" (144). The key to growing and developing composition theory then is that it must be informed by questions about discourse, societal codes, inclusion, and agency that propel us toward rhetorical discovery (145). Intellectual curiosity and pursuit of understanding ourselves and the world around us more deeply are what set us in motion to write. There are many contemporary scholars who pursue this drive toward expression in their students through a form of Ulmer's invention model.

Chapter Four: My Composition Course Design in Invention Pedagogy

What Ulmer proposes is writing in a dream/discovery style, with emotion and memory-evoked association of images that create a pattern or multi-dimensional matrix so to speak, and that opens up possibilities for answers or solutions, but does not arrive at "the solution." As he states in *Heuretics:* "For writers of the new dialogue, the task will be to build, in place of a single argument, a structure of possibilities" (34). The possibilities for rethinking and reworking traditional composition within this new framework of emerging communication are truly astonishing. Ulmer engages his own "anticipatory consciousness" as he considers the implications of exploding the composition in the newest electronic technology: "With this

equipment it is possible to 'write' in multimedia, combining in one composition all the resources of pictures, words, and sound (picto-ideo-phonographic writing)" (17). With all this in mind, I incorporated Ulmer's philosophies into the pedagogy of my own college Comp I course design.

My main objective is to integrate what Ulmer refers to as "electracy" into curriculum. Electracy is **not** an electronic literacy. It is, in his words, "something else" that builds practices of communicating for a new apparatus. Rather than appealing only to the analytical mind, it encompasses the effect of the entire body. In other words, learning and knowing spring from the most organic part of our being, our intuition, and this is what I want to encourage students to write from. My course aims to press them to focus on electracy, which is inventive, creative and discovery-oriented. I am not able to explode the course, but I have to rethink it from within. My course offers a reimagining of traditional composition exercises. My writing exercises, which are my interpretations and renditions of Ulmer's Mystory, encourage students toward electracy as they approach writing. With each unit of study, I introduce an exercise in Mystory that opens writing assignments up to the many possibilities revealed in the digital realm.

It is interesting to note here how my own writing exercises came to be. While the logic of the need for a new writing pedagogy is clearly presented, quite persuasively, by Ulmer, I find that as he sets out to perform it, it is not so effective. It falls flat to me, and I realize that I can elaborate on it and generate the effect in my students I desire. Ulmer's performative attempt at new pedagogy seems peculiar, disjointed and inconclusive, which is what he wants to produce, I am sure…but certainly not as effective as his explanation of it in theory. But what really truly is amazing is that in his Mystory, he provides me with some extraordinary new ideas to incorporate into my composition course that is revealed in his version of electronic writing. I create my own versions of his intertextual links, "mise en abyme" (filmmaking/computing), dream fantasy

writing style, and Picto-ideo-phonographic writing, and performing tableau in writing in the writing exercises described in Chapter Four.

Chapter Five: Agency, Emotion, and Bringing Forth New Worlds

I will summarize my experience with teaching composition through Ulmer's Mystory type writing exercises, and how I believe it is an approach unlike any other that student have been exposed to in their classrooms. I will go into more detail as to why I adhere to this writing pedagogy and why I am so convinced of its effectiveness, not only on the students' writing skills, but also on their sharing among their community, their sense of responsible citizenship, their personhood and agency, and ultimately in their recognition of the power that exists in good writing. It is fascinating and disappointing at the same time to realize that, while there are many of us who do practice the multimodal approach to writing instruction, there are many more in the field who must feel the "constraints" involved in this practice and choose to go a different direction. I will address this, and in addition, I will go into more depth as to how this approach in writing instruction, if institutionalized, could serve as a force to shape our society for the better.

CHAPTER ONE: HISTORICAL CONTEXT OF COMPOSITION IN THE 1980S

1963 was a pivotal year for composition studies. In the years preceding this, the college English class was patterned on a model that treated the relationship between thought and written language as a mechanical pursuit that was achieved through perfected grammar, stylized for appropriate discourse. The student writer of the 1960s was encouraged to follow a traditional model that systematically addressed rhetorical concerns so that the rigorous, academic expectations were met. During this era, referred to as Current-Traditional, writing instruction and literary analysis were separated so that the student could focus on the particulars of persuasion in writing, expressed through highly formalized models. In the early 1960s, composition specialists looked to the classical texts that had rarely been studied in English departments and the interest in classical rhetoric started to grow among college writing instructors (Reynolds 16). The emphasis was on the classical model of rhetoric as a five-stage process consisting of "invention, arrangement, style, memory and delivery" but the American writing courses diminished the other stages with its intense scrutiny on style and elocution, or grammatically precise products. Being a good writer in those days meant that solid, grammatically sound documents could be readily, if somewhat mechanically, produced, as though writing could be scientifically manufactured by following the traditional model. The goal of writing instruction up to the early 1960s was to ensure seamless entrance and success in the business community discourse.

James Berlin discusses the college writing instruction leading up to the Braddock study as the Harvard method of instruction, or Current-Traditional, as one focused on the perfect grammatical product. The reason behind composition studies was to produce good citizens first, good employees second. This was due to the culture at that time that was enamored with science

and empirically verifiable facts, and the English department followed suit with what were considered proven models of writing. Good writing formed the basis of the public discourse and personal engagement in the development of strong, working communities, and the basis of such good writing was in the effective manipulation of the signs and symbols of language, or grammar. With this in mind, one can appreciate the astounding, perplexing and far-reaching effect of a published report stating that a researched study found that learning grammar did very little in the development of strong writing skills. The report went so far as to say that it is possible that the overall effect of grammar study in the classroom could have a harmful effect on writing.

The 1963 publication of Richard Braddock's study "Research in Written Composition" marked the end of the Current-Traditional era of pedagogy in college writing instruction. The study claimed that teaching grammar in college did not significantly improve the writing skills of the students, therefore, from that point on, the focus of composition studies began to shift from grammatically perfect and formatted essays to the actual process of writing. The 1963 report by Richard Braddock, Richard Lloyd-Jones and Lowell Schoer titled *Research in Written Composition* published by NCTE report states: "In view of the widespread agreement of research studies based upon many types of students and teachers, the conclusion can be stated in strong and unqualified terms; the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on writing" (37-38). This report served as a historical turning point in the Composition Studies discipline.

This was momentous in that it created a vacuum in the validation or the "why do we teach this?" component of the discipline of composition studies. The 1963 report was based on carefully constructed research in the field and was taken very seriously by both the authors of it

and their audience, teachers of writing classes. The fact that the scientific method in research had been imposed on evaluation of writing instruction, although not new in composition studies, was received and recognized as valid and worthy of the attention of the Academy. The report set high standards for new research in the field, and many have followed, but none since has had the effect on composition studies as did this one study (Reynolds 19). The Braddock report's solemn pronouncement diminishing the value of approaching writing instruction based on grammar forced the institutionalized core belief system of English Departments to be called into question. What followed Braddock's publication can be characterized as intensive re-examination on the "why" of composition studies. Composition instruction had been a clearly delineated exercise of grammar drills and fundamental writing skills to develop the student writer. When this was recognized as being ineffective and unpromising, composition scholars began presenting competing theories to answer the newly considered question: "why teach composition?"

In Chapter One, I will review the history of composition studies so that I can place Gregory Ulmer's writing theory within its proper context, and through this I will demonstrate how the publication of *Applied Grammatology* proved to be a seminal, pivotal moment in changing writing instruction theory. While much has been written of the historical development of composition pedagogy since 1963, James Berlin's 1987 publication of *Rhetoric and Reality* most succinctly and clearly explains how Expressivism came to be the dominant pedagogy after Braddock's negative analysis of the Current-Traditional model. While the years following the Braddock study produced a flurry of ideas for new approaches to writing pedagogy, one of the most prominent and pervasive was Expressivism. This leading theory to influence composition instruction beginning in the late 1960s, Expressivism, is considered to be directly descended

from John Dewey's Progressivism, the foundational education pedagogy. Robin Varnum states that a fascination with psychology influenced the Progressive moment, and also claims that this intense interest in the study of the human psyche lead to the self-expression of the Expressivism movement that became the accepted composition practice during the late 1960s and through the70s (53). Scholar Donald Jones also reaches back to Dewey in his "John Dewey and Peter Elbow" to argue that Dewey's theory paved the way for the Expressivism pedagogy, as practiced by Peter Elbow. Jones says that Dewey's theory supports individual empowerment gained in the writing process through highly personalized journaling, organic narrative, and intuitive discovery. Peter Elbow, along with other leading theorists of Expressivism, Macrorie, Kinneavy and Murray, replaced the science of writing (grammar) with a pursuit of writing as artistic endeavor and craft. Some theorists, including Berlin, connect Dewey to the Social Constructionists because he proposed education's end goal to be producing politically engaged citizens in the social process.

Composition scholar Donald Jones critiques what he deems to be Berlin's over-simplification of Elbow's Expressivism, for Elbow did indeed recognize the complexity of both individual and social desires in the writing process, which is Deweyan. Jones explains that even Elbow became frustrated with the simplified characterization of Expressivism as centering on self-expression that simply carried forth internalized notions that had no cultural, societal or political implications (268). Elbow recognized an empowerment in self-development through experimentation and discovery that could ultimately lead to political activism. While ideology from Dewey's Progressivism may appear in aspects of Expressivism, it developed its own specific features that pervaded the college writing classroom for years.

Peter Elbow, author of *Writing without Teachers,* became the spokesperson for Expressivism. Because of his personal disillusionment with writing instruction as a student, Peter Elbow abandoned not only writing, but also grad school entirely. And in doing so, he developed his own pedagogy that concentrates on the process, namely of the pre-writing phase. He believes in writing from an individualistic, internalized perspective, and that the writing process actually begins before the student even knows what it is he wants to say, or to whom he is speaking. Writing, to Elbow, is clearly an adventure to self-discovery. It is free-writing with no attention to grammar rules, sensibility, logic, or purpose that gained Elbow's recognition as a leading Expressivist. He prodded his students into delving into their own interior landscapes to learn, think, rejuvenate and generate new ideas as they write. This focus on the individual, paying little heed to grammatical constructs and logical premise, is the foundation of Elbow's pedagogy, and the very essence of Berlin's Expressivism.

Elbow's Expressivism takes writing into a completely new realm, as far as college writing goes. He insists that college writers are at their best when they are encouraged to continue writing as they knew it to be *before* teachers imposed their notions of correctness and appropriateness. This is what Elbow means by *Writers without Teachers*: students naturally return to the writing processes they enjoyed, such as diaries, letters, poems, lyrics, and stories. The writers of these had power, confidence, vision, and imagination, and they write to express themselves and to touch some other one. Elbow wants to reclaim the inner writer in all of us, and believes that this can only be achieved by dismissing concerns of correctness in spelling, grammar and punctuation. Editing is not writing as it was in the Current-Traditional. Writing is what pours out of the individual who is given the freedom to pursue words and ideas without cause or concern for anything but creative possibilities and meaning making. And this writing is

as much for the pleasure of the individual who is writing it as for an audience, for Elbow has little regard for audience in the beginning phase of writing. He says that students should consider audience only at the appropriate time, such as when the prewriting phase gives way to writing. These writers, in Elbow's view, are writers from the start, naturally, and what they say to the audience is inconsequential to what they discover, or what truths they uncover, through their own writing experience. While Ulmer insists his Invention model is not Expressivism, it is clearly rooted in Peter Elbow's theory of writing as personal discovery/knowledge-making. Ulmer does, however, develop the student writing experience into the social realm of communication.

Because the personal was stressed in Expressivism, and the social aspect of writing was suppressed, Berlin characterizes Elbow's theory of writing as a way of self-discovery and creating knowledge as an invalid pedagogy. Elbow, in his own book responds to this notion that Expressivists are infatuated with their own internalized, intellectual wanderings that are somehow mysteriously actualized on paper. This is a mischaracterization of Expressivism, as he claims, "Berlin writes that I am a Platonist who believes knowledge is totally private—yet I make it clear that my epistemology and believing game is a group process. The validity of knowledge is only available when one enters into the experience of the Other" ("Lawyer," 4). Elbow insists that he understands that the epistemology of Expressivism is undermined if "one tries to function solo" ("Lawyer" 4).

It may be helpful to call on the other earlier-mentioned scholars in either "camp" to elaborate upon the debate. The Expressivists believe that they are misunderstood and their pedagogy overly simplified when they are referred to as having students self-centeredly probing for their own relativistic, individual understandings of their world. James Kinneavy defines

Expressionism as a developmental moment in writing, and in actuality, all discourse. It is at the personal level, after all that a human learns to speak, write, and otherwise experience language. It is this personal significance of the expressive component of discourse that is an inevitable part of all communication, and should be recognized as such in teaching composition (374). He goes on to say that the "reassertion of the individual, of subjectivity, of personal value" is at the core of social change, for one must first recognize his subjectivity before he can see himself among objects or the Other (375). We must attend to the personal before we can mention the social. Kinneavy argues that it is the pedagogical task of the compositionist to stimulate the personal, the individual voice of each student so that he can know "I" through what he wants to say. "I am what I say" is the core, or at the essence of discourse, and of all humanity (380).

One thing established about Composition Studies at this time in the 1960s and 70s was that writing could be a vehicle to knowledge-making. Peter Elbow's pedagogy built on Expressivism followed the paradigm that through self-reflective free-writing activities, the writer gains subjectivity/agency as he crafts his art in pursuit of knowledge in highly imaginative self-discovery. While Jones claims Dewey influenced Expressivism, another scholar, James Murphy, also bridges Progressive pedagogy to Expressivism, but he does so through Aristotle. In *The Rhetorical Tradition and Modern Writing* (1982) he states that as the Progressives looked back to the Ancients, they recovered Aristotle's five domains of rhetoric: invention, arrangement, style, memory and delivery. The focus on the beginning of the writing process was invention, or the discovery of the content of discourse (50). His book explains how the rediscovery of the invention component, neglected in Current-Traditional pedagogy, brought about the paradigm shift to Expressivism, in which the focus became the writing process, rather than the product. The planning process of poets and writers was studied and imitated, and many departments

included such people in their writing faculty.   The writing pedagogy of the 1970's was influenced by psychology, the avant-garde, architecture, and myriad other cultural phenomena and it showed up in writing classes, as the individual became the supreme concern.

A fascinating new idea developed in James Kinneavy's essay "Expressive Discourse," claims that during the 1970s it was actually the study of phenomenology that created the belief that the individual human experience formed the basis of language, religion and sociology (Kinneavy 377). He puts it clearly by stating the phrase "I am what I say" which illustrates the Expressionists' belief that man finds self in language and that expressing himself through language, delivered in a uniquely historical moment, gives him voice, subjectivity, and agency. This then is the reason to help students learn to write well. The writing teacher, according to Kinneavy, knows how to help the student develop his particular personality and where "the meaning of the honor of language as a concern for integrity in the relations with others and oneself" is of utmost importance (Kinneavy 384).   The written word is held in highest regard and every single word is monumental to meaning, and the joining of words builds complexity and mystery. It was during the Expressivism movement that personal writing was heralded as art, and the writer, the ultimate craftsman. And ultimately, according to Kinneavy, the craft was called "style" and, while it was peculiar to the individual, it simultaneously and mysteriously linked him to the discovery of "the Other" (380). Kinneavy states that this recognition of expression and style began to flourish in writing instruction in the later 1960s especially after the 1963 publication of Braddock's "Research in Written Composition" that claimed grammar instruction did little to promote excellent writing.

1980s Composition: Theory, Tumult and Change

Lester Faigley in "Competing Theories of Process: A Critique and a Proposal" claims Expressivism as proposed by Elbow, Macrorie and Murray became more about American Romanticism as it progressed to a personal, organic, authentic and highly individualistic writing based on "innate potential of the unconscious mind," and on the premise that all "unconscious minds" were capable of writing (531). Faigley describes this brand of Expressivism as spontaneous, anti-establishment, original and creative. It was a writing process that followed no rules as it was believed that "writing reflects the processes of creative imagination" (530). This form of experimental writing instruction dominated universities starting in the late 1970s and into the early 1980s. It is interesting to note here that it was through analysis of Romanticism in writing pedagogy that Berlin projects a more politically engaged student writer. He wrote three essays in 1982 discussing the influence of Romanticism on the college writing classroom where he perceives movement away from individual interest of Expressivism to writing that incorporates social awareness. This is an important element of the historical development of writing theory as in Chapter Two I will link American Romanticism with deconstruction as I outline Ulmer's progression of thought in creating Electracy.

Most scholars agree that Composition instruction has its roots in the Aristotelian definition of rhetoric as a means of persuasion and the means is broken down in the three categories of logos, ethos and pathos. Aristotle called these three appeals, the logical, ethical, and emotional, the cornerstones of human reality. The craft of rhetoric since ancient days was an epistemological pursuit, rather than one built on a guiding philosophy. It was widely claimed during the 1970s and 80s that rhetoric as discourse was fluid and evolving to meet the needs of societies, and that it was at the very center of human discourse and interaction. While the

Aristotelian version of rhetoric as epistemological and ultimately persuasive is said to have informed the Current-Traditional pedagogy, it was Berlin who noted in "Current-Traditional Rhetoric: Paradigm and Practice" that the epistemological aspect of rhetoric was reduced to pedagogical formalisms. In this essay, Berlin discusses the importance of invention, and how it could be used in writing pedagogy to advance social causes. He saw this as a plausible outcome of Romanticism, where he did not in Expressivism. This essay, along with Berlin's third of that same year titled "The Rhetoric of Romanticism: The Case for Coleridge," marked a renewed interest in a hybrid type of Expressivism that now included a social interest found in Romanticism, and Berlin traces American Romanticism back to the writers in the British tradition.

Berlin takes an interest in Coleridge's emphasis on dialectics that place things in relation to others, such as the distinction between argument and poetry. Coleridge found argument a less effective rhetorical device for it was delivered in a dry, mechanical form, while poetry was more likely to be delivered with style and art of method. Berlin concludes that both argument and poetics require imagination, and that Romanticism is more in line with Expressivism, but with its focus on relationships, a social element is introduced. A flourish of publications during the early 1980s contributed to an erudite dialogue among scholars, such as Berlin, Fulkerson, and Fogarty as described by Byron Hawk in *A Counter-History of Composition*. These publications discuss theories that eventually influence composition pedagogy. Berlin argues that the Coleridge dialectic is a "synthesis of opposing forces in the world…So dialectical method in the expressive category of Plato…and at this point Emerson, is dialogue for the removal of error from the mind so it can see truth and knowledge" (Hawk 57). Other new Romantics saw language at the center of all creativity, and all humanity. Language was the absolute center of the interplay between the

individual and the world. This relational, social element describing the writer in his/her world was the pedagogy of the new Romanticism of the 1980s, and Berlin proposes this to encourage positive political action. Ultimately, Berlin wants compositionists to use the discipline to engage their students in the political process. In pursuing this political end, Berlin, as one of the most prominent if not prolific rhetoricians during the 1980s, was instrumental in moving the field of composition toward cultural studies.   He used the new Romanticism as a vehicle to move toward cultural interest and political activity on the part of the student writer.

The Romantic rhetoricians followed in the American Romantic tradition upholding Emerson's belief that truth and knowledge are only reached through a language interchange between the writer and his/her world. Rex Veeder, writing in his 1997 "Romantic Rhetoric and the Rhetorical Tradition" states that "rhetoric ends where conviction and eloquence begin, eloquence being...'the overflow of powerful feeling upon occasions fitted to excite them'" (301) and that the best rhetors are the poets and preachers. Not only is Romantic writing impassioned and florid, but it also appeals to others in the community. Romantics suggest that the "art of writing is rhetorical in that it encourages the act of identification and allows authors to transcend their world view through imaginative participation with another," (302) which while seemingly purposeless endeavors, are rather ones that are the "very foundation of organic growth in a society" (302). Some maintain that art and the "mystic aesthetic" prompts us to escape from the mundane, while rhetoric demands participation with the environment. Romantics, however, insist that rhetoric that emphasizes the sympathetic imagination (eloquent, artistic craft) reveals identification in relation to others (dialectic and social), is much more a "reflective practice than is merely expressive" (316). As I write of the historical relevance of the American Romantic tradition during the 1980's composition discourse, I see that there are notable aspects of this

brand of Romanticism in Ulmer's Invention model. Greg Ulmer pursues writing that is relational and participatory, and in writing, the individual seeks truth and discovers venues in which he can interact with those around him.

Romanticism differs from Expressivism in its concern for one's relationships and since it is both literary and rhetorical, it can lead to both individual and societal growth. For the individual, the writing experience can be at once mystical, inexplicable, organic, and transformative and can even capture the senses in a phenomenological response. As artistic endeavor, writing can release the individual from his drab existence as it simultaneously lifts the self to experience the universal human experience. Veeder continues this theory in "Coleridge's Philosophy of Composition: An Overview of the Romantic Rhetorician" as he states that "Coleridge's great metaphor for composition is the journey outward from the center of the self in order to embrace diversity and bring difference into harmony with self" (22). The truth must be first discovered, uncovered within self as the composer "acquires habits of thinking and judging—suspension of mind, comparison, the ability to act from ideas instead of instincts…No truth, he says, can be 'made our own without examination and self-questioning'" (22).

Coleridge, according to Veeder, theorized that through the act of composing, the individual creates knowledge and seeks truth, and maintains personal integrity of his new understanding, even while interacting with society at the same time he is writing (22). In other words, the purpose of rhetoric is not to persuade others, but rather to first convince ourselves that our knowledge, our discovery is true. Through the Romantic ideals of imagination and sympathy, the composer is able to enlarge his egocentric view into incorporating the Other, and to build social relationships with all. Learning and knowledge begin with the dialectic, which is personal, intuitive and generative and continues on with the dialogue, or that social aspect of

interaction and engagement. While composing, a writer articulates a profoundly intimate journey into his self-consciousness, and mysteriously can identify with mankind as a whole.

This delicate interweaving relationship between self and the Other in the Romantic composition pedagogy, is an evolved form of Expressivism, and represents a shift toward Social Theory. Because of the emergence of Social Constructionist during this time, Berlin's trajectory of using Romanticism in composition with an end-goal of this social-political engagement was tolerable to the practitioners of the Academy. At this time in the 1980s Social Constructivism was becoming the dominant writing theory to pedagogy. Romanticism was linked to Expressivism, which was falling out of favor with the university establishment. Byron Hawk claims that since Romanticism was perceived as being too expressionistic and focused on the individual experience, it was read and received negatively, and rarely published during the 1980s. Scholars who elevated imagination and invention in the composing process were forced to publish in more obscure settings or not at all during this time (87).

Because the personal was stressed in Expressivism, the social aspect of writing was suppressed, at least until the Transactionalists, who came to be known as the Social Constructivists, began struggling to influence college composition classrooms in the late 1970's. Many theorists, such as Berlin and David Bartholomae, became dissatisfied with the focus on the subject and self of Expressivism, because at the core of Berlin's pedagogy is the foundation of why we teach composition, and he believes it is for social reasons. While language is complex and varied, it is still the conductor of our thoughts, belief and value systems, and cultural and ideological standards are conveyed one to another, whether it be person to person or at the community level. Transference of the Great Ideas of a culture is the job of language, and especially the rhetoric of that culture. Berlin considers language to be the key signifiers which

ultimately serve to form and maintain the economic and political conditions of societies and its subjects. Berlin first considered the promise of Romanticism to serve this cause, but he soon moved toward the Social Theorists way of thinking.

It was a time of tumult and change in the discipline of Rhetoric and Composition, as the field which had already shifted from Current-Traditional pedagogy to practice Expressivism, was still flux and unsettled. Maxine Hairston eloquently describes this transitional time in the discipline in her 1982 "The Winds of Change: Thomas Kuhn and the Teaching of Writing" by first noting that Current-Traditional "did not grow out of research or experimentation…as it derives partly from classical rhetorical model that organizes production of discourse into invention, arrangement, and style" (78). It was not based upon scientific research because it was steeped in historical Aristotelian paradigm and mainly served the interests of literary scholarship. In 1966, quickly following the 1963 Braddock report, a major shift in composing occurred when a gathering of scholars at Dartmouth College issued a report de-emphasizing grammar and usage in classroom writing assignments (81). Hairston documents how the 1970s introduced diversity into the student body by opening access to the university, and this changed the landscape of writing instruction to one that focused on the writing process over the product. But Hairston's call is for more research, a pronounced scientific approach to the teaching of writing, and this involved collecting data, charting rhythms of writing, observing physical behaviors and so on during the writing process (85). Hairston goes on to say that because of the scientific research being conducted in the writing classroom, we now recognize that writing is an act of discovery and that it is definitely not linear. It is inventive and imaginative, loopy and recursive. It involves intuitive as well as rational faculties, and the research informing it is based on psychology and linguistics (86). Her emphasis on scientific research in 1980 signals the

beginning of a paradigm shift toward the Social Constructivism, even as she praises the liberating discovery of Expressivism over the constraints of Current-Traditional pedagogy. This prescient essay unwittingly explains how Social Theory came to be in, and how it began riding in on "the winds of change."

Predominantly in the 1970s Midwest, Social Construction theory emerged from democratic unrest and called for social change in the urban areas. Individual voices were heard within the social context of the community. In fact, measuring "the value of a text in relation to its importance to the larger society" became the foundation to rhetoric studies, according to Berlin (*Rhetoric, Poetics, Cultures* 85). All writing is politically situated and while envisioning the utopian world, it at the same time acknowledges human, historical, and ideological limitations of this world. But, according to Social theory, it is the process of working toward that utopian view, the pressing onward of oneself within a group of others which ultimately leads to change and social progress. This writing is not waiting for mechanical, cause and effects produced in society kind of change, nor for the slow, evolutionary changes that are natural to mankind. This socially, politically placed writing, this communal writing as imagined by Berlin is instead an acting agent of change, an aggressive critic of culture and society. It is the writer's duty to not only participate in, but to scrutinize, understand and evaluate the world around him, and take an active, responsible role in the political and social forces within it.

That one cannot possibly write solely from a subjective, individualistic vantage point in an ideological, politically-charged environment is the center of the debate between the Expressivists and the Social theorists. There must always be an awareness of a larger world, which informs a broader, more thoughtful and empathetic voice. Elbow would agree and counter Berlin's assertion that in writing, one cannot possibly ignore audience with this notion that in the

developing, exploring stages of writing, the finding "I" stage as delineated by Kinneavy, it is not necessary to consider audience yet. That will come later. Writing is creation, and that must be tended to first. Once a personal, emotionally-inspired and driven text is produced, then it can illuminate and impact the culture surrounding it. These personal writings serve to introduce "I" into a world of Other, but in so doing, "I" now mutually recognizes the Other as an "I" as well. All are validated as worthy beings, to be looked upon and treated with mutual respect and civility.

During this time of tumult, Peter Elbow continued to defend Expressive theory, and in turn, his writing pedagogy as the very beginning of social change, for it signifies a mutual recognition and nod to the utterance of the Other. The Expressionists provide wide berth to students to explore, expand, and illustrate their thoughts to discover their own subjectivity. Elbow states that contemporary Expressionists are not naïve, and do not believe simple, immature pouring of the heart in self-actualization constitute rhetorical writing. Instead it is the inner struggle to uncover true identity or subjectivity in order to more fully identify with others in our society, and our world that is writing at its most completely satisfying level. It is writing to find common ground among disparate individuals, to build hope for community. So ultimately, while not acknowledged by the Social Theorists, expressionist pedagogy is reaching for that utopian world only imagined before. There is a unifying effect of the public experiences of life when communicated as personal written text, and this, according to Elbow, cannot be denied, nor can its power and influence be duplicated any other way. The social must be premised on the individual. All understanding starts with "yes, but what does this mean to me?" and we progress from there. Writing, then, too, begins there, yet once this is answered in emotive, evocative, highly personal language there is an individual reaching out to connect with

another, and through this Expressionist approach to writing, Elbow envisions a radical communion, a social communion in the end. It is only after we know ourselves and have established our "I" that we can examine the larger, more complex social and political issues around us (Fishman 655).

Later scholarly attention to Expressivism advances that the theory was built upon the foundational literary traditions of Aristotle's rhetoric and John Dewey's Progressive movement in education. But after a popular run in colleges across the nation, the Expressivism movement started to be criticized by theorists and scholars, such as Hairston and Olsen, who called for a more intellectualized, academic approach to writing instruction. What was even more distressing for composition instructors and scholars was the negative public reaction to the infamous Newsweek article of 1975 called "Why Johnny Can't Write." It set off what came to be called the "literary crisis" created by our failing educational system.

In 1971, Janet Emig published her scientifically-researched findings from her 12th grade writing class where she noted that the writing process demonstrated by her students was anything but linear and logical. She described the recursive, "looping" back and forth activities of the writing process, and Composition Studies turned to the psychological findings such as Piaget's about brain processes and activity while the body performs functions. Compositionists such as Emig, Linda Flower and John Hayes, used psychological terminology in describing the writing process, and followed the research methods from that discipline, and the Meta-Cognition theory was born. The Cognitivists took advantage of the "Literary Crisis" declared in *Newsweek's* 1975 article "Why Johnny Can't Write" and forwarded pedagogy based on empirically-gathered data that writing is codified and can be taught. The writing process was not a mysterious art in self-discovery, in direct contract to Expressivism. Rules, grammar and conventions in writing were

re-evaluated as necessary in order to communicate effectively. Sharon Crowley claims that it was the media hype surrounding Newsweek's 1975 "Why Johnny Can't Write" that created a "literacy crisis" leading to scrutiny of composition practices at the university (185). First year composition classes now "required" unified standards that addressed this latest crisis in education.

It was due to this perceived crisis that Janet Emig's writing study noting the recursive, anti-linear looping back and forth of the writing process received serious attention from composition scholars. Soon theory developed that was based on cognitive psychology, which applied "science consciousness" to writing, according to Faigley in his "Competing Theories" essay (532). The main proponents of the Cognitive Theory were Flower, Hayes, Emig and Lunsford. While the Cognitivists, like the Expressivists, focused on the writing process rather than the product, they drew from cognitive psychology, artificial intelligence and physiological brain activity to understand what happened as students were writing. According to Faigley, under the cognitive approach, words are separate from ideas and writing is reduced to a set of tasks that can be mastered through good information processing (532). The Cognitivists leaned heavily on research and data of the day from several fields of study, but the theory was criticized for ignoring the social element in the writing process, and for collapsing cultural issues under one simple term: "audience" (534). Linda Flower and John Hayes explain Cognitive writing instruction as while recognizing writing as a process, it was not a magical, mysterious, creative and Romantic "bringing forth" from the depths of mind and soul, but rather it was a cerebral, logical and practical skill focused on information processing that was "eminently teachable" (537). Writing was using language as it was meant to be, as a social function that connected one human being to another.

The practicality of writing as a form of human connection became the focus of instruction, and even broadened out through the Meta-Cognition movement where the main concern, "the highest priority in academic courses is the pragmatic goal…to transfer writing skills to all curricula" according to Anne Beaufort in "College Writing and Beyond" (3).   It was in this transfer of writing skills that the idea of different discourse communities became apparent to Composition scholars.   How do we best support student movement from Comp I writing to the writing in their core curricula? Bruce McComiskey claims that "writing needed to be an integrated vision of literacy that recognizes that writers need to know discourse conventions as well as strategies, to belong to a community and still take independent journeys of the mind" (49). Gary Olson theorized in *Rhetoric and Composition as Intellectual Work* that it was time to move toward pedagogy that recognized disparate discourse communities and imagined ways of working within them. Discourse communities became the key to greater theoretical application in writing pedagogy.   Knowing how to write into a discourse became the goal of writing instruction, up to a point, and then the community eclipsed discourse as the central identifier for student.

Theorists such as Giroux claimed that "enfranchising the marginalized" should be the goal of writing instruction in education. He argued that the Literacy Crisis construed in "Why Johnny Can't Write" revealed that not everyone is up to standard, nor engaged in the society at hand. Henri Giroux, along with Paulo Freire, believed in Liberatory literacy and that writing skills were elemental in gaining a sense of agency and becoming an actor in the community. Freire and Giroux argued that people are denied opportunity to develop agency because of social positioning and that these social groups act as agents for their community and as a force for

change.   I would agree with their idea that often the individual student finds a voice through his social group, and is humanized and empowered through it.

Thinking such as this led to writing instruction in the 1980s being dominated by the theory of Social Construction, led by Bizzell, Bartholomae, Fishman and McCarthy, among others. This theory states the importance of community in, not only the writing process, but in human development. Humans came to be viewed as being social constructs of gender, race, culture, and ethnicity and this followed through the social theories under the Cultural Studies, Feminism and Marxism. Writing was considered relational before individual, as it related to the social environment and the others within it for knowledge-making. Agency, then, was also social as it was announced as belonging to a group comprised of social, economic, and political unity in a community. Writing process for social constructivists was not just about informing or gaining knowledge and understanding.   It could also be emancipatory as the subject recognized the Other and either drew him/her in, or went outside the community to meet the Other. The self-interest of the individual in Expressivism was diminished and subsumed into the group identity in social constructivism.   Bizzell clarifies that what was once considered a deficiency in the student's abilities (hence Literacy Crisis) was actually an issue of discourse community. Academic discourse is often a privileged communication that the student must learn if he/she is to be allowed to enter into the Academic community. It is better to say, according to Bizzell, that the students are "foreigners in discourse" than to admit some kind of cognitive deficiency. Composition Studies is to reinterpret the discourse community for the student as a guide to the conventions and customs of that community (493).

Writing as Social Construct

In *Writing on the Margins: Essays on Composition and Teaching,* Bartholomae argues that "students are trying to write their way into a new community. To some degree, however, all of them can be said to be unfamiliar with the conventions of academic discourse" (78-9) Much of the writing instruction, then, concentrates on the dynamics of such communities and the ways in which we as teachers can facilitate our students' entry into them" (79). It is through the development of writing skills that the students acquire access to the social and economic power the university provides. In direct contradiction to Elbow's Expressivism, Bartholomae writes that those who emphasize personal writing wastes students' time; students need training in academic discourse conventions so they will be successful within the academic setting that provides access to economic and social power (635). Bartholomae continues to discuss community and its effect on writing pedagogy:

> Student writing is situated in a heavily populated textual space in an institution where power is unequally distributed. The image of a free space for expression, found in Peter Elbow's work, reflects a desire to be outside of history and culture, a desire for a common language, free of jargon and full of presence; a desire for an autonomous author and a democratic classroom. If we wish to help students become aware of the forces at work in producing knowledge, we need, rather, to invoke the reality of the classroom as a substation in the cultural network, not disguise it as a utopian space. Critical knowledge requires working with texts, understanding the possibilities beyond quotation, and not pretending that writing is purely one's own. Composition should not foster the genre of sentimental realism and pretend it is transcendent, but preside over critical writing, academic writing. (88)

Social Construction was about equality in the classroom and access to the discourse of the academy. Pedagogy derived from Social Construction called for writing classes to be interactive, dialogic and participatory. Students were engaged and actively learning, and were no longer viewed as empty receptacles. McComiskey reiterates the importance of helping students gain access to academic discourse and how to transfer from one form of discourse to another successfully. This is why we teach composition, according to Social Constructivism. Writing needs to be "an integrated vision of literacy that recognizes that writers need to know discourse conventions as well as strategies, to belong to a community and still take independent journeys of the mind" (McComiskey 49). Writing is social and to understand how to transfer, we must recognize the social discourse communities. Writing instruction is less about the individual and more focused on the particular discourse of communities, and how to assist student movement among them. Writing is relational and tells about the student's environment and how it relates to others and informs the diversity in the classroom. The student recognizes self while gaining knowledge and understanding about own environment, while relating it to the Other in different communities. These classrooms stress collaborative learning as well as peer review in elevating the student's role in the learning process.

Sydney Dobrin discusses the central role that theoretical thinking takes in composition studies during the 1980s in *Constructing Knowledge: The Politics of Theory-Building and Pedagogy in Composition*. He states that the social dimensions of language dominated scholarly conversations concerning the construction of knowledge. "In the 1970s and 1980s many composition theorists and researchers began to focus on the social nature of writing and to suggest that the correlation between social experience and writing ability is palpable. This orientation had widespread implications for composition theory, and brought with it, for

example, new ways of thinking about an individual's identity" (28). When Compositionists question why we do what we do, we historically turn to a form of scientific methodology to inform us. After the Current-Traditional model of composition pedagogy was disbanded for its formalism and perhaps even ineffectiveness, and Expressivism lost favor in the academy for being writer-centered and offering little toward societal gain, the discipline of Composition Studies witnessed a proliferation of theories to fill the vacuum in the 1980s. While James Berlin engaged in objective classification of the philosophical (Formalism, Expressivism and Romanticism) becoming pedagogy along epistemological or ideological lines, Patricia Bizzell (1982) was touting the outer-directed discourse theories of Social Constructionists. Ann Beaufort took Cognitive theory, based on study of behavior and brain activity during writing, further to develop Metacognition that focuses on relating to others through discourse analysis. She insisted that the "highest priority" of the composition discipline is the pragmatic goal of helping students "transfer writing skills to the discourse in all curricula" (3). Lester Faigley (1986) classified the composing process into taxonomy of cognitive, expressive and social approaches. Much of composition scholarship during this time in the history of the discipline was attacking or defending theory.

As interest in defining the value of theory in composition studies grew, scholars such as Sydney Dobrin began to do research relating to this. He notes that theory is used in science as a predictor of behavior, and that this can translate to the praxis of the classroom (12). He claims that "we have learned about student diversity in terms of cultural issues—race, culture, gender, class and so on—and literacy acquisition they bring into the classroom and how ideology shapes our students' subject position and interactions with others in the classroom" (123). He cites Bartholomae, Berlin, and Bizzell for recognizing the importance of Ideological position from

which students' operate impacts "in fact, controls – how that individual manipulates, learns, and passes on knowledge" (Dobrin 126). Student subject position "make it difficult for students to see their interactions with other students as equals" (111). Dobrin is a believer in the empowerment of the liberatory theories of Freire and Giroux. "The new ways in which these theories help us see discourse undeniably influence how we *think about* discourse, about or pedagogies, and about how our students learn. This is certainly enough to warrant these theories as valuable" (83) Dobrin connects the acquisition of knowledge to theory and pedagogy and it is indeed in the discourse of the classroom, the exchanging of ideas, information and experiences within that sacred community that true learning can take place.

The exchange of knowledge, however, became problematic as research presented by Linda Flower and John Hayes challenged the notion that knowledge is always in the form of discourse. Their "multiple representation thesis" suggests that ideals and their articulation fall somewhere on a continuum ranging from sensory perception to formal prose. In studying how writers represent knowledge to themselves, Flower and Hayes discovered that "different modes of representation can range from imagery, to metaphors and schemas, to abstract conceptual propositions, to prose" (129). Thus, as writers compose, they create multiple internal and external representations of meaning. Some of these representations, such as imagistic one, will be better at expressing certain kinds of meaning than prose would be, and some will be more difficult to translate into prose than others. In other words, meaning, and therefore knowledge, may be represented and brought to bear on problem-solving in the writer's mind without the aid of linguistic articulation. This would pave the way for the use of culture-specific "language" as forms of communication, and ultimately to addressing communication through multi-modal expression, which would become a discourse of its own.

In addition to this, there were those who theorized that knowledge is environmental, and taking Social Constructivism to its logical end, claimed that the Subject was not only not sovereign, but rather did not exist outside its relation to its community. Self was absorbed into communal identity, and this recognition was the beginning of self-exploration. Byron Hawk elucidates the Compositionists identity crisis of the 1980s as having occurred under the weight of this vast expansion of knowledge that coincided with the "dissemination of models both through expanding PhD programs as well as textbooks and conferences" delivered within the discipline (87). There was pressure to return to scientific methodology and to include literary and sociological perspectives in our redefining Composition Studies. The credibility and stature of the discipline, even within the English Department was called into question, as a seemingly endless dialogue among scholars, attacking one position while defending another, permeated the academic landscape. To put it simply, the 1980s marked a time of theory wars and identity crisis for Composition Studies. According to Richard Fulkerson's 2005 essay "Composition at the Turn of the 21st Century," we were experiencing a divided approach to composition studies in the 1980s. He argues that there were three main theories of value in composition Studies, which were social-construction theory, an expressive theory, and a multi-faceted rhetorical theory (655). Fulkerson makes the point that writing is a highly complex neural, emotional, and phenomenological activity, and in addition is influenced by the writer's gender, culture, ethnicity, and race. However, some scholars are more interested in fostering "aesthetic, cognitive, and moral development" (667) through writing instruction.

It was also during this time, the 1980s, that writing students first encountered deconstruction theory, and simultaneously experienced the wide open access and multimodal expression introduced by technological advances. In other words, from the beginning of the 21st

century, composition theories have taken off in many directions, from a cultural studies perspective, to literacy and the community, and also to invention in multimodal expression in digital format. Fulkerson continues, "There is a genuine controversy—within the field…over the goal of teaching writing in college. The major divide is no longer expressive writing versus writing for readers…The major divide is instead between a postmodern, cultural studies, reading-based program, and a broadly conceived rhetoric of genres and discourse forums" (679). We are less unified now than at any other time in our history, and as Fulkerson makes his final point, he quotes Gary Olsen as saying in the 1980s, "the field of composition studies is on the verge of what undoubtedly will come to be known as 'the new theory wars'" (681).

Composition Studies entered a period of flux in the 1980s as theory wars raged and scholars debated, confronted others and defended their own beliefs. Lester Faigley adds that the theory wars were not mere matters of esoteric, ivory tower debate, as he acknowledges the power they came to have over pedagogy. He says that these debates during the 1980s did not solve the "writing crisis" of the seventies, nor did the scientific research approach answer questions about writing instruction. Answers to such questions, he writes, will come only when we look beyond who is writing to whom, to the texts and social systems that stand in relation to that act of writing. If the teaching of writing is to reach disciplinary status, it will be achieved through recognition that writing processes are personal and local, and cannot be generalized. Composition Studies was not unified, nor could the establishment agree on theory, pedagogy, or praxis. Since the proliferation of theory informed the writing classroom, it became a powerful instrument toward academic validation in the discipline. However, there arose concerns about the correct, most productive use of theory in the writing pedagogy. In fact, some warned that theory must be grappled with and constrained to meld into effective writing pedagogy. Lynn

Worsham was cognizant of this in 1989 as she notes that it takes pedagogy to rein theory in and make it useful. She claims there is no one "BIG THEORY that can capture the writing process" so we must synthesize the three main components to writing and that is that it is public, interpretative (coded), and situated (socially constructed) ("On the Rhetoric" 390).

Writing toward a Discourse Deconstructed

It was this notion that writing was situated or socially constructed in a community that began to be deconstructed by some scholars in the theory debates. They questioned the main tenet of this theory that subjectivity or agency is in the identification with a social group. While the self-interest of Expressivism was diminished, it adversely became subsumed into the group identity in social constructivism, and this particular aspect of the theory was scrutinized during the 1980s. Bizzell's response to the "Why Johnny Can't Write" crisis was not a deficiency in the student's cognitive ability in writing, but was actually an issue of discourse community. Social Constructivism supported a pedagogy that led students in learning the privileged discourse of the Academy. Critics of this theory emerged and argued that it was not true that singular, individual subjectivity was absorbed into, and therefore negated by, identification with a group. Some began to express concern that subjectivity is not one group identifier, but rather is organic, fluid and even momentary, just as people are ever changing and evolving. Subjectivity was so complex and integrated, how could it be degraded to being identified with one community? Years later, Bruce McComiskey concluded that that time called for a "new look at subjectivity as sovereign, and as something that can rise above the cultural influences and pressure upon it" (52). New theory had been working its way into Composition Studies from Literary Studies which demanded that scholars re-examine, break down, and deconstruct all that was understood about writing.

The theory of Deconstruction began to influence the not only literary, but also composition studies of English departments in American universities. Composition scholars such as Greg Ulmer and Victor Vitanza started exploring the implications of deconstruction on the writing process. The fragmentation of the subject, the loss of faith in science and religion, the irrationality and chaos, the paradox and disruption were working their way into writing instruction. These writing scholars, however, took the literary interpretation of deconstruction and flipped its negative connotation into a positive outcome for writing purposes. Rather than deconstruction being recognized as degenerative and destructive, it could instead elicit exciting, refreshingly new ways of thinking, and generate creativity and imagination in the writing process. Victor Vitanza claims the disruption experienced in deconstruction as "breakthrough not breakdown" in thought (141). He argues that there is not linear path to the right solution to a problem, but rather there is a whole range of possibilities opened up in a matrix-like configuration. Patterns, threads, ribbons trace ideas and knowledge in writing, but meaning is elusive and often ambiguous.

The Composition historian, Lester Faigley, describes how Deconstruction revealed the problem with subjectivity as identifying with one community in Social Theory. Since all subjectivity originates in language, it cannot be singular and focused. Rather, it is fluid, a matrix or scheme of signs and symbols in motion, with varying interpretation. In his book, *Fragments of Rationality*, he argues postmodern consciousness originates in language; therefore the subject is the effect of language, not the cause (9). "Because the subject is the locus of overlapping and competing discourses, it is a temporary stitching together of a series of often contradictory subject positions. In other words, what a person does, thinks, says, and writes cannot be interpreted unambiguously because any human action does not rise out of a unified

consciousness but rather from a momentary identity that is always multiple and in some respects incoherent" (9). This "patchwork" self has many implications for the writing classroom. Writing teachers cannot assume that a writer has the capability or desire to produce a stable, coherent self; yet he argues that "Where composition studies has proven least receptive to postmodern theory is in surrendering its belief in the writer as an autonomous self, even at a time when extensive group collaboration is practiced in many writing classrooms" (15). As it deconstructs the writer, the writing process, and the community, Postmodern theory situates the subject "among many competing discourses that precede the subject" (227).

Faigley goes on to state that "the student writer's skill in representing his or her life experience as complete and non-contradictory is taken as confirmation that the rational subjectivity of the author is identical with the autonomous individual" (225). He encapsulates the effects of Deconstruction on the Composition classroom: "Discourses on post-modernity often speak of the fragmentation of the subject, the loss of faith in science and progress, and a rising awareness of irrationality and chaos. The fragmentation, disintegration, and dissolution of the facets of composition leave remnants from which to rebuild thoughts and theory. Faigley concludes that after deconstructing subjectivity, he "explores how the subjectivities of writing teachers and student writers have been articulated and contested in the discourse of composition studies, and finally how subjectivity might be conceived in terms other than the coherent, unified subject of modernity or the fragmented, dissolved subject of post-modernity" (79).

The Paradox: Deconstructive and Generative

As Faigley explores the implications of postmodern thought on subjectivity, Greg Ulmer points out that this opening up of possibilities in writing is interesting and exciting. In *Heuretics*

Ulmer illustrates the idea that deconstructing writing can actually be generative and productive. It is invention. Writing consists of patterns and repeatability, which Derrida called the "trace" (34). Ulmer claims that in deconstruction of language, we find paradox and plurality, not at all a linear purity or logically centered understanding of ideas…Derrida turns to a writing theory that includes the discovery of possibilities of subjectivity and production through the interplay and interaction of rhetorical, poetic, and graphic symbols at once (Ulmer *Heuretics* 81-84). Meaning-making is not important, according to Vitanza, as he states that through rejection of authority, disbanding and dissolving all we know to mean and be true, we are at invention, which is important to the writer. It could also lead to change for the writer's environment or community. Brooke Rollins refers to this moment of invention as a "theoretical gesture that could enable positive social change" (14) and that while we do not refute all things in deconstruction, we must "inhabituate" the concepts as we rethink new functions and possibilities. Writing instruction returns to an expressivism of sorts as it plays up the "drifting, playing, poetics" of composition invention on the part of the individual, but in more technological, multimodal expression. The social aspect is still valued as a part of the individual's experience, but not all of the subject's experience. Invention takes on new modes of expression of self in graphics, video, audio and more. Once again, invention was prominent in the late 1980s and 90s and is part of writing instruction today, but critics of Invention remind us that rhetorical invention is by its own definition a social act, and much of communication is about interpretation and response, not just about individual expression.

In "Rhetoric and Ideology in the Writing Class," Berlin claims we need to use our expertise to teach students discourse analysis techniques of text, film, music etc. so they can understand how ideologies shape subjectivities -- to enable students to become active, critical

agents of their experience rather than passive victims of cultural codes, as Social Constructivism could be interpreted to represent. But while acting as agents for self, the students are called upon to become socially and politically engaged, and they should use their knowledge to question decisions for the betterment of all. In the midst of deconstructing the writing process, Berlin continued to be a force in thought and theory-production. In 1987, Berlin considers the interrelation of language and experience and concludes there is never a division between experience and language, whether the experience involves the subject, the subject and other subjects, or the subject and the material world. All experiences, even the scientific and logical, are grounded in language, and language determines their content and structure. All truths arise out of dialectic, out of the interaction of individuals within discourse communities, and all are mediated through language.

Another scholar, Susan Miller, notes the impact of deconstruction on her writing theory in *Rescuing the Subject,* (1989) that post-structuralism has had a variety of effects. It radically questions and deconstructs authorial intent, the self-presence of knowledge, and the validity of interpretation – three presumptions on which the teaching of writing has historically been based. For the teaching of writing, post-structuralism poses such difficult, occasionally immobilizing questions as the very nature of the author. What does it mean to write? And to what degree do the privileged, academic discourses the writer rather than being written by the writer? Post-structural analysis tends to locate truth and knowledge in the consciousness of a given person or group of people… constantly pointing out the ways in which some consciousness is privileged over other consciousness" (19). Susan Miller proposes that we compositionists consider integration of several theories to create a hybrid one. She structures a theoretical model for understanding writer/writing that is informed by both classical rhetorical and contemporary

continental philosophy and she calls it "textual rhetoric" to distinguish it from Aristotelian. She challenges academicians to create new, more relevant writing pedagogy.

I will argue that this is precisely what Greg Ulmer accomplishes when he re-worked Derrida's *Grammatology* to his own *Applied Grammatology*, which was published in 1984, in the midst of the uncertainty, questionings, and theoretical jockeying that was composition studies. The 1984 publication of Ulmer's *Applied Grammatology* is a seminal moment in the development of composition studies. In *Applied Grammatology*, Ulmer does not give a close reading of Derrida's *Of Grammatology*, nor does he argue the need for new pedagogy in composition instruction, but rather he assumes it. In Chapter One, I established that there was an atmosphere of chaos in the diverse voices of composition theory and pedagogy that followed the 1963 Braddock report, and in Chapter Two, I will examine the thought behind, and theory springing forth from, Ulmer's *Applied Grammatology*.

CHAPTER TWO: INVENTION PEDAGOGY IN ULMER'S 1984 *APPLIED GRAMMATOLOGY*

In Chapter One, I set up the context of the field of Composition Studies of the 1980s, in order to effectively place Greg Ulmer within the discourse, and explain his works and contextualize them within rhetorical studies at the time he published his highly influential *Applied Grammatology* in 1984. I reviewed the history of the disparate theories of writing pedagogy at that time and traced how one theory was challenged and disputed, resulting in the development of another one. There were proponents of each theory who intellectually, authoritatively and capably dismantled the others, all of which led to a historically-acknowledged time of discord and upset for the field of study. In Chapter One, I demonstrated that during this tumultuous decade of self-reflection, the 1980s, composition studies seemed to be in the middle of "theory wars" that challenged us to redefine and repurpose writing instruction.

In Chapter Two, I am interested in placing Ulmer within this agitated historical moment, and in doing so, I must first rank him among the Post-Structuralists. He declares writing as art, and in post-modern terms, this means that it should disrupt accepted practice, and re-invent what should and could be. Greg Ulmer makes no claim to be a critic of composition theory, but instead focuses on writing instruction and offers up new ideas for composition pedagogy. It is interesting to note here that Ulmer is a curious figure in the field of Composition Studies as he does not identify himself as a compositionist, but is indeed a scholar who has proposed his own brand of writing pedagogy. His writing theory and pedagogy are imbued with high-minded philosophy and ideology, and as he writes, he reveals profoundly intellectual insights into epistemology, phenomenology, language-making, agency and desire, all of which inform his study much more than on quantitative research in the field. This is precisely what is so

fascinating about him, and what I believe makes his work seminal in a historical look at the Composition Studies discipline. Not only did Ulmer's work initiate erudite, intellectually demanding discussion among scholarly experts at the time he published *Applied Grammatology* in 1984, but it has also inspired compositionists who form a trajectory of important work that follow his tenets, which continues to this day. In this chapter, I will demonstrate how Greg Ulmer's writing theory, revealed first through his study of Derrida and deconstruction, builds to his own brand of digital (hypertext) expression called Electracy. I include a brief summation of the Mystory application of Ulmer's theory into composition class pedagogy, and I will bridge this into a more in depth discussion of how it has influenced my own composition course design in Chapter Four.

After being introduced to Ulmer in one of my early graduate classes by Prof Jim Brown, I found myself becoming enthralled by the power of his intellect, and his optimism, and how he addressed writing pedagogy from a different perspective. His essays and books on composition theory read more like philosophical treatises, and I was impressed with his desire to elevate and intellectualize the writing experience. From that point on, anything about the practical concerns in writing pedagogy such as assessment, multicultural appeal and discourse communities seemed mundane, dull and drab after reading Ulmer's lines that soar such as this from *Applied Grammatology*: "My purpose in this chapter is to open the question of the nature of the educational presentation (the manner of the transmission of ideas) adequate to a poststructuralist epistemology and to air some of the rhetorical and polemical notions relevant to a pedagogy of general writing" (157). His is an approach to writing instruction that is like none other as it joins together ideas about linguistics, language symbols and emblems, educational philosophy, knowledge-making, grappling with digital enterprise in writing presentation and so forth. It is

heady, very heavy stuff that is brimming with opportunity and excitement about all that can be, in our students and in our writing classroom environments. I do believe that Ulmer's work is rich and resplendent in ideas and has much to offer the writing teachers who really want to reach their students and make a difference. Students can be introduced to writing as language play, and encouraged to embrace the world inside them and about them, and to let their language think for them, and to confront the errors and accidents as they write as *invention* and to go with it.

Actually, as compositionists we are remiss if we do not introduce our future writing teachers to Ulmer's deconstructed view of writing as imaginative, generative, personal and simple, yet universal and grand at the same precise moment. His is writing that is once pure and profound, complex, simple yet sophisticated, performance and presentation, and most importantly a form of digital design. I thank Prof. Jim Brown for helping me see Ulmer's understanding of the generative power in deconstruction theory as applied to composition. Before this, I held negative connotations of deconstruction, and until my mind was open to the opposite view, that deconstruction could produce an unrestrained, imaginative creativity in writing, I was uninformed, and constrained, and I would now say reduced, to adhere to one of the other prevalent theories. Greg Ulmer has thrown possibilities in writing wide open, all the while basing his pedagogy on solid intellectual ground.

Because of this, I contend that Composition Studies scholars must take a closer look at Ulmer's impact on our history and development as a field, but even more importantly we need to learn from him new ways to think about, study and teach the art of writing. Great pedagogy, according to Ulmer, "teaches the love of knowledge, couched in the specific terms of the desire of the subject of knowledge and present in a way intended not just to tell about this passion but to instill it, stimulate it, in the audience. All pedagogy takes as its goal the fostering of the love of

knowledge, if not of wisdom"(199), and his goal for stimulating this love of knowledge in the writing student begins with Self, and Ulmer reveals how this can be approached beginning with *Applied Grammatology*.

Greg Ulmer recognized the institution's need for new thought, innovative pedagogy and exciting writing production through a study of Derrida's deconstruction. Unfortunately, many in the English departments in the Academy have yet to acknowledge the power in Ulmer's assertions, nor do they attend to him at all in their composition study. Perhaps it is too intellectually daunting, a bit too abstract, philosophical and obscure for some to appreciate. Many composition instructors require structured and formalized features to their pedagogy and Ulmer evades this, and in fact, suggests this is the problem in our pedagogy, for it is only through unrestrained, imaginative language play that writing truly begins. There is also the widespread assumption that deconstruction, while it certainly had it followers, is now past its prime and not at all timely or even interesting. I would argue that this is clearly an oversight in the discipline that should be addressed, and it would serve us well to attend to Ulmer in our Composition Studies programs. This is precisely what I intend to demonstrate through the next two chapters of my dissertation. Chapter Two will summarize the ideas and philosophy that have informed Ulmer's work, and how it came about during the tumultuous 1980s, and Chapter Three will demonstrate how his ideas first discovered and described in *Applied Grammatology* are being played out in the college classrooms of many notable scholars today.

Ulmer, who was born in 1944, did his most influential work in the 1980s and 90's and continues to teach today at University of Florida, where he strives to elaborate on invention theory and pedagogy for the digital age. He is not a literary or composition critic, nor is he a rhetorician, but I believe he would refer to himself as a composition scholar or even a teacher of

the art of writing.   He is positioning himself as avant-garde, one who is inventing as he thinks, discusses, and writes himself. I place Ulmer in the rhetorical discourse of Post-Structuralism for two reasons: he is calling for a complete abandonment of the traditional theory of writing and replacing it with new pedagogy, often referred to as post-pedagogy, and he was highly influenced by the theory of deconstructionism championed by Derrida.

Ulmer discovers deconstruction in Derrida's *Of Grammatology*

As a grad student in the early 1970's Greg Ulmer was studying Rousseau's Romanticism in language development and writing, and happened upon *Of Grammatology* by Jacques Derrida. I discovered the thread connecting Derrida to Rousseau to be a shared, intense interest in the role assigned to writing based upon the first, or in Derrida's term "originary," language experienced by humans. Rousseau believes that in the "natural" state of man, language's vital role was for expression of feeling rather than logical orders and instructions and he continues to say that civilizations produce a degenerate form of language that is concise, formulaic writing, and that this corrupts man's natural state. According to Newton Garver's "Derrida on Rousseau on Writing" Rousseau claims that language serves a social function in bringing people together and this is better done through the "passions" (664).   These passions "draw out the first words and that thereby determine vocal language to be the distinctively human form of communication" (665). So language first occurs in connection with feeling, but it is compromised as articulation becomes more reasoned, precise and exact in written form. It in turn becomes "more prolix, duller, and colder" in this form (665). In his own words from *Essay on the Origin of Languages*, Rousseau's states that writing "which, it seems, ought to stabilize language, is precisely what alters it: it does not change the words but the spirit, substituting exactness for expressiveness" (665). Rousseau continues this distinction contrasting the natural, harmonious, figurative, and

passionate expression in speech with the conventional, practical, precise and duller written expression, and thus concedes that civilization corrupts and degenerates language.

Derrida seizes upon Rousseau's notion that passionate speech is the essential communication while writing is an accidental exteriority, and is based on arbitrary conventions of articulation and deconstructs it in *Of Grammatology*. He responds radically by suggesting that writing is not only essential, but is indeed the "originary" language as words constitute ideas only through articulation of experience. The experience of language is what is immediately present, or Rousseau's "passions," but it is writing that first articulates, and "Articulation is the becoming-writing of language" writes Derrida in *Of Grammatology* (229). This appealed to graduate student Greg Ulmer's natural interest in grammatology as pedagogy while he was primarily a professor literary criticism courses. He wondered at the disparity between theory in reading, writing, and epistemology and practice in writing pedagogy, curriculum and evaluation (ix). He came to believe that this book by Derrida represented the vanguard of academic writing in the humanities, bringing together the most vital aspects of philosophy, literary criticism, and experimental (creative) writing. What fascinated Ulmer about *Of Grammatology* was how Derrida embraces both deconstruction and an elevated stature for writing, and as Ulmer writes in the introduction to his 1984 *Applied Grammatology* that Derrida's dimension of grammatology is the practical extension of deconstruction into decomposition. Deconstruction applied to composition was at once reductive and reflective, yet simultaneously explosive and generative, and utterly astonishing to Ulmer.

Ulmer writes a response: *Applied Grammatology*

Ulmer dissects and analyzes Derrida's deconstruction presented in *Of Grammatology* throughout his response to it, *Applied Grammatology*. Part I is a close reading of Derrida's *Of Grammatology*. He begins by discussing the three levels of communication according to Derrida—picto-ideo-phonographic, or images, puns, and discourse. Ulmer explores Derrida's nondiscursive levels as alternate modes of composition and even thought applicable to academic work, or rather, play (xi). What is clearly intriguing to Ulmer is that Derrida sustains his wordplay and extends it in epistemology that is functional, but even more importantly, it is invention. Writing in Grammatology is not confined to printed papers, books and articles, but rather it is multi-channeled performance including video, and film as well. Derrida's deconstructed writing is now similar to scripting so that writing pedagogy is beyond this one aspect of the entire electronic apparatus, to include multidiscipline and inter-media (xiii).

Another aspect *Of Grammatology* of interest to Ulmer was that Derrida claims in Chapter One that Deconstruction was imported and rather than influencing philosophy and human sciences, it took place in language and literature departments, mainly through Literary Criticism. Ulmer plans to discuss the application of Derrida's theories not in terms of deconstruction, but in terms of grammatology. He defines it as a new mode of writing whose practice could bring the language and literature disciplines into a more responsive relationship with the era of communication technology in which we are living. Up to the time Derrida wrote *Of Grammatology* most writing about composition pedagogies were histories. Derrida, however, is interested in the origin, the idea and phenomenon of writing. Ulmer writes of his own conclusion of three phases of writing about writing: 1.) the history; 2.) the theory of writing

(Derrida is one example of this); and 3.) Application of theory in practice. Ulmer proposes his own attempt at this in *Applied Grammatology*.

Derrida begins *Of Grammatology* by crediting Modernists such as Ezra Pound advocating for graphic poetics that helped understand the significance of signs in articulating ideas in communication. Pound demonstrates the limits of logico-grammatical structure of the Western model in his support of Ernst Fenollosa's "The Chinese Written Character as a Medium for Poetry" (7). Derrida wants to move writing away from being a subordinate act to thinking and knowing. Writing is foundationally epistemic. Writing is its own knowledge making tool, not an extension to one's thinking. Writing is no longer subordinated to speech or thought. Ulmer writes that in *Of Grammatology,* "Derrida has begun to practice a mode of writing which is no longer a function as a representation of speech, in which the hierarchy of thought, speech, and writing is collapsed" (7). Written language evolves and changes constantly, but the linearization of language (phoneticized and standardized) was developed exclusively in Western thought. Everything non-linear, such as pictographic images, was suppressed. But during the twentieth century, Derrida notes revolutions in philosophy, science and literature are marking the end of linear model. The world no longer communicates purely based on think, speak to write models. There is a resurgence of a graphic element with multidimensional facets in the composition classrooms and this alone exclaims to the world that we will not become mute and void as a discipline because we refuse to evolve (9). Nor will we become static and steeped in theory.

According to Derrida, grammatology is a science based on the Deconstruction of Science as we know it, or knew it to be. Derrida points out that this process began already historically with psychoanalysis. Derrida contends that it became a burgeoning field of scientific interest based upon Freud's autobiographical work alone. Psychoanalysis articulated into grammatology

as the literary critic reads a Freudian "slip of the tongue" as an author's "slip of the pen." (12) This brings up a radicalization of a thought or trace. (12). Grammatology is concerned with enframing. Enframing is not a form of technology but the production and relaying of information by whatever means…this is the concern of Grammatology, which makes it pedagogy and not a system of knowledge (15). He explains that rather than creating knowledge, writing explores and reinterprets knowledge around us. He writes: "The philosopher, and especially the teacher of applied grammatology, must learn like poets and revolutionary scientists to explore the frivolities of chance" (28). He continues by stating that the poetic force of metaphor is often the trace of this rejected alternative (29). De-composition demonstrates a symbiotic relationship between "form" and "content" so the praxis articulates the enframing technologies through which knowledge comes into being (Jay *South Atlantic Review*100). Some critics have suggested that Ulmer offers so much in the way of signification and scripting that he moves us toward replacing phonocentric discourse with the electronic video (111). Others have claimed that Ulmer does not argue that we need to introduce new writing pedagogy, rather, he assumes it. And to do this, Ulmer moves with deconstruction, examining its applications and consequences in literature and writing, taking it as a given, all the while other compositionists at that time were still grappling with it, trying to come to grips with it.

Ulmer continues his close reading here to describe Deconstruction to Derrida as much like "catachresis which is the imposition of a sign on a sense not yet having a proper sign in the language" (33). Deconstruction is a form of catachresis, but one that must be distinguished from the traditional use of this device…but this as a revelation, unveiling, bringing to light, truth" (33). Deconstruction uses catachresis openly to carry thought not forward to the origins, but "elsewhere" (33), which of course is invention. Invention involves a reassignment of the senses,

and Derrida is interested in what he calls the reorganization of our sensorium required by technology. He conceptualizes the chemical and contact senses as to how they relate in communicating ideas in the electronics age. (36)   The reversal of phoneticization—the reduction of the phonetic in favor of the ideographic element in writing—which is the goal of grammatology, takes as its model the principle of rebus writing (a mix of phonetics plus images) (37).

Beginning chapter four of *Applied Grammatology*, Ulmer outlines his ideas for application of Derrida's theories and themes in Grammatology in his invention pedagogy. In the deconstruction of writing and books, Derrida represents the double –valued writing he is proposing, according to Ulmer. It puts speech back in its relation to the written piece. Ulmer writes:

> The importance of Derrida's example for an applied grammatology is that it provides a model for articulating in one presentation both verbal and nonverbal materials—the kind of Writing needed for classroom performance and for audio-visual presentation in film and video…in a way not dominated ….by sight and hearing. As we shall see, audio-visual productions may be written within the enframing of a sensorium reorganized to reflect the contact qualities of the chemical senses. (98)

We look to wall inscriptions of the Egyptians—hieroglyphics—are representations that are tripartite and much more intricate than those phonetic descriptions of scenes. The intertextuality within the images/representations creates a textual drifting off course of the tale's narrative because it opens up the tale to other settings and stories (102).

In Part II of *Applied Grammatology*, Ulmer begins to move from the conceptual engagement of the deconstruction theory in composition toward a pragmatic significance in pedagogical application. Ulmer is specific: "My purpose in this chapter is to open the question of the nature of the educational presentation (The manner of the transmission of ideas) adequate to a poststructuralist epistemology and to air some of the rhetorical and polemical notions relevant to pedagogy of general writing" (157). Ulmer admits that while Derrida's works are among the most esoteric and difficult of our time, he actually calls for a popularization of knowledge (160).

Ulmer becomes more philosophical as he draws upon Lacan, who teaches of the love of knowledge, couched in the specific terms of desire. The desire for knowledge is profoundly motivating, yet Lacan presents it in a way intended not just to tell about this passion but to instill it, stimulate it, in the audience. All pedagogy takes as its goal the fostering of the love of knowledge, if not of wisdom, but psychoanalysis is privileged in this respect since it is nothing less than knowledge of love, such as love and knowledge come together in a powerful way writes Ulmer (199.)

Ulmer claims that the organizing principle of *Applied Grammatology* may be simply stated—hieroglyphics. It emblemizes Derrida's dephonetization (realignment of writing with visual arts). Derrida states that the history of writing can be viewed through psychoanalysis as a science that approaches language and mind in terms of hieroglyphics (the dream as rebus). To simplify, Ulmer insists that writing instruction includes non-discursive and imagistic dimensions of thought and communication (265). The lesson is that academic, specialized discourse is open to translation in the popular, mass media. In Ulmer's words:

In post-pedagogy, as was outlined in chapter six, a good scene is preferable to a long discourse. My purpose is to argue that we ourselves might consider composing texts in the manner of Derrida, lecturing in the manner of Lacan, giving de-monstrations in the manner of Beuys. In short, I have proposed mounting a pedagogical discourse that takes into account the functioning of the double inscription. (266)

Derrida texts already reflect an internalization of the electronic media. But his is not a book of technological determinism such as Marshall McLuhan, but rather represents a deliberate choice to accept the new paradigm. If Plato marks the turn from a civilization based on orality (speech) to one based on alphabetic writing, Derrida marks a similar shift from alphabetic writing in its print stage to filmic writing (303). Derrida's own negotiation of the transition between the print and electronics eras has principally concerned a critique of the alliance of Book and Voice. Some of our major structures of print are being subverted and displaced in the electronic paradigm. *Applied Grammatology* then is concerned not with current reader-response and cultural studies subjectivism and "opening of oriented possibilities" but with constructing connections among the systems in relation to all fields of all possibilities (311).

Derrida's deconstruction has profoundly influenced not only critical theory in literature studies, but composition pedagogy as well, and this is apparent in Ulmer's theory on inventing a new media form for the Digital Age. I read several essays illuminating the academic discussion brought about by Derrida's deconstruction theory as it related to composition pedagogy.

Brooke Rollins writes that many misunderstand Derrida's deconstruction to be a negative theory that sets out to "dismantle the beliefs people hold most dear" (12). Rollins states that to believe this is to pass judgments, which is not at all what Derrida encourages. Derrida wants

intellects to reduce then invert concepts and rethink ideas in order to see them in a new light. This produces creative thinking and generative responses, such as new forms of writing. Scholars in the 1980s, such as Paul DeMan and J. Hillis Miller took literary deconstruction to the extreme of nothingness, or nihilism, so that all foundational beliefs of traditional institutions were radically challenged. Along with Geoffrey Hartmen, they were interested in deconstruction for political activism and for promoting cultural studies (13). However, several compositionists, such as Ulmer, Atkins, Johnson, and Crowley saw deconstruction as a way to "invigorate rhetorical theory and writing instruction" (14). Crowley in particular believed that deconstruction could benefit composition studies and the teaching of writing by deconstructing present and traditional theories and looking at writing instruction from a new vantage point, in order to expose strengths and weaknesses (16). Atkins and Johnson argued that the deconstruction was useful in calling attention to the "practical problems that haunted the teaching of writing, and this awareness was significant because it could create a situation conducive to positive pedagogical change" (19). Rollins and her colleagues were concerned about the relevancy of the composition pedagogy of the time, in that it appeared stagnant and unresponsive in a rapidly changing technological world.

In the early 1990s, Ulmer took this a step further by incorporating deconstruction into his own idea of the necessity of new media forms. He used deconstruction the way Derrida intended, at least as Rollins believes he did. Derrida did not want absolute refutation in deconstruction, as so many have proclaimed for their own political purposes. Rather, Derrida believed in reworking and redefining within the belief system and structure to generate new ideas. Derrida "characterized his project as fundamentally tied to the tradition it works both within and against. There he clarified that deconstruction was not a simple refutation, and upon

closer scrutiny one sees that there's another way of living with this memory and transforming it and thinking it" (23). Ulmer sets out to redefine, rethink, and recreate writing forms and in deconstructing what we know as writing pedagogy, he generates a new theory— yet endeavors to do what Derrida suggests, and that is to work within and against tradition, simultaneously.

Ulmer's Invention publications after *Applied Grammatology*

The next year, 1985, Greg Ulmer builds upon his model of Invention in his "Textshop for Post(e)pedagogy" in *Writing and Reading Differently* edited by Atkins and Johnson, in which he describes his theoretical link with Romanticism. He discusses the idea of deconstruction being the center in a pedagogy that idealizes teaching both within and against cultural and educational expectations. Ulmer clarifies this undertaking with an explanation that not only has Derrida's deconstruction influenced his pedagogy, but so has the avant-garde movement in the Arts and the development of film and television. The two latter revolutions have combined with deconstruction, according to Ulmer, to cause him and the academy to rethink pedagogy in the Humanities. He echoes Berlin by saying the goal of writing pedagogy is to work within societal expectations and constraints while working outside them at the same time. How then, does one operate within and against social constructs simultaneously? After establishing his vision for a new setting for his humanities classroom, the lab, Ulmer goes on to relate how Derrida's deconstruction initiated this idea that one can twist and challenge social codes to the limit, all the while working within them to make a point.

Several scholars, including Susan Miller have called for a hybrid theory, one that integrates and negotiates several conflicting theories into one conclusive one. Ulmer does this with great effect in the 1989 publication of *Teletheory: Grammatology in the Age of Video* as he

continues to discuss his interpretation of Derrida's deconstruction. In breaking down writing as we currently understand it to be, Ulmer projects far-reaching positive, highly creative outcomes. He believes we should utilize more "play" in writing, especially serious, critical, academic writing. This would lend a more all-encompassing response from the reader, one that stimulates him intellectually, but also physically through sensory, phenomenological appeal as well. In Ulmer's words from "One Video Theory," writing that is academic and theoretical develops through collections of thoughts and associations, which seem random, but the sequence is not. He writes that "each item of the set will be described in an order created not by a goal…but by associations, which is to say that the final principle of classification is not argumentative or expository, but poetic" (253). The influence of Rousseau's natural state of man is apparent here in Ulmer's view of the effective multimodal, multilayered and dimensional argument. The persuasive feature is crafted artistically, passionately and poetically through associations of symbols in language.

This reworking of writing genres would lead to learning and knowledge-making of a new and exciting kind. Ulmer suggests we take Derrida at (what Ulmer understood to be) his word concerning the possibility, even desirability, of attempting to move 'beyond' Western logic, and thus 'beyond' deconstruction as then practiced, into a realm of 'grammatology' that would borrow innovative, experimental techniques from creative writing for use in criticism" (36). This is exactly what Ulmer would have us do though new media forms as well. In the mid-1980s, Greg Ulmer proposes his own model of writing pedagogy known as Invention and in it, he sets out to do this as he redefines, rethinks, and recreates writing forms and in deconstructing what we know as pedagogy, he generates an entirely new theory—"electracy."

Ulmer continues to develop his invention model and to specifically address the process of working "within and against tradition" in the burgeoning postmodern tradition. The stylistic and rhetorical shifts in the arts of the modern period from "representational realism" to disjointed images and associations of postmodernism have had an enduring impact on how we see our world (38). In addition to this, the film and television industries have become the "dominant mode of communication" through images that evoke sensory, phenomenological response in us (38). Now add technology and the electronic age to these other, earlier movements and we find ourselves speculating on what it all means to us and how we teach writing now and into the future. These developments in communication have ushered those of us who teach some aspect of it to a new age in composition education, as Ulmer would say, where the learner is "participant" rather than "consumer" (46). Ulmer claims that teaching composition first of all must "stimulate the love of learning" which can be achieved by establishing a "writerly" classroom where students experiment with writing much like students approach learning in a science class. Ulmer puts it this way: "a fundamental dimension of post(e)pedagogy is precisely what might be termed a humanities 'laboratory' concerned with providing a visual track to supplement the verbal dialogue of teaching" (47). He goes on to say that this can be done with hands-on manipulatives, visual stimuli, musical interludes, and by inverting and reimaging new definitions of words in wordplay (47). We learn, according to Ulmer, through invention, not verification, and this humanities laboratory sets students on a path to discovery.

How then, does one operate within and against social constructs simultaneously? After establishing his vision for a new setting for his humanities classroom, the lab, Ulmer goes on to relate how Derrida himself initiated this idea that one can twist and challenge social codes to the limit, all the while working within them to make a point. Ulmer relates how Derrida did this in a

lecture address in which he "performed" the lecture, in dramatic terms, rather than just disseminated information and ideas. Derrida started the lecture by saying only the title of it. He repeated it several times, and in the silence that followed, the students and attendees became uncomfortable and started to speculate the meaning of his words. By confusing the audience, Derrida effectively performed deconstruction of his own lecture. The expectations of what a lecture should be, and how it should be delivered, were challenged, and the unconventional and strange became real, if only for those few moments. Derrida used deconstruction for the purpose of making his audience think and reconsider/reconstruct new meaning for old ideas. He wanted his deconstruction performance to have a generative effect. Eventually, he continued the lecture in the typical linear, logo centric way the students had expected. A teacher must, at some point, explain himself, according to Ulmer (40). This then demonstrates how one can work from within at the same time one works against the cultural traditional belief system.

It is in moments of uncertainty, such as those brought about during Derrida's unconventional lecture, that real discovery, and learning, begins. It is what deconstructionists such as Derrida termed "the undecidable" and what came to be known as the "uncertainty principle" that describes those moments when logic is abandoned and productive, generative invention takes over. It is renewal of thought where work/play and serious/frivolous are inverted one in place of the other, including in academic writing. *Textshop* then is not work, but rather it is "pleasure of the text, in order to shake loose the powers" of the hypnotic inventory of information we are subjected to in the electronic age (60). Ulmer ends the essay with a call for each individual to play, to imagine, to privately discover his own understanding, and yet all the while appreciate the collective institutionalized reading of the Canon. It is quite a Romantic notion indeed to think the student can textshop his own way, bypassing the teacher/specialist

really, to create, invent and generate ideas, for this private experience of discovery is the foundation to all learning (62).

Ulmer's Romanticism as developed in "Electracy"

I return to the influence of Rousseau on Ulmer, the grad student. As I researched Rousseau and how he relates to Derrida (Ulmer said he became interested in Derrida after writing his dissertation in which he discusses Rousseau's formalism), I discovered that the romantic aspect of Rousseau would agree with Ulmer's trusting of the individual to discover through means other than logos, ethos, pathos, what is in a text, or how to go about writing one. Derrida deconstructed much of what Rousseau wrote about a binary between speech and writing with speech being the most natural, and therefore, the most trusted communication. Derrida through Ulmer's interpretations says that writing is the most original form of communication and is not just a supplement to speech. Writing is the "originary" human language, according to Derrida, and Ulmer continues to play with and develop this idea in his subsequent publications.

Writing has been subjugated to natural speech from the earliest times, says Rousseau, and while Derrida concludes that writing is the natural, original form of communication. Ulmer takes his own course by describing a writing pedagogy in his "Textshop" essays that returns writing to a reconnection to the passions of our first gestural communications (Rousseau) and allowing them to resurface in new, fresh and fascinating forms (Derrida) and these forms are part of a new language invented by Ulmer called electracy.

I have followed Ulmer's development in composition pedagogy from *Applied Grammatology* to his 1985 "Textshop for Post(e)Pedagogy" through the 1987 publication of "Textshop for Psychoanalysis: On De-Programming Freshman Platonists" all of which lay the

philosophical and theoretical foundation upon which his Invention pedagogy builds. He returns often to the ideas he advances regarding the student's desire to write through his imaginative, evocative, phenomenological and surreal responses as he experiences the world that surrounds him. He claims there is a need to write from a new, fresh, innovative perspective, and this perspective is one in which the old analytical, linear, logical, scientific approach to writing, and all understanding, is now called into question. "The need for textshop emerges out of the difficulty students have understanding our object of study (language, literature and arts) exclusively by means of analytical modes of thinking and writing borrowed from the social sciences," (Ulmer, "Textshop for Pychoanalysis" 756). In other words, it is time to throw off the shackles of ancient rhetorical logical constructs in favor of a magical, mystical, pleasurable look at text. And while we do so, we use our imaginations to mimick the text, by recreating and generating our own. Again, the writer is not a consumer, but rather a producer in the humanities lab of a Textshop.

I agree with Ulmer's concern that there is no doubt that current Composition students are not fond of, nor are they always successful, in the course as it is instructed now. It is an uninspired extension of what they have always known writing to be, since their earliest school days to their most recent ones. It does not address the larger cultural, global, and ideological concerns brought on by the electronic media. It seems embarrassingly outdated, and it does not capture the students' imaginations or create any desire on their part to want to write. Invention pedagogy that Ulmer proposes is founded on Electracy, which is not an electronic literacy. It is, in his words, "something else" that builds practices of communicating for a new apparatus. Rather than appealing only to the analytical mind, it encompasses the phenomenological affect of the entire body. In other words, learning and knowing spring from the most organic part of our

being, our intuition, and this is where Ulmer encourages students write from. It challenges the students to think in terms of this, however, for they are completely entrenched in the literacy of validation through the scientific methodologies. Ulmer creates composition instruction that presses them to focus on electracy, which is inventive, creative and discovery-oriented.

So how does Ulmer go from Derrida's theory of deconstruction to his own theory of revolutionary change in reinventing writing instruction pedagogy? In his preface to *Heuretics: the Logic of Invention* (1994), he argues that deconstructing the writing process as we know it opens up production possibilities. We need to consider writing to be an invention process as "learning is much closer to invention than to verification" (xii). In the crossing of discourses, such as writing that includes rhetorical, poetic, and graphic images all at once, in Derrida's word "picto-ideo-phonographic," we are deconstructing what we know to be writing, and inventing a new discourse at the same time. This writing is a building up, and it is creative and generative. Writing invention works just as the avant-garde artists create new art forms: we use deconstruction as a springboard to opportunity and experimentation. We break down and reduce writing to its most fundamental part, word definitions, and by recognizing the ultimate non-meaning or un-meaning of each word, we can start to impose meaning in new and fresh ways. We invent new meaning with new forms. Ulmer also discusses how there is a universality in the patterns or rhythms in writing. These are again a way of exploding meaning possibilities and understanding ideas in a matrix or pattern mode rather than arriving at one simplified answer or response (xiv). Ulmer takes Derrida's theory of mixed discourses and writing invention to a new dimension in *Heuretics*. He encourages his students to be "experimental vanguards" and to write original poetics.

Ulmer portends that we, as a society, are tottering at the brink of, on the cusp of, sweeping historical movement in how we perceive, understand and gain knowledge, and it is through intuitive behavior, rather than application of reason and logic. To date, writing teachers have been governed by the laws of linear, logical argument based on empirical, quantified data. Arguments have been researched and organized in the fixed five-paragraph format with the persuasive solution proposed or reiterated at the end. This, according to Ulmer, has been the way we have considered rhetoric and have taught it since the earliest days of Greek philosophers. His proposed new way of writing is based on a new "electronic theoria" (*Heuretics* 20). This electronic theoria is the merging of the theory of deconstruction with a new technology, and the outcome is hypermedia text or invention.

Electronic theoria demands a new digital hybridization of composition that encompasses visual arrangement, new media forms, and writing that blur the lines between traditional composition and design, performance, and exhibition. Ulmer reckons this progressive change to the kind of change that took place with Greek philosophers centuries ago. They invented a language that conveyed mathematical, rational, logical ways of ordering life, and it followed a linear path and was clearly delineated with a beginning, middle, and end. This informed thinking and rhetoric for centuries, and now, with the advent of the internet and digital rhetoric, it is time to shift our ways of connecting one with another. It is time to invent new ways of knowing and communicating as we transition from a culture of print literacy to one that is saturated with electronic media and images. Researching and exploring opportunities for change in the practice of writing has profound cultural implications, most notably the pedagogical implementation of it. While exciting and invigorating, it should be approached in the same manner "our masters" cultivated the print literacy, according to Ulmer in the Preface to *Heuretics.*

What Ulmer proposes is writing in a dream/discovery style, with emotion and memory-evoked association of images that create a pattern or multi-dimensional matrix so to speak, and that opens up possibilities for answers or solutions, but does not arrive at "the solution." As he writes in *Heuretics,* "For writers of the new dialogue, the task will be to build, in place of a single argument, a structure of possibilities" (34). Ulmer engages his own "anticipatory consciousness" as he considers the implications of exploding the composition in the newest electronic technology: "With this equipment it is possible to 'write' in multimedia, combining in one composition all the resources of pictures, words, and sound" (17).

Tracing the intellectual movement and theoretical development in Ulmer from his *Heuretics* (1994) to his *Internet Invention* (2003), I can see that he progresses from exploration toward application of theory in his writing instruction. In *Heuretics*, he lays the philosophical and theoretical foundation upon which his later Textshop approach to teaching writing builds. He returns often to the ideas he advanced in *Heuretics* regarding the student's desire to write through his imaginative, evocative, phenomenological and surreal responses as he experiences the world that surrounds him. He claims that students feel an urgent need to write from a new, fresh, innovative perspective, and this perspective is one in which the old analytical, linear, logical, scientific approach to writing, and all understanding, is now called into question. This pressing need to write in order to connect on the deepest levels with others is what Ulmer refers to as "desire." This desire to connect and form relationships in their community is what drives students to first discover themselves through their writing, then use their knowledge to reach others. Once the student has found identity and truth in her own writing experiences with play and drifting, she cannot possibly keep it to herself. She will have an innate desire to enter the

community and to help others to know and understand her, as well as themselves, all through new, exciting and innovative writing assignments such as those prescribed by Ulmer.

Ulmer introduces "Mystory" as writing pedagogy

The concepts behind the Mystory writing prompts attempt to pull from this inner depth of the student, as he begins the process of expressing this in writing. I found the Mystory exercises to be intriguing and provocative in that instructors are encouraged to think of writing as a way of getting the student to know, and tell, the story of self. The student learns about himself, his personal identity, his coming of age, his history and imagines his future, and establishes a sense of agency as he does the Mystory writing assignments. The idea is to have the student learning about himself at the same time he is telling about himself through the discourses of Mystory. I would like to return to *Internet Invention* to begin my discussion of Mystory, which I believe is the most creative and productive application of Ulmer's highly theoretical pedagogy of composition instruction. It was only after I worked through it myself that I could appreciate the application of theory in a new light.

Mystory involves a series of writing assignments that require the student to write in hypertext, which is the incorporation of multimedia with the writing assignments. It is sometimes called electronic journaling because it is purposefully very personal in nature, but it the best way for the instructor to teach writing that requires new ways of thinking about, and of telling, "my story." It involves what Ulmer calls a hyper-rhetoric that is about exploration and discovery, and that includes many forms of new media in telling what has been learned through the writing process. Ulmer develops Mystory through the student's establishment and building of a "widesite" which is a sort of blog, then responding to assignments on these five

"discourses": Career, Family, Entertainment, Community, and what he calls Emblems. Ulmer "proposes to use the internet as an invention bank, using the database and search capability of digital networking" to introduce multimedia into the writing process *(Internet Invention* 18). Everything that follows the establishment of the widesite "contributes to the process of making the widesite, including not only direct assignments, exercises, and instructions, but also theoretical and historical rationales for the project and examples of work by artists and authors relevant to it" (*Internet Invention* 19).

As I studied Greg Ulmer's theory of writing instruction of Invention, I was fascinated by the theory, but the execution of it, especially in the "Textshop" series seems lackluster and even vapid in some respects. The Mystory assignments, however, were anything but lacking. In fact, as I read over the concepts behind the assignments, I found it to be intriguing and provocative in that it suggests that instructors think of writing as a way of getting the student to know, and tell, the story of self. The student learns about himself, his personal identity, his coming of age, his history and future, and establishes a sense of agency as he does the Mystory writing assignments. The idea is to have the student learning about himself at the same time he is telling about himself through the discourses of Mystory. I believe Mystory is the most creative and productive application of Ulmer's highly theoretical pedagogy of composition instruction. It was only after I worked through it myself that I could appreciate the application of theory in a new light.

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In 2002, Ulmer published what he considered the perfect textbook for teaching his Invention model writing pedagogy, simply titled *Textbook: Writing through Literature*. As I read this textbook, I realized that it was a complete deconstruction of what the title actually suggests the content to be. In the introduction to *Textbook*, the authors relish the notion that all the literary masterpieces on display in most writing texts need to be taken off the pedestal from which they are examined, analyzed, and critiqued from afar for all their literary greatness. These authors appeal to us to reduce the gap between reading and writing, and by doing so, acknowledge that in all writing there exists a literariness, or art to it. Students who endeavor at writing are better served by the literary masterpieces as impetus into their own creative imaginings, as they respond to the literature. Their physical beings, their intellects, and their imaginations are lit on fire by these great works, and it is in their responses to it that true writing begins. These authors do not request simple analysis of the text through manipulation and application of literary terms and devices that is so common in our classrooms. Rather, the authors of *Textbook* want the students to be completely engaged in the work, to immerse

themselves wholly in the work, so that they can draw on their own "creative imaginations and analytical skills to turn them from passive consumers into active producers of critical and creative texts" (preface v).   They organize *Textbook* around four main writing categories, which are narratives, characters, metaphors, and critiques. These seem arbitrary and disjointed; however, they came together and made sense as I read through the text. It is one of the few classroom textbooks, by the way, that I have ever read through like a novel. It is instructive and compelling at the same time.

The first writing lessons revolve around narrative, which include short story and anecdote. The anecdote gives meaning to the events that happen, while the short story requires interpretation of episodes and adventures. The authors reveal ordinariness in the literary texts they use as examples or inspiration to creativity. They demonstrate the ordinary continuities of literary texts that are true in all writing. So, instead of elevating the awesome skill and technique of the example passage, these authors point out the common usage of language in the text, and by doing so, illustrate that all of us are capable of writing through our own experience and language. An excellent application of this is found in the writing assignment #2 on p 21 of *Textbook*. After reading a sophisticated rendering of another world quite foreign to us, students are asked to re-imagine the story as being told by the most common of all the characters. "Retell the story as a personal narrative recounted by the servant. Imagine him in his club, telling this tale to a small circle of intimate friends. You will have to develop his character and motivation a bit to do this, but try to keep your additions in harmony with the integrity of Kate Chopin's story" (21). In other words, the students are reworking this world of the literary text with their own interaction with it, with their own version, in their own language, with their plot twists and

other imaginative features. They can go on to add the hypertext for which Ulmer is famous. Add a graphic, background music and you have produced real, true narrative.

In a second category, characters, the writing assignments are centered on what the authors call "character contests" and these are ingenious and visually stimulating. The assignments include such creatively demanding ideas as taking the characters from a story and writing a 60 second commercial with them in it. In some way the commercial must convey the innermost traits and thoughts of the characters. Again, the students are encouraged to complete their work with hypertext that includes animation, graphics, pictures, and music.

While those first two categories are typical in classroom discussions of literature and writing, the third one, metaphor, is quite unusual in how they manipulate it through literary text and writing from it. The authors of *Textbook* define metaphor as the organizing principle in categories and reference in language. Metaphor helps us know what to expect in our literature, as well as in life experiences. What is so fascinating about this text is that the authors reveal metaphor that is exactly the opposite of what it should mean, and this is called surrealistic metaphor. It stretches of our imaginations, as it "disrupts our habitual sense of reality so as to allow us glimpses of a deeper reality" (83), and it shows us what is opposite or runs counter to what we expect. This makes us think more deeply and creatively, and the student writers open themselves up to all kinds of possibilities and potentialities.

The last category is about analyzing interpretations of texts, and doing this through understanding archetypes in our language and culture. Here, the authors effectively use a cultural definition of something and place it in a different time and place, and by doing so, they jar us into a more imaginative appreciation of the text. After the students read "Up in Michigan"

by Hemingway, they are asked to consider the action of the story in today's terms.   But how does our imposing today's values on yesterday's stories change them? The students rewrite the dated story from the perspective of today. They must research to know how it was outside the story, and demonstrate how our cultures have evolved to reveal a completely different character and/or story elements. The students do this by "situating themselves in the middle of the story" and then by examining the elements of the story, and their respective responses to it.

Ulmer urges the students to employ hypertext in all assignments, and this means connecting the different media of text. For instance, the image is linked to the story is linked to the graphic is linked to the words on the page and so on. This is pure Ulmer as he describes hypertext that "breaks up the linear structures" of narrative and drama. There is no singular sequence to hypertext, rather it opens up into a matrix or a web of words, images, sounds and pictures all at once. There is no doubt this is a perfect invitation to explore "Mystory" and as I turn the page, there it is in the chapter title, Texts and Research: The Mystory.

The elements of Mystory as assigned in the *Internet Invention* text were fascinating and provocative in that they really stretched, disrupted, and challenged my perceptions of myself and my community. I really enjoyed working through them, and the more I delved inside my own mind, the more I surfaced with, and the more I had to write.   And I really did write. I haven't written this deeply and profoundly in many years, and because of this, I am mesmerized by, and ultimately a believer in, this writing invention. After reading back over my own responses to Ulmer's assignments, I turn to the *Textbook* version of the Mystory sequence of writing assignments to see how it compares with Ulmer's original. It is interesting to note that, while the assignments were intriguing and exciting to me, they were not very well executed over all in either book. A person who was not analytical about writing would have great difficulty

understanding what is exactly that Ulmer is asking his students to do. Once again, I find the theoretical discussion of his invention pedagogy so very appealing and persuasive, but the application of it as demonstrated in both textbooks falls surprisingly flat.

The theory aspect of invention is much better laid out in the Mystory unit in *Textbook* than anywhere else in all my studies of Ulmer's work. He is as clear and concise as he can be in this explanation of the theory behind the invention writing assignments. He describes writing as a way to discover our voice, which is "defined in terms of agency" (240). According to Ulmer, we use art, works of literature, music—all the elements of hypertext —to understand ourselves, and to help others understand us as well. Our identity is a social construct of our surrounding communities. But this is simply a starting place as we realize the patterns in our lives once we write in a discovery mode and come to understand our own true nature. These patterns produce an epiphany for us at some point, as he points out: "The critical effect is achieved by composing a mystory in which one juxtaposes the products of the different discourses in one composition. The repetitions or correspondences that emerge in the intertext among one's different experiences produce a eureka effect—the epiphany. In fact the goal of mystory is an experience whose highest achievement has been called enlightenment (246).

Of course, I love this theory of writing that involves self-examination, discovery, memory, and personal expression, experimentation with the different discourses and hypertext, all of which leads to epiphany. How wonderful is this as the main objective of writing assignments for our students? They are presented with opportunity to discover themselves and utilize cool hypertext in relating what they have learned, and now know, to us. Again, the theory Ulmer presents is fascinating and appeals to me at its core; however, the execution of it in both *Internet Invention* and *Textbook* is lacking. I do believe that my interpretations and applications

of the Ulmer theory of writing invention are much more suitable and inspiring to composition students. I will demonstrate examples of this in Chapter Four.

While I appreciate the deeply personal discovery and expression in the "bringing forth" of writing invention, I also acknowledge the social/cultural elements it addresses as well. Greg Ulmer believes that we are at the point in our literary history as a people to usher in revolutionary changes in how we communicate our stories one with another. He states that it is not only exciting, but it is inevitable that we move toward the hypertext writing that incorporates all media forms. This is going against the traditional logical, linear analysis in their approach to writing. It must now be replaced with an organic, intuitive response that springs forth from their deeply affected body and emotion.   This requires personal investment in the writing process, but it has societal impact as well.   I will here denounce any connection of Ulmer's theory of a productive "'witness and testify" voice to Peter Elbow's writing as self-discovery. I think it is important to distinguish Ulmer from his predecessor, whom he admired, but did not intend to follow or mimic in any way (*Internet Invention* 1).   Ulmer believes writing ultimately serves a higher purpose than individual exploration or the "human question" as he calls it (*Internet Invention* 4). This is referring to the human endeavor of finding meaning in his existence, and in that of those around him, in literary terms known as the Other. This is what has changed in Digital Age, according to Ulmer. The question of humanity remains the same, but it is our response to it, our grappling with it, our explaining of it, that has evolved. This question was, during the time of the old masters, answered in typical, analytical, logical, rhetorical form. We have evolved to recognize a pluralistic matrix of possibilities, with many plausible answers and solutions to issues. Linear, one-dimensional approaches to topics are on the way out, as multi-faceted, inclusive patterns of responses are considered more seriously.

Ulmer's pedagogy of writing instruction involves the integration of humanity with technology as we are poised to usher in sweeping changes in society through writing and discourse. Ulmer suggests that we open up this age-old question of our humanity again, based on the needs of the global community to understand one another. This requires a new way of thinking that is not so heavily weighted with Western logic, but that also allows for mystical, surreal, and otherworldly expression. In addition to this new approach in thinking, Ulmer states that we must also incorporate digital elements too. He claims that writing today must include not only text, but pictures, music, graphic images, and video too. This revolutionizes not only writing, but also the community in which it is performed. Ulmer explains:

> General education writing courses…teach methods for using the language to learn specialized knowledge; practices of rhetoric and logic required for citizenship in a democratic society; models of self-knowledge for living the examined life. We may assume that these needs continue in *electracy*, but that they will be articulated differently. The "mystory" genre featured in this book, for example, assumes an inversion of the literate hierarchy: the first communication of an electrate person is reflexive, self-directed. The kind of "belonging together" experienced in electronic culture will not be the same as what was fostered by the novel and print journalism… The invention concerns how the new technologies might affect our working conditions and teaching practices… The history of literacy shows that we may expect profound changes in the language apparatus of our civilization… the one force in the world is human intelligence (creativity), and we should consider this moment as a time for invention. (*Internet Invention* 5)

As communities in society, move toward the new technologies changing the "language apparatus" of our culture, compositionists must help evolve writing instruction accordingly. Students, then become participants in community exchange as they invent the future of writing at the same time. With Ulmer's innovative and exciting language and writing experiments, students do just this. They open up the idea of community and communication by writing their responses to the exercises in the Ulmer text. With this new definition of exploring and reflecting at the same time as one writes, the student discovers a narrative that reveals deeper dimension than ever experienced before. As he shares himself with the community, he becomes integrated in and integral to it. As he recognizes and understands the other students for their humanness, a bond is forged, and through writing, connected people in communities can become strong, powerful engines of social revolution.

In writing, a student produces art, and is learning and discovering at the same time. It is through deconstruction theory that we have come to understand the value and beauty in common writing of our students, as "the language of deconstruction re-aestheticizes writing as the play of signification and produces efforts to create a 'poetic' of composition" (Worsham 402). With this deconstruction of the universal along with the building up and validation of the individual learner, there is a need for a new approach to writing theory, as well as instruction. This is where Worsham joins the two, theory and practice, together, and to me, explains Ulmer and Vitanza much better than they did so themselves. Composition studies is at this time in flux between the "intellectuals in literary and cultural studies while it increasingly finds it necessary to respond to the demands of the information society and a new definition of universal literacy may make writing instruction, as we currently conceive it, obsolete"(405).

The key to growing and developing composition theory then is that it must be informed by questions about discourse, societal codes, inclusion, and agency that propel us toward rhetorical discovery. Intellectual curiosity and pursuit of understanding more deeply are what set us in motion to write. It must come from within, this bringing forth or attending, in order for us to want to create, produce, to write. With this, comes a sense of worth and value as a human, and it all comes back full circle for me here as I realize that this is exactly where I began with Ulmer. This writing that speaks to the very essence of personhood of the writer is what I believe can be generated through the writing of invention found in my version of Ulmer's Mystory, which will be fully discussed in Chapter Four as my course design. First, however, in Chapter Three I will detail how contemporary compositionists are taking Ulmer's post-pedagogy approach to writing as developed in this chapter and using it in their writing instruction in the classroom. These scholars and practitioners of composition that are of most interest to me are those who are exploring the connection between emotion in writing and agency, such as Ulmer clearly makes in his Invention writing model.

CHAPTER THREE: RELEVANCE OF ULMER'S THEORY OF CURRENT COMPOSITION STUDIES

In Chapter Two, I argued that Greg Ulmer's publication of *Applied Grammatology* had a pronounced influence on the entire field of Composition Studies in the 1980s. In this chapter, I will discuss how the theory and pedagogy he developed in the 1980s continues to impact the field of composition through contemporary writing scholars. There are other voices in current composition discourse calling for Ulmer's writing Invention "post-pedagogy" to be delivered through college writing pedagogy, and my intent is to discuss how this is happening in current practices in college composition classes. I will begin by discussing two scholars, one who was a contemporary of Ulmer's in the 1980s and 1990s, and the other who came a decade later, but both wrote from the same theoretical standpoint concerning invention in composition. While Victor Vitanza discussed invention theory starting in the 1980s, Ulmer focused his attention to its practice, and Lynn Worsham mirrored Ulmer in her invention theory and proposed praxis, with her emphasis again being on the practice. Like Ulmer, she crafted pedagogy into imaginative, but practical applications of invention theory. After the discussion of these two who identify with the deconstruction-based invention theory of Ulmer's, I will move forward in my argument that many writing instructors are prescribing to Ulmer's ideas of opening up possibilities in the writing classroom. I have grouped them this way: those who focus on visuality, those who add features of technology, those building websites/widesites, those working with digital rhetoric within new media, and I complete the chapter with those using a design process in writing composition. While I name several prominent writing scholars here, I am certain there are many more who are putting into classroom practice Ulmer's invention model.

Ulmer's Invention theory in the writings of two colleagues:

Like Ulmer, Vitanza is also a deconstructionist exploring innovation and disruption in writing instruction who was writing in the 1980s. In fact, Vitanza's work often elucidates the theoretical components behind Ulmer's various writing exercises, and discusses more comprehensive social application of the invention writing model than even Ulmer provides. I begin with Vitanza because, as I mentioned in closing Chapter Two, I am interested in those scholars who connect emotion in writing to subjectivity. Vitanza theorizes deeply into this realm of attaching agency to writing. In a short, but intensely written essay, "Three Countertheses; Or, a Critical In(ter)vention into Composition Theories and Pedagogies," Vitanza suggests that invention theory, or informed post-structuralist theory, is the future of writing instruction. It fascinates him that, while invention writing elicits the innermost privately-held musings of the individual student in the tradition of Expressionism, such writing is actually communal, for as the writer acknowledges self, he or she in turn recognizes and engages others at the same time. When we write, says Vitanza, we disrupt and "breakthrough" the social constraints surrounding us, and it is in this process (vital part of invention) that we realize our own humanity and recognize it in the Other. Invention writing leads to social acknowledgement of subjectivity, and to interaction/engagement with other humanity.

Because language is the root of all learning, and also serves as catalyst to resistance, Vitanza dwells on the teaching of it in writing as the key to personal subjectivity/agency, and this may lead to political interest or involvement. Aristotelian philosophy speaks to teaching language to students as "formulaic control so that they can solve rhetorical problems" ("Countertheses"141). For centuries we have believed that we can understand and explain all things in a reasonable, rational, cerebral way, and this has been critical in the Western

establishment and maintenance of social bonds in society ("Three Countertheses" 142). Historically, we have insisted that the student must learn to write, so that he may gain access to knowledge and the exchange of ideas in our culture. As Vitanza delineates the history of composition and rhetoric in this essay, he references Berlin's belief that writing punctures the capitalistic/economical function of society and replaces it with a socialistic rationalism. Berlin argues that the more one could manipulate language through writing, the more liberated he became, and Vitanza agrees that writing invention addresses manipulation of language, but in a different function.

Vitanza continues to present his composition instruction, which he calls post-pedagogy, by placing it firmly within the Derrida model of deconstruction. But rather than being a "breakdown" of things as we know them, Vitanza sees it as a "breaking through" what we know toward a new understanding. He tries to de-legitimize knowledge, which again is based on language, by the breaking through of common language patterns with disruptions, abstractions, and subversive tactics. We are enslaved by the responsibilities and universality of legitimate language, so let us drift, game, explore as we write our way to discovery. Lyotard is one of the psychology-based philosophers to which Vitanza refers often, and while Ulmer does not name him specifically, he actually applies Lyotard's "bringing forth" in his writing assignments. Vitanza explains the theory of invention here so well, and yet it is Ulmer who attempts to put it into practice in his surrealistic, edgy and imaginative writing assignments, mainly in Mystory. This unintentional, but historical interplay between these two emphasizes an unlinking of writing from epistemology, or the gathering of legitimate knowledge, and instead linking it to art.

Writing should be counterintuitive, undisciplined, conflicting, exploratory, creative and most of all, productive, according to Vitanza. This is exactly what is stressed in Ulmer's writing

pedagogy as detailed in his books, *Heuretics, Internet Invention*, and *Textbook*. Vitanza says it this way: when we teach students writing, what we want is "not a discipline or metadiscipline, but a nondiscipline" that uses strategies that would "attempt to be discontinuous, random, and filled with fragmented thoughts and digressions…it would be a matter of contrary language games" ("Three Countertheses" 165). Writing in this way is untamed and wild, and therefore cannot be contained and "mercantilized" like it is in our legitimate, established knowledge dictated by the society around us ("Three Countertheses" 141). And here, as though shooting off in tangent from Ulmer, Vitanza states that writing is an individual path to discovery that ultimately leads to social bonding through the exchanging of ideas with one another in a particular discourse or society. "It is a game of dispersion, diaspora" ("Three Countertheses" 163) and as the dispersed individual writes, his language becomes "discourse strategies as art, which attempt to keep knowledge from being realized as system, as categories, as generic, as techne, as political linking…" ("Three Countertheses" 163). The goal of writing is not to enter into the culture of codified, scientific, unifying and rational language of society, but it is instead to produce from personal memory, experience, and imagination. Vitanza claims that invention in writing leads to an individual's reflexive acknowledgment of self, and all that follows.

It is the future of writing that intrigues Vitanza, but he wrote his book *Negation, Subjectivity, and the History of Rhetoric*, in order to make his proclamation about the future of writing instruction, within historical perspective. And his projection is that we may not be able to teach another human being how to write. He says, in fact, that perhaps it is time to put the Aristotelian, linear notion of correct/incorrect writing aside (this is one of very few historical references to composition training) and accept in its place a more organic, natural approach to writing production. We unlink, disunify, and disjoin our teaching from knowledge and link it

instead to art. We therefore are left with an UNpedagogy that cannot be of any political consequence or a force for social reform, but rather we must relish and revel the drifting, the scattering, the gaming of the language, the written word, as art. This is anything but traditional instruction; in fact, it is described by Vitanza this way: "My approach, therefore, throughout will not be a traditional disciplinary approach, nor will it be an attempt that is informed by a grand narrative metadisciplinary approach. Instead, my approach will be a borrowing of Althussur's wild/savage practice…" that is at once "negation" and desire (*Negation* 319). By this, he explains that in negation, we dismiss what we have come to know as truth, and the vacuum that is created is quickly filled with new, fresh, bold ideas of inclusion. The negation of principles, followed by the wildly free and random thoughts that are transcribed to the page in the written words produces ideas that are inclusive and all-encompassing, not right or wrong and exclusionary.

This yielding to the "writing from within" cannot, then, be taught at the university. Vitanza describes the Lyotardian notion of the bringing forth from somewhere deep within oneself, and the attending from somewhere outside self. This is the desire, this calling up or bringing forth from within or from without, and it must be present in order for the student to write. This affects all of the student's life, according to Vitanza, for as he writes with disjointed, unrestrained abandon, he follows his thoughts and as he does this and writes them down, he is breaking through the constraints of society and is burrowing toward new promise and hope. This sense of self is the ultimate in agency/subjectivity for the student/writer and at the same time builds new consensus and political solidarity with the Other in the society (*Negation* 60). While his theory is quite ambitious here, I find it intriguing, but impotent as a political force. I think back to Berlin's belief that writing in coherent, logical, and rational form leads the student to

connect with others in society in addressing political injustice and ushering in social reform. This is just the opposite of Vitanza who has his writers break down and deconstruct societal norms and expectations through unrestrained discovery and invention, in order to rethink, reconsider, and then rebuild societal practice to be inclusive of all.

Un-pedagogy and Postpedagogy defined by Vitanza

While Vitanza, more so than Ulmer, claims to root his theory within the historical movement of composition studies, he does clarify that invention theory is the future of writing, but that it does not naturally flow out of its historical precedent. Rather it flies back into the face of all composition studies as the ultimate disruption and negation of it, notably in the UNteaching and postpedagogy approach to writing. Vitanza argues that post-structuralism has produced post-modern writers and artists who are misunderstood because they break rules and flout tradition in their imaginative renderings. They are espousing new traditions and new ideas with different rules. At the very least these artists expand our minds in contemplating meaning, and in this, they find purpose. They are here, not to hold a mirror up to society or our world, but instead to break the mirror and construct entirely new ways of seeing things. This is best accomplished, according to Vitanza, through the unrestrained pressing the boundaries, discovery-style writing that he calls invention, which does not attempt to validate what we know around us, but to use imagination to ponder what we don't already recognize or know. Teaching this kind of invention is called postpedagogy because it is not conventional, easily explained or understood, nor can it be measured, critiqued, or mercantilized to be consumed.

In this pedagogy, learning never ends, for there is not a single correct answer, but as we learn, we encounter a complex web or matrix of possibilities. Vitanza calls traditional pedagogy

a passive, conventional bowing to the dominant group in a culture to appease them and their codified systems. "Postpedagogy" is an anti-pedagogy that assails all cultural systems in favor of the personal, internalized, yet expressive and creative bringing forth of ideas and thoughts (*Negation* 37). As powerful as this is, its practice stands to produce confusion and disillusionment that accompanies a lack of structure in teaching. While the potential to teach to write with such independence and recklessness is exciting, the reality is likely one of frustration due to lack of standards and coherence. Is it possible to bridge this impassioned invention theory to pedagogy? Ulmer and Vitanza were obviously influenced by, and simultaneously influencing, each other as they wrote of invention theory and it practice, and Ulmer's Mystory is one attempt to apply invention theory to classroom praxis. I will demonstrate that other contemporary composition professors are exercising instruction in this invention model.

Power in Theory when Applied in Practice

One such composition scholar is Lynn Worsham, who offers a reasonable, thoughtful approach to writing invention pedagogy. She claims that pedagogy discerns what "shall count as appropriate knowledge, instructions that express and safeguard the material and symbolic interests of the field, or the interests in the dominant group or groups that the power to set the terms of debate and discussion" ("Rhetoric of Theory" 391). She continues to say that "we need a greater focus on the disciplinary discourse of composition studies, on the discourse that disciplines writing, on the discourse that writes the discipline" (391). However, she says, the leading scholars of the day "oppose a unifying, dominant discourse" because composition studies "operates in an open, inclusive, non-hierarchical, and radically democratic way" (391). And so it becomes clear to me as I read through Worsham's essay that the power in a field is discovered in its pedagogy or theory, for it brings with it legitimacy as it defines the boundaries of study. The

struggle in English departments throughout their history has been between theory and practice, and especially in composition, for it is through writing that a student discovers and gains so much, and on the other hand, if he doesn't learn to write, he loses everything. "The politics of the English departments" is actually a most profound one for it is the "struggle of underrepresented peoples for political and social enfranchisement" (Worsham 394). Therefore, the power in composition studies exists within its theory and pedagogy, but there is also a momentous responsibility discovered in it as well.

In invention writing, a student produces art, and is learning and discovering at the same time. It is through deconstruction theory that we have come to understand the value and beauty in the common writing of our students, as "the language of deconstruction re-aestheticizes writing as the play of signification and produces efforts to create a 'poetic' of composition" (Worsham 402). With this deconstruction of the universal along with the building up and validation of the individual learner, there is a need for a new approach to writing theory, as well as instruction. This is where Worsham joins the two, theory and practice, together, and to me, describes the symbiotic, yet tenuous relationship. Composition studies is at this time in flux between the "intellectuals in literary and cultural studies while it increasingly finds it necessary to respond to the demands of the information society and a new definition of universal literacy may make writing instruction, as we currently conceive it, obsolete" (405). The key to growing and developing composition theory then is that it must be informed by questions about discourse, societal codes, inclusion, and agency that propel us toward rhetorical discovery. Intellectual curiosity and pursuit of understanding more deeply are what set us in motion to write. It must come from within, this bringing forth or attending, in order for us to want to create, produce, to write. With this, comes a sense of worth and value as a human, and it all comes back full circle

for me here as I realize that this is exactly where I began with Ulmer. This writing that speaks to the very essence of personhood of the writer is what can be generated through the writing of invention found in Ulmer's Mystory.

According to Worsham, intellectual work should be propelled by rhetoric of discovery more often than rhetoric of demonstration, even though the pressure in this most postmodern age is to offer answers that are more or less easily consumable. But the questions consume us much more than the answers, and these questions, if they are theoretical questions, are always in the best sense rhetorical. That is to say, they are questions that both do and do not have answers, and answers actually resist their status as such (401). Worsham continues to relate the value of theory is not in the answers any theory can be made to offer; "my interest has always been located in the questions a theory poses and in the limits trailing every question" (405). This curiosity in theory development mirrors the discovery method of writing instruction rooted in the invention model of Ulmer's composition pedagogy.

Because the very nature of personal expression in communication has been transforming and evolving since Ulmer first published *Applied Grammatology* in 1984, most students today expect to incorporate digital elements in writing. The newly developed student expectation of writing in a digital format has prompted contemporary compositionists to reconsider the writing process and create pedagogy to enhance it. Greg Ulmer suggested such a pedagogical shift thirty years ago, and his influence and relevance are apparent in a number of today's leading practicing compositionists. Technological progress is the impetus to sweeping change in our way of thinking, learning, constructing and communicating knowledge, and advancing ideas in society, according to Ulmer. This is a momentous and unwieldy shift in theory as well as pedagogy, and compositionists struggle to work within the fractured community resulting from

the "theory wars" of the 1980s and 90s (Fulkerson 681). Many adherents to the Ulmer invention model are presently constructing writing pedagogy that interpret, apply and extend it.

Invention in Multimodal form as Imagined by Ulmer

Ulmer's Mystory assignments require the student to write in hypertext. It is sometimes called electronic journaling because it is purposefully very personal in nature, but it the best way for the instructor to teach writing that requires new ways of thinking about, and of telling, "Mystory." It involves what Ulmer calls a hyper-rhetoric that is about exploration and discovery, and that includes many forms of new media in telling what has been learned through the writing process. The student writes in traditional print first, then once he has learned about himself, he creates hypertext. Ulmer believes in the students' profoundly personal desire to write through the imaginative, evocative, phenomenological and surreal responses as they experience the world that surrounds them, as I mentioned in Chapter Two. This desire to write incorporates the need to write from an original perspective, and one that disrupts in the least, or dispenses with entirely, the previous linear, logical, formulaic approach to writing. This represents a liberation of sorts to the students, according to Ulmer, as they have been fettered by the social expectations and constraints on the accepted forms of written expression. Again, to put in Ulmer's own words: "The need for textshop emerges out of the difficulty students have understanding our object of study (language, literature and arts) exclusively by means of analytical modes of thinking and writing borrowed from the social sciences," ("Textshop for Pychoanalysis" 756). Ulmer's Mystory exercises require much of students in the way of throwing off the shackles of ancient rhetorical logical constructs of writing in favor of a magical, mystical, pleasurable look at text as they recreate and generate their own.

According to the authors, Peter Brunette and David Wills in "Images Off: Ulmer's Teletheory" Ulmer describes his pedagogy as being based in what he "sees as a fundamental paradigm shift in the way that knowledge is constructed" (37). He characterizes "electronic cognition" or "teletheory" as an alternative to empirical modes of inquiry Ulmer calls "analytic-referential" (37). Learning, according to Ulmer, comes from image, stories and memory not from the historical critical reasoning. The authors appreciate Ulmer's hybrid of creative with critical to arrive at a third meaning. But these authors claim this is just the beginning of what seems nebulous, ambiguous direction in invention. Ulmer insists that all is new and fresh, but yet it is so unclear that they must wait for clarity, yet clarity will prevail through instruction in the various "textshops" or classrooms, as multi-modal writing through technology replaces the traditional essay.

The key to the development of the Internet and the digital realm is that it is all about communication, which is of itself an endeavor of undeniable importance to the humanities. Advances in technology have penetrated the composition classroom as personal interface and self-expression have exploded on venues of the Internet, and it keeps growing through new social media such as Facebook, Twitter and Instagram. People are expressing themselves in ways not even imagined just a few years ago. Information is available instantly as is the immediately communicated response to it. We see events unfold on live TV or streamed on the Internet, and we can communicate within minutes to anyone interested in our Tweets, or Facebook updates, or emails, or text messages. Whether we like it or not, or are prepared to embrace it or not, the Academy must apprehend and gain an understanding of these technological changes that are transforming society and the very way we communicate within it.

Ulmer agrees that deconstructing the writing process as we know it opens up production possibilities. Compositionists now consider writing to be an invention process as "learning in much closer to invention than to verification" (*Heuretics xii*). He says that in the crossing of discourses, such as writing that includes rhetorical, poetic, and graphic images all at once, in Derrida's word "picto-ideo-phonographic," we are deconstructing what we know to be writing, and inventing a new discourse at the same time (*Internet Invention* 90). This writing is a building up, and it is creative and generative. Writing invention works just as avant-garde artists create new art forms. Writing vanguards use deconstruction as an opportunity to experiment with the craft as art, and in developing new forms and hybrids using traditional forms, writing and textuality are exploded. Ulmer takes Derrida's theory of mixed discourses and writing invention to a new dimension in *Heuretics*. He encourages his students of composition to be experimental vanguards and write original poetics.

Visuality as a Serious Component in Meaning-Making

It is the digital, electronic media that serve as impetus to sweeping change in our way of thinking, learning, constructing and communicating knowledge, and advancing ideas in society. This is a momentous and unwieldy shift actually, and compositionists struggle, just as everyone else in the Academy to make sense of it, and to make it work for their field of study. Ulmer's highly intellectualized response to technological advances was forward thinking and progressive in the 1980s, and he has created a following of rhetorician adherents. It is fair to say that Jeff Rice, formerly of Wayne State University, is prominent among them. In his intriguing book, *The Rhetoric of Cool*, Rice extends Ulmer's theories in several ways that are applicable to the composition classroom of today. He begins his book with a succinct explanation of Ulmer's writing invention model and proceeds to interpret it in his own particular way, and it is a clear,

precise and more practical grasp of the sometimes lofty and fanciful, however original, ideas expounded by Ulmer.

In his book, *The Rhetoric of Cool*, Jeff Rice proposes that composition as a study, with a Capital C, can be seen as emerging in the early 1960's, specifically 1963. At that time, writers and purveyors of the teaching of writing were at a crossroads between cool and status quo or traditional, and when we embraced the Aristotelian model for rhetoric as the key component to composition study and persuasive writing, we lost our "cool." Cool was what was emerging and evolving through the rebellious, radical artists of the 50's and early 60's such as Jack Kerouac and William S. Burroughs.   This cool, combined with the intriguing, thrilling, limitless possibilities in technology, could have launched composition studies into a new realm. Instead, the academy chose the safe "Grand Narrative" for the time until now, and it is just the right time, according to Jeff Rice, that we recover the cool in composition studies again. Jeff Rice writes that "Our task today is to reimagine our status quos, to 'reconceptualize' writing so that it includes, among other things, the notion of cool" (157). He argues that digitized expressions create new definitions of textuality, and which should have become the focus of composition years ago.

Rice draws heavily upon Ulmer for ways to define this movement from traditional to cool in rhetorical practice. He takes the Ulmer model and extends it out by detailing how pop culture influences texts, and composition pedagogy must be agile in adjusting to this influence. The very definition of cool depends upon interpretation of modern pop culture, and he begins the core of the book by describing how composition needs to mimic pop culture in its application of visuality, pattern-making, openness, and association/relation of ideas. This invention in our way

of thinking is liberating and refreshing and it frees us of the constraints of the printed word. It opens up space in which we can play and imagine and create new forms of expression.

Rice links this notion of "cool" with the hypertext found in new media, and that can be captured in composition studies to great effect. Cool is innovative, interactive, participatory and in its expression is found limitless, exciting possibilities of links, associations and relationships that creates layers of meaning, not just one theme or point. Cool is non-linear. The way Rice describes this new way of thinking is clearer and more precise than Ulmer's writings. He uses the word juxtaposition to illustrate how cool rhetoric works. When writings are juxtaposed against other writings, patterns appear that generate thought and begin to construct new knowledge. As we consider how we interact with the new media on the internet and comprehend it by making connections that create networks of thoughts. It is the discovery unfolding as we synthesize, interconnect and weave our way through the multi-modal presentations of the internet that helps us learn and gain knowledge and experience. Hypertext is a cool media that juxtaposes print with visual, sound, video, and images, and the very essence of it is a rejection of linear, logical, and sequential thinking. Hypertext functions effectively through associations, links and patterns to open up a dynamic, fluid way of thinking. Cool writing can be morphed because it doesn't have to fit into a traditional rhetorical structure of topic sentences in paragraphs with theses. Cool writing maneuvers, meanders, overlaps, composes but does not narrate, for it creates associations through print and images of hypertext. In his last chapter, Jeff Rice focuses on the imagery of hypertext. While composition has always included visuals of some sort, it is only now, because of digitization, taking visuality seriously as a necessary component of communication. Rice puts it this way: "Despite a long tradition of rhetorical and visual production, composition studies has only recently taken seriously the role visuality plays

in meaning making and, in particular, electronic culture" (133). It is part of the multiplicity, non-linearity of cool writing.

It is the strong, vibrant connections with digital cultures that makes writing today so exciting and robust, and of course cool according to Rice. He is vehemently opposed to reducing technology to simply tools as even the most well-meaning compositionists are often guilty of doing. While some Digital Humanists take exception to the perceived antagonistic inference, Jeff Rice defends his bold stance. Technology is not a gadget or tool, but rather represents the mixing of mediums that, like cool rhetoric, is at once communicating, appropriating, visualizing, and structuring knowledge. The cool writer already understands how to manipulate the digital media to improve his ability to communicate, but it is up to the compositionists to lead their students in this direction. With the structures in writing altered dramatically and opened wide by technology, we must jump in and re-imagine our place as writers and teachers of writing that is inclusive, creative, interactive, and associative, and it ultimately produces a sense of discovery and awe.

This opportunity to open up composition has propelled writing instruction forward to the many composition scholars who are implementing Ulmer's invention model through a multimodal hypertext approach to writing in their course instruction. Diana George, professor of Rhetoric and Writing at Virginia Tech speaks of the importance of the visual component in texts in her essay, "From Analysis to Design: Visual Communication in the Teaching of Writing." She states that all writing is a form of visual function, in fact, composition is visual literacy. While she is not interested in arguing for visual communication as composition, she is after a clearer understanding of what can happen when visual is very consciously brought into the composition classroom as a form of communication worth both examining and producing (14). The instructor's job is to foster taste and

critical judgment of visual literary experience, so that learning to see well helps the students write well. Simply tying in images in the midst of print text is not enough anymore. We compositionists need to rethink visual images to note that they design their own text. Easing students into the world of design…websites, electronic text, and graphics create more opportunity for visual representation in composition. She cites Wysocki as she "challenges teachers to rethink their notion of what composition means—beyond the word and inclusive of the visual" (27). New configuration between word/visual relationships will one day lead to composition being redefined as design.

Another one, Mary Hocks, writes in her essay "Understanding Visual Rhetoric in Digital Writing Environments" that scholarship in composition has moved toward interactive digital texts that blend visual with words. Analyzing interactive digital media can help students develop rhetorical abilities and become more reflective authors (632). Both Hocks and Diana George started including visuality in writing projects for their students, but what organically grew out of this was design process theory that incorporates more technological features than simply visuality with print media. I will develop this more in a later section of this chapter. I will conclude the section on these three who are noted for using visuality in their composition classes by suggesting that this was just the beginning of their experimentation with writing instruction.

Moving toward Adding Features of Technology

All three naturally began adding textuality to their composition exercises, such as video clips, music, graphics and other digitally interactive features of technology. Another scholar, Byron Hawk, writing in "Toward a Post-Techne Community-Or, Inventing Pedagogies for Professional Writing" and "Toward a Rhetoric of Network (Media) Culture: Notes on Polarities and Potentiality" recognizes that invention joins the human and the technical together in complex

ecologies. While Hawk is focused on techne in invention, he does make the point that human subjectivity in the digital age operates in a complex system. This "post-techne" perspective moves toward techniques for "integrating humans with technological and institutional environments—with the goal of invention" (373). The invention here involves not imposing the human will on the machine, nor intervene through the machine, "but about dwelling with/in technology with/in a culture that is intimately intertwined with technology in multiple, complex ways" (377) The cognitive interaction between the man and machine is characterized as requiring "distribution of decision making across a complex interrelationship of technology, humans, and nature" (377) Agency is not based on autonomy and mastery (of the machine) but rather on relationality with it (377). Technology enables abstract ideas to meet concrete modes of communication, but they are related in creative invention—complex and fluid ways that transgress boundaries. Technology can make purpose and situatedness transferable as they can be adapted and opened up in invention. Ideas can be remade or re-articulated through technology.

Hawk explains how invention begins with an experience, then a pattern, then new schema. Through the digital interaction of invention writing, students become not only consumers, but producers of theory too, as they navigate electronic culture to tell their own story. Electronic invention is not static; it is in constant motion as students move through networks. In *A Counter History of Composition*, Hawk discusses the fact that student writing can not be judged as simply good and effective because texts are not strictly the product of a dialectic between writer and audience. Because of technology, and through technology, the world has become a much more fractured, and perhaps polarized, place. The desires of the writer are not enough to penetrate, or make accessible, the audience needs, therefore there is a disconnect in

print that may only be bridged through other technological tools or devices in communication. Hawk goes on to claim that the writer actually learns more about herself and her environment by "immersion" into a multimodal method of persuasion (166). In other words, the writer gains greater understanding of her own rhetorical presence "as multivalent, existing from moment to moment, in connection with other bodies and technologies" (166). Invention is the creation of the multilayered, multimodal expression communicated by one student to the others, and where the teacher becomes part of the process, rather than critic/judge of just one component of it—the student's print text. Writing with features of technology is complex with multiple interpretations of meaning, yet highly appealing and rewarding to the students in the composition classes of Byron Hawk.

Geoffrey Sirc mentions both Jeff Rice and Byron Hawk and their writing practices in his essay titled "Box-Logic" published in *Writing New Media: Theory and Applications for Expanding the Teaching of Composition.* Authored collaboratively with others, the book considers practices in composition pedagogy to include the technologies introduced in new media forms. The other three authors, Anne Frances Wysocki, Cynthia Selfe, and Johndan Johnson-Eilola, exhort teachers to first consider technology's effects on society as a whole, and then to specifically contextualize it within the composition classroom. Wysocki calls upon writing instructors to help students learn that writing in print form is embedded within many media forms. Students who can manipulate the word in print are empowered through the use of technologies available to them. The students "ought to be producing texts using a wide and alertly chosen range of materials" at their disposal through technology (22). She suggests that writing products are no longer cerebral, abstract thoughts of immaterial means, but rather should be tangible, material fully multi-modal expressions of art, and craft.

Writing communication that includes several forms of textuality is not only transforming composition pedagogy, but invigorating it as well. Because of technology, and through technology, writing production is, in the opinion of these scholars, elevated to a more artistically expressed craft, from immateriality of abstract ideas to images, videos, and music as material text. Geoffrey Sirc's essay takes this notion of material production to a more radical extreme. He argues for a complete re-evaluation of writing that incorporates a wide variety of textual possibilities. He perceives the writer as the "collector" who becomes a "passionate re-fashioner of an idiosyncratic, metonymic world" and who must make sense of the chaos of his personal memories and experiences (117). The writer collects from the various texts of life, such as music, art, photos, books, and must in turn express his own human response to it in the same vein, through multi-modal, digitized texts. It is here that he compliments other "re-habilitated" compositionists who are doing bold work in their writing classrooms. He cites Byron Hawk's "Spring Break Assignment" which is a photographic essay assignment that includes images alongside the text. In an interesting sidebar here, Byron Hawk credits Ulmer's *Heuretics* for his progressive pedagogy as he writes, "Ulmer's use of heuristics sets out to make 'students become producers as well as consumers of theory' (xiii). His heuretic becomes a method for inventing new methods through the loss of the subject in a complex system of discourse and the world" ("Toward a Rhetoric," 833). Inventing new writing methods is the challenge facing all the Ulmer adherents, including Byron Hawk and Jeff Rice.

Experimenting in Websites/Widesites

Byron Hawk follows Ulmer's invention model, especially with the focus on play in writing, and has developed his own version of Ulmer's Mystory which he calls "Bystory." The student produces writing that is playful, generous, and creative and he formats it into a hypertext

widesite that includes every form of communication, from words to pictures, music and videos. "The widesite is not so much a traditional narrative but the mapping of a temporal search, often centered on the creation, exploration, and solution of conflicts or problems," Hawk writes on the "Bystory" website. He continues, "This process, for Ulmer, is part of the traditional concept of education: students come to the university with the values of their home culture and have them challenged by new ideas. This challenge alienates them from their previous values, generating a sense of longing or homesickness. The typical ideal of liberal education is that the school provides the stage for developing a new unified set of beliefs and ideals—a new disciplinary home to serve as the basis for solving problems, for returning the home culture to stability. The problem Ulmer is confronting is the fact that in contemporary digital culture, cultural and disciplinary homes are not that stable and unitary" and the resulting student writing is experimental, highly creative and often playful and fanciful (Hawk "Bystory").

Byron Hawk's book *A Counter History of Composition: Toward Methodologies of Complexity (*2007) builds upon Ulmer's invention model toward vitalism, which Hawk crafts as a complex synthesis of intuition, imagination, sensibility and phenomenological response. Hawk writes that composition studies in the 1990s focused on critical pedagogies that were based mainly on Berlin's designation of rhetoric through traditional, expressive and transactional theory. What emerged from them, according to Hawk, was competing desires between those of the teacher and the student. The traditional teacher desired a "universal, conscious subject, a citizen rhetor and an embodied student whose desire emerges from a particular context and cannot be predicted (216). This did not necessarily agree with the student's desire of self-expression and discovery as a way to knowing. It was the students who first introduced

technology into the classroom and Hawk contends that there were few composition scholars at the time, other than Ulmer, who anticipated how this would transform the rhetorical landscape.

As technology immersed into composition classrooms, it forced us to examine our "complex situatedness within the world, language, technology, and institutions" (158). This is now a post-structuralist environment, which positions the body as a single part in a complex system. No longer was the voice of one human subject the center of expression as technological enframing, such as webbing, networks and the matrix, come to explain relational systems around us and including us. The human and technology were forming complex ecologies that could not be dismissed, but rather, as Ulmer suggested ten years earlier they could work in tangent in productive expression. Hawk, like Ulmer, returns to Aristotle and views his rhetorical theory through the lens of Ulmer's invention model. Logos is redefined in Ulmer's model as a logic that is fluid, recursive and adaptive as networks work together within complex systems. Ethos is no dependent upon the character of just one, but multiple selves in complex relations, and finally pathos, which originally focused on the audience, is now the affect and bodily responses in an entire culture. Hawk is following the words of Ulmer who said that, like the Masters in their time, we must re-invent language and communication as we progress technologically and humanly.

All of us together make up the human agent, recognized through writing. Hawk proposes that we leave all the knowledge-making theories behind and re-discover rhetoric and writing as a vehicle for becoming agents. He states that he intends to disentangle vitalism from romanticism and expressivism and in turn demonstrate vitalism is at once "oppositional, investigative and complex" (5). Hawk claims that we must enhance our perception of teaching writing to include how the student interfaces with the complexities of technologies, and how the student's own

agency can be developed through writing within these technologies (192). This is performed in relation to vitalism being a crucial part of invention, whether rhetorical or creative. A follower of the Ulmer model of invention, Hawk refers to imagination and how invention is forged from the writer's mingling in the physical, material world around him, with the intuitive, emotive inner world of his mind and body.

Multimodal Forms in Digital Rhetoric

Douglas Eyman, a contemporary compositionist, is interested in developing theory in digital rhetoric as he explains in Chapter Three of his *Digital Rhetoric: Theory, Method, and Practice* published digitally in 2012. As he was attempting to do so, he recognized that the digital rhetoric field as one that "engages multiple theories and methods rather than as a singular theory framework" (66). Eyman discovers a thread among digital composition theorists linking it back to the Platonic sophists' belief in the art of rhetoric as "acknowledging an epistemological status that demands in discourse a flexible process of ordering or arranging" (68). Some say this describes the multi-dimensional, multimodal, and mainly images of visual rhetoric. "Recovering the Sophists for digital rhetoric can take place at the level of the image, the action, in the process, or on the much grander scale of reforming rhetoric itself (68).

Eyman goes on to focus his study of digital theory on the Canons of Classical Aristotelian Rhetoric (invention, arrangement, style, delivery and memory). He notes the canon as an organizing principle in rhetoric, yet he states that while it anchors the digital practices today, it also proves porous as invention often overlaps into arrangement and style in digital works. Eyman quotes Collin Brooke as saying "canons can help us understand new media, which add to our understanding of the canons as they have evolved with contemporary technologies" as

he works to re-imagine or reframe canons for use within a digital rhetoric context. Invention, to Brooke, takes on a new element in digital form in the social/individual interaction of new media. There is an immediacy of interpretation of the digital experimentation that requires a negotiation on the part of the reader/viewer that itself is invention. Eyman points to Greg Ulmer's heuretics as he describes his own instruction in composition: it is "the use of theory to invent forms" and hermeneutics, which "uses theory to interpret existing works" that helps him to create his own theory of digital writing best practices (72). Ulmer provides a textbook to introduce the movement from traditional forms of literacy to "electracy," an emerging apparatus that demands new media for expression. He calls these new practices in writing "emer-agency" which is a kind of collaborative consulting practice for digitally produced investigations, and Ulmer is optimistic that it will serve as foundational to a new internet language. Arguments made in internet invention will be arranged in digital form with hypertext, visual, video, auditory and graphic components to it, and Ulmer has been a pioneer in promoting this new digital communication form.

This discussion of writing theory put into practice brings to mind Chapter Five of Douglas Eyman's *Digital Rhetoric: Theory, Method, Practice* where he examines the writing instruction in digital rhetoric courses. In this chapter, he describes how Susan Arroyo incorporates social-networking in her DigiRhet course and the final project includes a required digital product such as video, audio, web-based in some way. The author himself uses his DigiRhet course to teach students to use rhetorical devices in persuasion through the websites they build. Eyman's composition pedagogy includes teaching his digital composition students to know codes and html so they are capable of creating personal websites. One can easily detect a clear shifting away from the written print text toward a multi-modal, even completely visual,

medium in rhetorical expression. At this point, not only are the writing instructors blurring the lines between traditional composition and design, performance and exhibition as suggested by Ulmer, but they are actually shifting completely away from print text toward other digital media forms. Eyman states that Ulmer's theory calls for this shift away from print as he quotes Collin Brooke: "Ulmer explicitly states that EmerAgency is a practice for invention" and that Ulmer is "optimistic about the possibility of the EmerAgency to facilitate the formation of digital rhetoric" (72).

Taking this "invention-as-discovery" model and re-directing it into digital rhetoric even further is Collin Brooke. He claims it is a call to invent and produce new digital forms in writing exercises, and it can be traced to Ulmer's Mystory. Collin Brooke notes that one of the most invigorating aspects of digital media is that it is interactive on many layers. Bloggers, for instance, react and interact with a wide variety of knowledge and in doing so, create novel arguments and often provoke broader spheres of public engagement, therefore this process can be described now as not only individual discovery, but also in terms of a social awakening or discovery. Brooke confirms Byron Hawk's instability in the objects of our world, and the social, digitally-expressed compositions speak to this. Brooke's claim is that the immediacy of the digital rhetoric is instrumental in effectively building arguments as these layers keep adding one to the other for a more complete understanding of our world. He goes on to say that it is the rhetoricians' responsibilities to push this new writing/composing strategy of multimodal digital elements as part of the new language Ulmer named "electracy." This is a component of hypertext as it requires an interactive rebuilding of space from the viewer. Standardized print creates a certain spatial relationship with the reader, but hypertext "presents us with a different relationship between discourse and space, and it does so by reintroducing the visual into the

verbal" ("Making Room" 259). What is created is an exciting variety of virtual worlds in dynamic movement and flux that the reader becomes immersed in intellectually, emotionally and physically.

Collin Brooke's interest in the spatial orientation of hypertext refers back to Aristotle's canon, like Eyman, but looks specifically at arrangement rather than invention as part of the new rhetoric. He also incorporates deconstruction theory as he discusses the disorientation inherent in hypertext. Print media relies on the useful relationships of coherent, stylistic and logical rhetoric. "Print situates words from the sound world toward the world of visual space, but print locks words into position in this space" (5). Space is necessary to understand our everyday experience with language. However, hypertext explodes this with the use of the image. Spatial orientation in hypertext is disrupted with the introduction of the image. Images are not standardized codes and metaphors, so as they become part of the multimodal language experience they demand a new reading, a new response, new things learned and understood in a new way. Using images, graphics, and other visuality in writing is a necessary component to forming and building new language for the technology age.

Taken together, Rice, Brooke, Hawk, and Eyman represent a specific strand in the theory and practice of composition pedagogy. This is significant in that it demonstrates how Ulmer's approach to writing pedagogy is not only sustained, but serves as a catalyst to highly intellectualized, incredibly progressive and exciting multimodal writing instruction in today's college classroom.

Radical Digital Rhetoric as Invention

There are others as well who prescribe to Ulmer's invention pedagogy in composition instruction, including the earlier mentioned colleague of Ulmer's is Victor Vitanza, who in his more recent works takes the invention theory in a more radical direction that is called a "whatever-based invention strategy for rhetoric" (Rice "Hip Hop" 458). This strategy is discussed by Jeff Rice in his essay "The 1963 Hip-Hop Machine: Hip-Hop Pedagogy as Composition" as forming one of the foundational principles of his own version of the whatever-centered pedagogy. In his own created version, Jeff Rice asks students to redefine their relationships to the traditional writing genres, such as research papers by "allowing chance and randomness" a dominant role in generating such writing (458). By borrowing from the language of hip-hop, the students invent writing that mimics the cuts, breaks, mixes, and playbacks of the music (459). The fragmented sections of writing now follow a whatever logic; in other words, the words elicit and evoke emotional and phenomenological responses just as does the hip-hop music. It is these provoked, almost primal responses that produce meaning and create knowledge for the students, according to Jeff Rice. This "extreme way of challenging institutionalized discourse: cutting up texts, speeches, slogans…and pasting them back together in provocative ways" was a strategy used by William S. Burroughs in his writing around 1963 (465).

It is a strategy of invention that interests Jeff Rice, not only due to its potential for creating exciting, explosive writing, but also for the power it gives students in confronting the established, traditional genres. Knowledge is transferred and gained through innovation and discovery, and often, as in the case of whatever-writing, through challenging, confronting and assailing traditional forms as we recognize them. This new pedagogy pushes writers to engage

with language in deconstructing, dismantling and disjoining the usual linear flow of thoughts, while cutting and pasting a new discourse. Ultimately, within this new written discourse, students are empowered, and this mirrors the power flexed by the new musical invention of the hip-hop artists. While Jeff Rice continues to fascinate and intellectually stimulate compositionists with his provocative, and some would say radical, theoretical strategies that are direct descendants of Ulmer invention, it is theory put into practice that interests me. The "whatever" theory of composition pedagogy as created by Vitanza and continued by Rice has yet to be proven in the classroom.

At this point, composition pedagogy and instruction are at a crossroads, once again just as it faced in 1963 when it was legitimized with a capital C. According to Jeff Rice, at that precise time the academics in composition took the wrong turn by not embracing cool rhetoric. Now facing great interpretive challenges, many compositionists do not want to completely discard print text in order to re-invent the meaning of textuality. Printed text has historically been viewed as a gateway for students to enter into the public discourse. While these digital assignments are artistic and exciting extensions of textuality as we have understood it to be, can we still consider the productions that spring from them written compositions? Are we ready to diminish the stand alone written product to obscurity? Is there no longer value in writing in simple print form?

Writing within a Dynamic Multimodal New Media

Anne Wysocki in *Writing New Media* (2004), like Jeff Rice, creates new phrases to describe her version of invention pedagogy. She says that this new way of writing, in multi-modal texts, may come to be known as "post-print literature" rather than simply new media. She

insists that we think clearly about the history of media invention, not just digitally. Rhetorically, this also puts composers, and conversely, composition teachers in a position of great responsibility. Only by nurturing self-reflexivity at the site of production can one grapple with new media. Wysocki basically argues here that print is markedly non-aware of its own materiality, and thus its use and prospects are circumscribed and limited as opposed to the potentialities (145)   Wysocki invests in the experiment in materiality that is new media, even if it is print, or what we might call post-print literature.   Many theorists of "multimodality" make a claim to new media's importance due its ability to overlap to many different writing occasions. Undoubtedly this true, but Anne Wysocki's model does this while also infusing historical and materialist scholarship more broadly. Wysocki is beneficial to scholars and pedagogues alike. And since that is the intersection which a good percentage of this class finds itself, she makes available new kinds of self-consciousness in writing that can make us better thinkers and knowledge-gatherers as teachers.

Jody Shipka, in her essay "A Multimodal Task-Based Framework for Composing," demonstrates how she applies invention pedagogy in her writing class that generates not only a freshness and excitement, but also has been shown to produce more significant and imaginative forms of expression. She describes how the students were tasked with creating a complex multimodal rhetorical event. Before this, the norm for the class was a linear, argumentative, thesis-driven research paper.   She describes a project in which two students used their rich imaginations to create multimodal expression, and it was well received and enjoyed by all. She has learned to conceptualize production, delivery and reception in the composition class. "A multimodal task-based framework not only requires students work hard, but related to this, differently, and it does so by foregrounding the complex processes associated with goal

formation and attainment" (290). She provides solid curriculum ideas and activities for multimodal approach to writing in her book.

Another scholar, Joddy Murray, an English professor from TCU is also interested in the use of image in writing, and how our brains perceive them as he explains in his book *Non-Discursive Rhetoric.* Establishing a broader, more inclusive definition of language is necessarily the first step in elevating the discussion of affect and image in composition, and Murray makes an impressive and provocative case for this in Chapter One by reaching back to the historical roots of the philosophy of language. By imposing Kant's general principles of the philosophy of knowledge, morality and art, onto language, Murray extends the definition of language to a process of thought. In language, we find our symbols that stand for concepts, which serve as the foundation of knowledge and in turn, from which all thinking is derived, from the intuitively creative to the critically logical. Here Murray quotes Ernst Cassirer, a neo-Kantian, as including as language the perceptions that lie "beneath the threshold of meaning" and concludes that he is referring to the Non-discursive text, or any elements of communication other than the ordered, grammatical, codified and linear discursive, written text (18). Images and symbols that communicate recognizable meaning not only fall within language, but actually represent the agency that affects all human experience for "symbolization…is the starting point of all intellection…and it is the stream of symbols that constitutes a human mind" (24).

Continuing with the historical perspective, Murray moves from Kant to Vygotsky who insisted that language is a dynamic system of meaning, in which the intellect and the affect are united and integrated, and it is language that links us socially to the world around us. If then, we perceive an image with social connotations, it penetrates our intellect and the affect is created, and all is performed within our consciousness. Therefore, it is in our consciousness that we find

symbolization. The image enters our intellect and the affect from it emerges through our consciousness, and this informs our pure understanding of our experiences, which feeds the imagination, and develops our intellect (54). Murray makes his final appeal to establishing a new approach to language by claiming that it is in the consciousness that we find the affective domain. It is the affective response to an image that stimulates creative production. And what Murray calls for is a "model of composing that incorporates non-discursive textual production as a primary generative force in writing" (55). I will discuss Murray again in my final chapter as I review emotion and affect in writing pedagogy. `

We know why we must help students write. It is the integration of humanity with technology we must contend with most effectively in creating personal and public discourse. This requires a new way of thinking, one that is not so heavily weighted with Western logic, but that also allows for mystical, surreal, and otherworldly expression as well. In addition to this new approach in thinking, Ulmer states that we must also incorporate digital elements too. He claims that writing today must include not only text, but pictures, music, graphic images, and video too. This revolutionizes not only writing, but also the community in which it is performed. Ulmer explains this as our moment of Invention.

So as we communities of discourse move toward the new technologies that are changing the "language apparatus" of our culture, we must help evolve writing instruction accordingly. Students then become participants in community exchange as they invent the future of writing at the same time. With Ulmer's innovative and exciting language and writing experiments, students do just this. They open up the idea of community and communication by writing their responses to the exercises in the Ulmer text. With this new definition of exploring and reflecting at the same time as one writes, the student discovers a narrative that reveals deeper dimension to

himself than ever experienced before. This is called the "Mystory" and it is the key, the foundational component to Ulmer's Internet invention writing.

Laurie E. Gries writes of the emerging trend in composition to attend to "visuality as the 'pictorial turn'" (437). In her essay "Emerging Methods of Visual Rhetorics" (JAC 2009) she notes that the accepted current model of textuality used to study visual culture is not sufficient to address the complexities of expression today. What Ulmer describes as being new, productive and creative in electracy is actually advancing new media that changes the way we come to think, come to know, and make meaning. This epistemological approach to writing in multi-modal means is what differentiates electracy from media literacy. The electracy pedagogy model "encourages invention and production of new discourse, theory and new media to address problems and enhance personal and collective creativity (437). Here, Gries argues that current methodological tension stems from not only what sites to study, but how to go about studying them. What are we looking for? She continues that according to Collin Brooke's *Lingua Fracta* we are attempting to read visual artifacts as texts and that these "readings" are being done through social constructivism's lens. Collin Brooke argues that even though the text has transformed to visual, we are still explaining in "old methods" such as social constructivism and we still demonstrate its heavy influence.

Collin Brooke, like Ulmer, believes the digital age challenges us to employ new perspectives in analysis, critique, and inquiry in addressing visual texts. Ulmer's electracy, with its emphasis on the new, can be productive in creating response that can account for the complexity within visual rhetoric. This 2009 essay claims that it is time for rhetoricians to learn to employ electracy, not only in creating multi-modal text, but as a methodology to explain, demystify and decode visual rhetoric as well. Gries elucidates further as she states that because

Ulmer's electracy calls upon "new way to think with images so that we might begin to produce new versions of reality with visual communication" (440). In other words, Ulmer's electracy allows for inventive and productive expression using hypertext and images, and in return offers new versions of interpretation and understanding of other visual texts. Electracy challenges rhetoricians to sharpen and reinvent their approach to "the pictorial turn" both as creators and responders to text. Ulmer's invention model opens us up to generate new conversations surrounding visual communication. Like Plato was forced to confront writing as new apparatus, argues Gries, we are forced to confront this new form of hypertext, multi-modal, with emphasis on visual presentation, that Ulmer has described for many years, as electracy.

Design Process in Pedagogy based upon Invention

I now return to Mary Hocks, who welcomes a new form of multimodal expression defined as writing design, and I strongly suggest here that this is linked to Ulmer's invention model discussed in *Applied Grammatology*. Invention is elemental to composition as design in multimodal digital enterprises. Hocks describes multimodal composition design that requires writers creatively employing the technologies of multimedia that use spatial, visual, aural, and gestural to make meaning (644). This all-encompassing communication device is powerful in that it reaches others intellectually, emotionally, as well as in visual, auditory and phenomenological terms. How can communication be more persuasive than this? She believes that the political and social impact of literacy practice made possible by technology through design theory is profound, as students are designers of knowledge and agents for change. Students are engaged and excited about composing, and thus producing knowledge, when it includes research and personal perspective through visual and other interactive media (645). Mary Hocks believes that design offers a balanced approach to rhetoric that fashions the future

of writing.   My argument here is that this is precisely what Ulmer envisioned and projected in his invention pedagogy years earlier.

In 1989, writing scholar Charles Kostelnick linked other fields of problem-solving—design—with a new evolution in the writing paradigm (267). In "Process Paradigms in Design and Composition" Kostelnick claims design process theories have provided new pedagogy utilizing invention as an act of discovery and audience analysis. Primary tenets of design process theory include writers who actually design solutions while being imaginative and writing creatively. Writing and designing are related in that they are cyclic and dynamic, not linear, but more importantly, both rely on audience analysis for the purpose and appreciation of the text. Design theory is not linear, but rather a complex, loopy construction that is rationally-based, yet integrated with intuition and emotion. It is, according to Kostelnick, invention that serves to bridge and integrate the rational and intuitive in the design process. He concludes his essay with the introduction of "wicked" problems, and defines these as issues that are not easily solved as we grapple with design and composition. Writing theory and practice require a necessary conceptual bridge, which is precisely where invention comes into play.

Picking up on the "wicked" problems involved in writing while studying design process, Richard Marback points out that the question of agency was not made clear by Berlin in his historical look at composition studies, but that he did move composition studies from considering the writing process only to critiquing it. In "Embracing Wicked Problems: the Turn to Design in Composition Studies" (2009), Marback states that in his historical look, Berlin missed consideration of design. Diana George expressed this earlier in her 2002 publication "From Analysis to Design" where she discusses Berlin taking the compositionists at that time with him into cultural studies and critical theory, when they could have moved toward design thinking as a

process paradigm.   While Berlin shifted toward cultural studies, Kostelnick began publishing on design process in composition, and by the early 2000s it was recognized as a movement in writing theory. In 2009 Richard Marback acknowledges design process in writing and as he focuses on "wicked" problems, he proposes a fuller turn to design in writing, for it cannot possibly be reduced to one design paradigm. This new angle, or fuller turn in Marback's words, in design theory is renewed interest in the responsiveness of the audience, and I would point out here that this returns to the sensory and phenomenology responses Ulmer brought up in 1984. Marback writes, "It is especially wicked because composing in digital media, composing in print and image together, evokes problems of responsiveness that are interpretative as well as affective" (400). While wicked problems are first technical ones, they become much more varied and complex in considering audience response. Visuality impacts our sensory perceptions in ways that words do not, and cannot.

Here Marback goes deeper into the affective response aspect to design…the designer is first a responder to the artifacts and experiences that he processes before he designs. The audience response to visual design goes beyond the cognitive appeals or social constructs of the print text, and cannot be completely noted, measured, or stated in words or objects as it is sensory and affective, and this makes it wicked. Prof. Marback suggests that we embrace the wickedness of design in composition by keeping the critical discussions and explanations in perspective.   "Embracing the wicked problem of design is to embrace the problem of responsiveness" (416). Marback claims that designs tame our enthusiasm for theories and in doing this, compositionists can "not only articulate flexible paradigms for composing with word and image in digital media, they can also encourage greater sensitivity to artifacts we manipulate to make ourselves who we are with each other" (418). This interplay and interaction between the

first responder or the writer and the audience responder is complex and presents "wicked" problems. This echoes what Ulmer theorized in 1984 which is that writing is naturally, organically brought forth from the deep recesses of the writer's mind and body, and his concern was that this would create the same visceral, emotional, and phenomenological response from the audience. Even though neither Kostelnick or Marback directly cite Ulmer, I would argue that his influence can be felt here. There is a natural progression representing a trajectory of thought and theory in composition studies started by Ulmer in *Applied Grammatology* that culminates in design. I recognize strands of Ulmer's *inventio* in design process, and perhaps it can even be viewed as a model of what he was describing in his writing projection called electracy. I contend that the future of college composition is in the development of design process, and much of the progress in this technologically advanced, multimodal writing form is owed to the vision Greg Ulmer laid out before us in 1984.

CHAPTER FOUR: MY COMPOSITION YEAR ONE COURSE DESIGN IN INVENTION

In Chapter Three, I demonstrated how contemporary scholars have created classroom pedagogy that incorporates core elements of Ulmer's writing invention theory, specifically formatted through digital, multimedia productions. I find that I too have been highly influenced by Ulmer's ideas about writing, and knew that I would incorporate his theory into my own teaching practice in some way. I have wanted to re-design the Composition I course for the career college since my first quarter teaching at one. I believed that this particular approach to writing would be appealing and productive to my students because of its extremely personal, introspective discovery of self, that, in revealing it results in sharing and participating in community. In this chapter I will present my own course design that is largely based on Ulmer's Mystory. I use this as the foundation to my course, but I project it out further as I infuse associations with the Arts into my writing exercises, as I will explain more fully later. Because my course design correlates with Greg Ulmer's Mystory, I am compelled to first describe in detail the Mystory writing experience for reference. Ulmer claims writing is *inventio* that focuses on a writing process that draws from the writer's personal, very creative responses to Ulmer's thought-provoking exercises. In order for the student to write, he must follow Ulmer's unique prompts that elicit brief, fleeting moments of captured memory, stirring emotion, extracted thoughts, and often juxtaposing associations and uncanny relationships. These are then brought forth through pictures, drawings, printed text, video, and music.

According to Ulmer's writing theory, invention is productive and provocative, and is the opposite of deconstruction, so how does he move from Derrida's theory of deconstruction to his own theory of revolutionary change in reinventing writing instruction pedagogy? I explained in Chapter Two that in his preface to *Heuretics: the Logic of Invention* (1994), Ulmer argues that

deconstructing the writing process as we know it opens up production possibilities. We need to consider writing to be an invention process as "learning is much closer to invention than to verification" (xii). In the crossing of discourses, such as writing that includes rhetorical, poetic, and graphic images all at once, in Derrida's word "picto-ideo-phonographic," we are deconstructing what we know to be writing, and inventing a new discourse at the same time. This writing is a building up, and it is creative and generative. Writing invention works just as the avant-garde artists create new art forms: we use deconstruction as a springboard to opportunity and experimentation. We break down and reduce writing to its most fundamental part, symbols and word definitions, and by recognizing the ultimate non-meaning or un-meaning of each word, we can start to impose meaning in new and fresh ways. We invent new meaning with new forms, and Ulmer addresses the universality in the patterns or rhythms in writing. These are again a way of exploding meaning possibilities and understanding ideas in a matrix or pattern mode rather than arriving at one simplified answer or response (xiv). Ulmer takes Derrida's theory of mixed discourses and writing invention to a new dimension in *Heuretics*. He encourages his students to be "experimental vanguards" and to write original poetics.

Ulmer's electronic theoria demands a new digital hybridization of composition that encompasses visual arrangement, new media forms, and writing that blur the lines between traditional composition and design, performance, and exhibition. It is now time to shift our ways of connecting one with another. It is time to invent new ways of knowing and communicating as we transition from a culture of print literacy to one that is situated in electronic media and images. Researching and exploring opportunities for change in the practice of writing has profound cultural implications, most notably the pedagogical implementation of it.

What Ulmer proposes is writing in a dream/discovery style, with emotion and memory-evoked association of images that create a pattern or multi-dimensional matrix so to speak, and that opens up possibilities for answers or solutions, but does not arrive at "the solution." Ulmer tasks the student writer with building, in place of a single argument, a structure of possibilities (34). Ulmer engages his own "anticipatory consciousness" as he considers the implications of exploding the composition in the newest electronic technology: "With this equipment it is possible to 'write' in multimedia, combining in one composition all the resources of pictures, words, and sound" (17).

Tracing the intellectual movement and theoretical development in Ulmer from his *Heuretics* (1994) to his *Internet Invention* (2003), I can see that he progresses from exploration toward application of theory in his writing instruction. In *Heuretics,* he lays the philosophical and theoretical foundation upon which his later *Textshop* approach to teaching writing builds. He returns often to the ideas he advanced in *Heuretics* regarding the student's desire to write through his imaginative, evocative, phenomenological and surreal responses as he experiences the world that surrounds him. He claims that students feel an urgent need to write from a new, fresh, innovative perspective, and this perspective is one in which the old analytical, linear, logical, scientific approach to writing, and all understanding, is now called into question. This pressing need to write in order to connect on the deepest levels with others is what Ulmer refers to as desire.

Ulmer's Mystory theory and practice

It is digital hypertext that Ulmer believes can serve as conduit for this "desire for something else" that builds new practices of communicating that encompasses the entire body.

Ulmer argues that learning and knowing spring from the most organic part of our being, our intuition, and coupling that with our desire to communicate is where writing should begin. The concepts behind the Mystory writing prompts attempt to pull from this inner depth out of the student and into the writing process. As a graduate student, I encountered Ulmer for the first time in ENG 7007 taught by Jim Brown as we worked through Mystory exercises in class. I found the Mystory exercises to be intriguing and stimulating as I reached deep into myself, with strange abandon, and was astonished at what my writing revealed. I learned about my personal identity, coming of age, a sense of personal history and a yearning for an imagined future. Through the exercises I felt in awe, in a way, of my own agency.

I will refer to the details of Mystory here so that I can more readily demonstrate the connection to Ulmer in my course design. Mystory involves a series of writing assignments that require the student to write in hypertext, which is the incorporation of multimedia with the writing assignments. It is sometimes called electronic journaling because it is purposefully deeply personal in nature, but it the best way for the instructor to teach writing that requires new ways of thinking about, and of telling, "my story." From my perspective as a student writer, it is an engaging, enchanting and extraordinarily powerful method of getting students to know and tell their stories. It involves what Ulmer calls a hyper-rhetoric that is about exploration and discovery, and that includes many forms of new media in telling what has been learned through the writing process. The focal point of Mystory revolves around the student's creation of a "widesite" which is a sort of blog, and it is developed in response to assignments on Ulmer's particular discourses: Career, Family, Entertainment, Community, and what he calls Emblems. Ulmer "proposes to use the internet as an invention bank, using the database and search capability of digital networking" to introduce multimedia into the writing process (*Internet*

Invention 18). Everything that follows the establishment of the widesite "contributes to the process of making the widesite, including not only direct assignments, exercises, and instructions, but also theoretical and historical rationales for the project and examples of work by artists and authors relevant to it" (*Internet Invention* 19).

Ulmer makes it clear that form and style are not as important as invention, which allowed me to completely indulge my imagination to be as creative as I have ever been, and so I began to make my own widesite. It can be found on Wordpress, and the writing includes images, poetry excerpts, and music lyrics and even video to enhance the written words. I am quite proud of it, and taken by it at times when I reflect upon it today, I wonder "where did that come from deep within me?" Just as Ulmer suggests in Mystory, it is organized around the four main informing elements in a person's life:

Career

What images and ideas go along with my career in English and composition education? I am asked to look up words in my career and research their historical meaning in the field. I am only supposed to "insist that the documentation consist of details, particulars (both textual and graphic) accessible to the writer's senses and imagination. It should not be homogenized into an abstract explanation, for reasons that will become clear eventually" (*Internet Invention* 23). I found ideas and images that held some sort of connection to my career and added them, not being overly concerned about whether the details of why the connection existed in my mind.

Family

"Make a webpage documenting a scene that sticks in your memory from the childhood years of your family life" (*Internet Invention* 86). There is a list of instructions provided here detailing how to go into a photo that is locked away in my memory, and not only recall it, but to express it is such a way that it places me in "mystory" of my family, whose existence does not depend upon me. This assignment is particularly not interested in drama or idea as much as mood and atmosphere, and this writing should focus on these two elements rather than any activity or event surrounding those being photographed.

Entertainment

This is an exceptionally intriguing unit to me as it requires the hypertext both ways, coming in from research via music, graphics, and videos, and as a something produced by me as writer to demonstrate my themes. In other words, I am allowed to discover and apply existing music, video clips, or art that reveal my uniquely personal association with some singular event in my life. I include these media features, then produce electronic journaling that is true to myself, but that is embellished by incorporating these into my own form of narrative.

History

This is a community discourse, as Ulmer encourages me to consider a community historical event that in some way haunts or continues to affect me. This is a collective history, not a personal one, as in Family and Entertainment, and it conveys the power of the community values and pressures on my life. "The goal of this assignment is to notice how the community in which one was raised focalizes the story of its founding and existence" (*Internet Invention* 191). We do not exist in a vacuum and this particular section of the Mystory sequence attempts to reconcile

the writer's personal experience as it is engulfed within a community, social or collective experience.

Personal journal in Mystory

One of the most impressive things I have ever done as a writer is to create my own internet widesite, based on the exercises of Mystory. I found it to be as intellectually invigorating and all-encompassing as Ulmer suggests it to be. These elements of Mystory as assigned in the *Internet Invention* text were fascinating and refreshing in that they really stretched, disrupted, and challenged my perceptions of myself and my community. I actually enjoyed working through them, and the more I delved inside my own mind, the more I surfaced with, and the more I had to write. And I really did write. I haven't written this deeply and profoundly in many years, and because of this, I am mesmerized by, and ultimately a believer in, Ulmer's pedagogy for invention. http://ruthwidesite.wordpress.com/
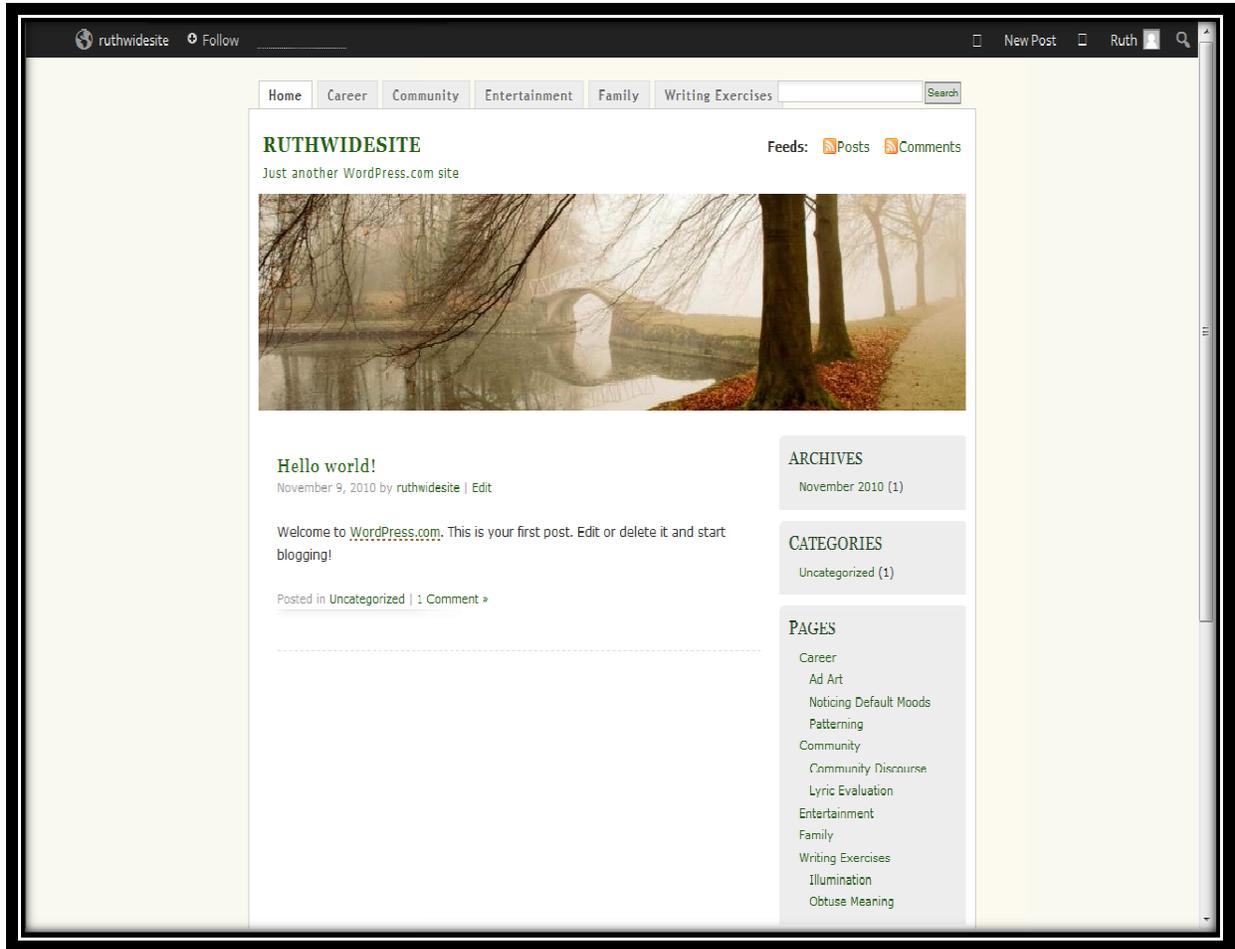
After reading back over my own responses to Ulmer's assignments, I turned to the *Textbook* version of the Mystory sequence of writing assignments to see how it compared with Ulmer's original formulation. The theory aspect of invention is much better laid out in the Mystory unit in Ulmer's *Textbook* than anywhere else in his work. He is as clear and concise as he can be in this explanation of the theory behind the invention writing assignments. He describes writing as a way to discover voice, which is "defined in terms of agency" (240). According to Ulmer, we use art, works of literature, music—all the elements of hypertext—to understand ourselves, and to help others understand us as well. Our identity is a social construct of our surrounding communities. But this is simply a starting place as we realize the patterns in our lives once we write in a discovery mode and come to understand our true nature. These

patterns produce an epiphany for the writer at some point: "The critical effect is achieved by composing a Mystory in which one juxtaposes the products of the different discourses in one composition. The repetitions or correspondences that emerge in the intertext among one's different experiences produce a eureka effect—the epiphany. In fact the goal of Mystory is an experience whose highest achievement has been called enlightenment (*Textbook* 246).

Because I intended to write my own Composition I course design, and since the theory Ulmer presents is fascinating and appeals to me at its core, I planned to make it the basis of my course. However, because I found Ulmer's execution of it in both *Internet Invention* and *Textbook* lacking in ways, I turned to other scholars as I developed my own version of the Mystory writing experience. Both Byron Hawk's discussion of his "Bystory" in his essay "Toward a Post-Techne-Or, Inventing Pedagogies for Professional Writing" and Maxine Greene's work with writing and the Arts in *Variations on a Blue Guitar* have helped me build upon Ulmer's Mystory writing experience to make it my own.

To explain this further, I can say that I completely agree with this quote from Byron Hawk: "Writing is a complex art, as it incorporates phenomenological, rational, emotional, habitual and unconscious elements into its 'bringing forth' and 'making,' according to his essay on "Toward a Post-Techne-Or, Inventing Pedagogies for Professional Writing" (373). As he discusses the historical evolution of the definition of techne, he points toward a post-humanist view of it, one that is not grounded in human domination over technology. Rather, he elaborates on a post-humanist theory that reveals a writing situation pairing the human writer with/in the nonhuman technology. It is a fascinating approach to techne, and one in which I am most interested for it aligns itself beautifully with the Composition theory proposed by Greg Ulmer that is invention. Hawk mimics Ulmer's invention in his own essay as he writes, "the

assumption of autonomy, presence, and control ignores the ambient, unconscious, habitual elements of invention that emerge out of the complex systems that human bodies inhabit" (373). Hawk places the writer as one engulfed in a web, or matrix representing the complex integrated, relational system of beings. This network of bodies and objects also contains the writing product. Writing is not linear or easily defined as a craft derived from humans imposing their will on words. It is portrayed by Hawk instead as a "…thought and action in the complexity of distributed cognitive environments…that requires the distribution of decision making across a complex interrelationship of technology, humans and nature" (377). Humans and the machine are one system, as one dwells with and in the other.

I am proposing that we look at this post-humanist theory of techne as a basis to the Ulmer pedagogy of composition instruction that he calls invention. Both clearly disregard any linear approach to writing instruction and focus instead on the complex, fluid, dynamic spontaneity of the writer immersed in technology, or dwelling within it. This instruction emphasizes open-endedness, situation and purpose which transcend all boundaries of the usual product. It revels in what Heidegger calls the challenging or bringing forth. It is in the making, or the act and craft of creating that is key, not the end product only. It is *inventio,* as Ulmer puts it.

While Composition studies have been evolving for years, it faces its greatest challenge to date, and that is to teach Composition that is relevant. After recognizing the historical context of Composition instruction and purpose, and creating pedagogy that is developing along with technological advances in writing, Hawk's Bystory tries to elicit "self" from student writer through the machine, the computer. He describes the approach as a post-humanist strategy of the human dwelling within the technology. In other words man dwells in the machine (379). Hawke argues that the student is situated in, and is part of the matrix, the integrated, complex web-like

relationships that form all around. It is the bringing forth into the matrix that matters, and this is the key to composition instruction today. I agree with Byron Hawk on this point and, like him, I utilize technology to great effect in re-working Ulmer's Mystory.

I have taken assignments to develop hypertext which I define as "communication that incorporates all forms of media, and is creative, inventive and highly imaginative." The students write in a discovery mode, with great creative license, and as they write, they generate new forms, visions, and memories that open themselves up to new ways of thinking and creating. It is an exciting adventure into writing, and it is accomplished through this exploratory atmosphere of a lab, "a humanities lab," in Ulmer's words. But Ulmer also insists upon working within and against our cultural expectations. Rather than suggesting a radical break from the traditional Comp I curriculum, I instead offer a re-imagining of the present one that encourages students toward new media as they approach writing. With each unit of study, I introduce an exercise that either contrasts with the particular study of literacy in the course, or opens it up to the many possibilities revealed in the digital realm. This slight shift to new media within the established, highly prescriptive curriculum I am obligated to follow has allowed the students their own "bringing forth" from deep within.

While I appreciate the deeply personal discovery and expression in the "bringing forth" of writing invention, I also acknowledge the social/cultural elements it addresses as well. Gregory Ulmer believes that we are at the point in our literary history as a people to usher in revolutionary changes in how we communicate our stories one with another. He states that it is not only exciting, but it is inevitable that we move toward the hypertext writing that incorporates all media forms. This is going against the traditional logical, linear analysis in their approach to writing. It must now be replaced with an organic, intuitive response that springs forth from their

deeply affected body and emotion. This requires personal investment in the writing process, but it has societal impact as well. Ulmer believes writing ultimately serves a higher purpose than individual exploration or the "human question" as he calls it (*Internet Invention* 4). This is referring to the human endeavor of finding meaning in his existence, and in that of those around him, in literary terms known as the Other. This is what has changed in Digital Age, according to Ulmer. The question of humanity remains the same, but it is our response to it, our grappling with it, our explaining of it, that has evolved. This question was, during the time of the old masters, answered in typical, analytical, logical, rhetorical form. We have evolved to recognize a pluralistic matrix of possibilities, with many plausible answers and solutions to issues. Linear, one-dimensional approaches to topics are on the way out, as multi-faceted, inclusive patterns of responses are considered more seriously.

My Course Design

1. Course Description

Comp I is the first of a two course basic writing track required for all students pursuing an Associate's Degree. Comp I is the most basic writing course as it introduces the students to several writing styles, development and organizational approaches to writing essays. It gives them the opportunity to improve their composition skills, starting with shorter composition exercises, but culminating with a Final Research Project. Comp I covers basic research skills, and it is followed by Comp II, which focuses on Argument and Persuasion, and continues to build and polish the student's rhetorical and writing skills. The course is very practical at times, as we work on business communications such as resumes, but there is also great opportunity for the instructor to make each

writing exercise as personal, creative, and exciting as possible while students learn to demonstrate the appropriate skills in the objectives.

2. Institutional Context

As a private, for-profit career college, ITT Technical Institute is an educational institution that does not require the standard testing for entrance. We award Associate's Degrees in mainly high tech fields, such as Nursing, Health Sciences, Computer Drafting and Design, Information Technology, Networking, Internet Security, Electronic Engineering, Systems Project Management, and Software Development/Programming. ITT has Bachelor's Degree programs in Electronics Engineering, Computer Networking Systems, and Project Management. We have 137 campuses across the nation; however the campuses are quite small, with a high school atmosphere, and the largest enrollments, such as my campus in Troy, MI of 1200 students, are still contained within one enclosed building. The student population is quite diverse on each campus, but most ITT students are nontraditional in that they hold jobs, have families, and are not recent high school graduates. Many have not enjoyed academic success in their previous school experience, and they come to ITT with a great deal of apprehension and anxiety. We, as a national institution, have goals to keep the students engaged and to do everything we can to help them reach their goals. It is at once a dynamic environment that is student-centered and student-driven in pursuing and awarding academic achievement, and also a warm, nurturing, caring atmosphere that keeps the students' concerns and needs in mind. As faculty, staff, and academic administrators, we address the whole person in each student, and find ways to encourage them, like no other school I have been involved with. Because of this unique approach of establishing a student-centered, student-focused, very

caring environment, ITT has reached students who otherwise would have given up on their education and their future. Graduation is indeed a touching, inspiring and moving event as story after story of hard work, dedication, second chances and fresh starts are told, and hugs and tears abound.

The students are often lacking in solid, foundational grammar and writing skills, and as Comp instructors, our work is definitely cut out for us in making writing relevant to their career and life goals. Because ITT is nationwide, it is very particular about having objectives in each class that are covered so as to keep the uniformity and integrity of the degree earned, no matter what campus. Therefore, the Comp I curriculum is very prescriptive in that it has the syllabus prepared and the "suggested" instructor activities detailed for each class meeting in the Courseware. The categories and weight of each course are laid out before the course begins, and the instructor may not deviate from it. The instructors are to bring their own fresh, personal style of facilitating learning to each lesson, and can add to the curriculum in some ways. Since the curriculum is relatively new, and I am overseeing the program on my campus, I started to look into each course. The students were not having much success in these composition courses. Some dropped them, were unable to complete them, or they fell behind and failed. I evaluated the Comp I syllabus and found it severely lacking in depth, creativity, or relevance. I wanted to streamline it and elevate it at the same time by adding some of the fascinating exercises and ideas put forth by rhetoricians and scholars I have come to admire through my PhD study, namely Gregory Ulmer.

3. Theoretical Rationale

Working through two Gregory Ulmer texts, *Heuretics* and *Internet Invention*, has completely opened my mind to inventive ways of not only writing and communicating, but in the very essence of thinking and knowing. Ulmer prophesies that we, as a society, are tottering at the brink of, on the cusp of, sweeping historical movement in how we perceive, understand and gain knowledge, and it is through intuitive behavior, rather than application of reason and logic. Those of us who have dedicated our lives to the teaching of rhetoric have been governed by the laws of linear, logical argument based on empirical, quantified data gathered around us. These arguments were researched and organized in the fixed five-paragraph format with the persuasive solution proposed or reiterated at the end. This, according to Ulmer, has been the way we have considered rhetoric and have taught it since the earliest days of Greek philosophers. He challenges us to rethink rhetoric in the digital age and to consider emerging changes in how we read, write, communicate and connect with others. This demands a new digital hybridization of composition that encompasses visual arrangement, new media forms, and writing that blur the lines between traditional composition and design, performance, and exhibition.

Ulmer reckons this progressive change to the kind of change that took place with Greek philosophers centuries ago. He says that they invented a language that conveyed mathematical, rational, logical ways of ordering life, and it followed a linear path and was clearly delineated with a beginning, middle, and end. This informed thinking and rhetoric for centuries, and now, with the advent of the internet and digital rhetoric, it is time to shift our ways of connecting one with another. Ulmer's motto is "not to follow in the footsteps of the masters, but to seek what they sought." It is our time to invent new

ways of knowing and communicating as we transition from a culture of print literacy to one that is saturated with electronic media and images. Researching and exploring opportunities for change in the practice and application of electracy has profound cultural implications, most notably the pedagogical implementation of it. While exciting and invigorating, it should be approached in the same manner "our masters" cultivated the print literacy.

There is no doubt that the current ITT Composition students are not fond of, nor are they always successful, in the course as it is instructed now. It is an uninspired extension of what they have always known writing to be, since their earliest school days to their most recent ones. They are ready to address the larger, more complex issues of their global communities and ideological concerns brought on by the electronic media. The students are excited and poised to create. They have discovered a desire on their part to want to write. My main objective with my Composition Course Design is to integrate what Ulmer refers to as "electracy" into the curriculum. Electracy is **not** an electronic literacy. It is, in his words, "something else" that builds practices of communicating for a new apparatus. Rather than appealing only to the analytical mind, it encompasses the affect of the entire body. In other words, learning and knowing spring from the most organic part of our being, our intuition, and this is what I want to encourage students to write from. It will be a challenge to get the students to think in terms of this however, for they are completely entrenched in the literacy of validation through the scientific methodologies. My course aims to press them to focus on electracy, which is inventive, creative and discovery-oriented.

The key to this kind of writing is a journey to self through the arts, and this is proposed by not only Ulmer, but also another educational scholar I admire, Maxine Greene. Both believe in the renewal of the natural way of knowing, and in tapping the individual human potential, through immersion in the arts. The arts serve as catalyst to invention and intuitive thinking for us and our students as they open up our minds to entire new perspectives and possibilities. The Arts suggest patterns and multiplicitous responses to our experiences, which translate to our learning. And how does this affect pedagogy of writing? Indeed it begins with the individual, but has far-reaching societal and even global consequence, for as Ulmer claims, it can produce a "civilizational left-brain right-brain integration" with universal application. In other words, this exploding of our thinking about teaching writing through electracy and the arts, can ultimately serve to better the world around us. Through an encounter with the arts, we are shocked into seeing this world in a new light, or as Maxine Greene says, "We experience a sense of surprise oftentimes, an acute sense that things may look otherwise, feel otherwise, BE otherwise than we have assumed—and suddenly the world seems new, with possibilities to be explored" (*Blue Guitar* 116). According to Maxine Greene, composition pedagogy should come from a philosophy of education that is "interested in openings, in unexplored possibilities, not in the predictable or quantifiable… an initiation into new ways of seeing, hearing, feeling, moving. It signifies nurturing with a special kind of reflectiveness and expressiveness, a reaching out for meanings, a learning to learn" (7).

Integrating the Arts in composition is the catalyst for exploring, reaching, dreaming and imagining, and this is where knowledge begins. Knowledge about self and surroundings is gained through interaction/engagement with art forms, such as drama, music, paintings, print

media, graphics and video. "Enhanced awareness, heightened understanding, enlightenment" discovered through the arts is a "new mode of literacy" according to Greene (37) and the student writer's creative response to it, in turn, is actually contributing new layers to it. Composition pedagogy should center on the pursuit of meaning, and through the Arts, combined with creativity and imagination, we are "provoked to come awake and find new visions, new ways of living in the fragile human world" (Greene 207). Ulmer refers to this shocking awareness of things as we never understood them to be as a "eureka experience" and he uses juxtapositions of ideas, art forms, or life experiences, to launch intuition in mystory and guide it through its retelling.

The rationale of this course is prompted by the need to integrate aesthetic study into the teaching of composition, as discussed in the works of Maxine Greene. Composition, or writing, is indeed an art form of its own; however, teaching the art of composing can be more inspiring, invigorating, and efficient by coupling it with various artistic forms, such as literature, music, dance, film, paintings and photographs. The course takes as its primary focus the imaginative process in students, and it endeavors to support learning and awareness about themselves, others, and the world around them. By expanding their imaginations, the students will see and understand things as never before, and this connection will be made in their writing.

The course will emphasize writing that is generated after being immersed in some art form and it will progress upon a wide scope of composition from free writing simple personal narratives to creating intense, complex arguments presented through/with various digital means. All will be done within a context delivered through some art form. For example, at the beginning of the course, the students will listen to a classical music selection,

imagine an action sequence that goes with it, and then write a print essay exhibiting the same passion, eloquence and beauty put forth in the music. This intersects Maxine Greene's pedagogy with Greg Ulmer's as the students enter through her renowned exercises in the Arts, which in turn bring forth highly imagined digital production in the diverse "languages" of hypertext as suggested by Ulmer. Throughout the Composition course, the students will be exposed to selections of literature, scenes from films, art exhibits, photographs, and even dance performances from meaningful moments in the world. All writing/electronic journaling/digital production will be in response to aesthetic study and class discussion.

The study of aesthetics requires a personal involvement, a relationship, with the works of art. It is this deep connection with the art form that allows the students to explore, think, feel, and imagine life in ways they never have before. According to Maxine Greene, this connection leads to extraction of Ideas and ultimately creates meaning in their lives. As students interact with, and are immersed in, various art forms, they are inspired to create, and then to write. But at the very same time, they are involved in something even more profound. They are learning through the study of Humanities about themselves, others, their communities, and their world.

Re-imagining Composition instruction

I have wanted to inject this way of teaching composition before, and I have found he perfect vehicle, the Comp I course, to introduce it and to critique it as well. I have to work within the constrictions of the Comp I Courseware provided by ITT, so that makes this much more labor-intense. I cannot just select an assignment from the catalogue of ideas presented by Ulmer and build the unit around them as he does, but instead, I must find ways to

incorporate these into appropriate and effective areas of the curriculum already created. I have to manipulate the Ulmer materials into the course as it is written to the greatest effect, as imperfect as it may seem. I am not able to explode the course, but I have to rethink it from within the guidelines. As we invent, we re-imagine and reconfigure, and we construct, rather than destroy and collapse that which surrounds us, such as curriculum and teaching guides. Rather than suggesting a radical break from the ITT Comp I curriculum, I instead offer a reconfiguring of the present one that encourages students toward electracy as they approach writing. With each unit of study, I introduce an exercise in Electracy that either contrasts with the particular study of literacy in the Courseware, or opens it up to the many possibilities revealed in the digital realm. This slight shift to electracy within the established, highly prescriptive ITT curriculum, may in fact, precipitate a discussion of the broadstrokes of the argument and serve to usher in invention of thought, practice and pedagogy.

Here are assignments that I have created as I endeavor to teach from the Ulmer model of invention writing pedagogy. As you can see, I ask the students to respond on a personal, but associative, not narrative perspective, and to employ several digital formats in the final product. I am asking for the personal, organic and poetic that will have even the most reluctant writer excited. The elemental units and categories of Ulmer are the basis, but you will see that I transform them to be more relatable, relevant and effective for my student writers. I initiate the writing exercises with asking students to reimagine a photo from their childhood they have seen many times, but that still is very meaningful to them on many levels.

Family

Consider a photo that documents a scene that sticks in your memory from the childhood years of your family life. As an example, I share my personal story about a picture from my childhood that was a touching moment with my two sisters. My older sister was sitting on the sofa and I was sitting on the back of the sofa right behind her. My younger sister was on her lap. We were physically intertwined and were smiling at the camera. My little fingers were playing with my older sister's hair, as my younger sister sat on her lap and was cuddly and leaning into her. I will never forget that photo for it captured the pure, family love we shared, and the childlike, innocent but pronounced adoration I had for my older sister.   Here I provide a list of instructions detailing how to go into a photo that is locked away in memory, and not only recall it, but to express it is such a way that it places me in "mystory" of my family, whose existence does not depend upon me. I reveal to the students how my particular picture continues to haunt me to this day, for my adored older sister left us ten years ago. We don't know why. That precious moment captured in a photo locked in my memory was a glorious, but fleeting one, and one that is heart-wrenching to me to this day. But it tells about me and my displaced sister in a family that loves desperately but fails miserably to show it at times, after that moment anyway. I could describe the mood of that photo and how that moment of memory has affected my family and my life and continues to do this even now. Like Mystory, this assignment is particularly not interested in narrative as much as mood and atmosphere, and this writing should focus on these elements rather than any activity or event surrounding those being photographed.

Entertainment

I ask the students to think of someone or something in the media today that is representative of them in some way. It is a purposefully vague assignment, but one that they readily relate to. They are quick to find lyrics, music, video or celebrities that relate to them. It is incorporating these representations into their own words, text, images or other media forms that stretches their imaginations. They can create graphics and short video, such as Animoto to illustrate their own Entertainment. The definition of entertainment can be reinterpreted and reimagined in this assignment. In other words, the student may find music, video clips, or art that represent her idea of entertainment of the meaning of it to her life. I ask the student to associate activities and cultural surroundings leading up to the entertainment event, and the student can detail the matrix or network of relations in his mind, emotions, and physical response to it.

Writing with Music

Students are asked to let their imaginations go as they listen to the music Pachelbel's Canon in D Major. After one listen, the class is open for discussion:

- What kind of mood is set by this music? How does it expand, flow, or move through the piece? How can this same tone and movement be expressed in writing?

- What kinds of pictures come to mind as you listen? How can you use descriptive details to illustrate these in your writing?

- What actions do you imagine happening as you listen to the music? How can these be incorporated into writing and be consistent with the tone established, and the movement of the music?

Cool Exercise: Rename Yourself

Think of all the rappers, entertainers, actors, and sports figures who have renamed themselves to write themselves into our culture. If you had to rename yourself and create an alter-ego, what would you call yourself and why? You can choose a cultural figure to follow, such as Malcolm X, or you can use three words, such as Grand Master Flash to describe and define yourself. This is to situate yourself within a specific culture, so you may want to add images, music, or photos to complete the renaming definition. Renaming yourself involves all of you, from birth, childhood, into young adulthood and now. You can create the imagery and text, or draw the graphics from online.

Cool You

In traditional writing assignments, we learned to mimic others and try to write like them. In Invention, we are distinguishing ourselves through our hypertext communication. Jeff Rice claims that being part of Detroit is cool, and he describes what makes "the D" so cool. He states that its "coolness, supposedly embodied in its now mythic past of music (Motown, early 1970s rock and roll, and techno)" is now on the rise again as young people are moving back in and transforming the city to its original coolness (49). It is the social landscape, the bistros, the food, the arts, the clubs, the parks and recreation, the sports images, the music, and of course, the cars that can make a city cool. What makes you cool? You have a history, beliefs, actions, objects of desire, accomplishments, and dreams. How can you best tell about you through digital enterprise that incorporates print text as well as other forms of communication and artistic endeavor?

Accessing the Mystory experience in my course design

I do believe that my interpretations and applications of the Ulmer theory of writing invention are more suitable and inspiring to undergraduate composition students. In addition to the discovery exercises I just described, I constructed these abbreviated versions of the Mystory exercises for my Comp I students and they were received with excitement and responses beyond my own high expectations. These are assignments of what Ulmer calls "electracy" but I have labeled them "new media exercises":

****New Media exercise: Picto-ideo-phonographic telling of you. Create a short video that tells something about you. This can be done with pictures, written words that you explain, moving images, and complete with musical background. If you need help with this, there is an exciting Website called *Animoto* that can help you build this video representation of you. Be creative, inventive, and have fun while experimenting with multimedia. This is an excellent way to begin to consider composition in terms of integrating and merging several features of electronic technology. We are reimaging and expanding the idea of writing to include resources such as pictures, video, and music and as we do this, we build on the concept of language as collage/montage of several electronic formats.

Student Response: The students clearly enjoyed this exercise, and some were so adept at adding video and music to their written expressions that they ended up helping others. The students looked deeply inside themselves to discover something profound. This was the key to this exercise and they were pushed to go beyond the shallow, simplistic, juvenile response to personal, emotional and difficult things they grappled with about who they were. Some used the medium in a humorous way, yet others used the platform to reach and persuade the audience to understand their perspective on some emotional or political level. One student

touched all of us to tears with her picto-ideo-phonographic presentation of "Mother" and it seemed to be about her dear mother who was deceased, but it revealed that she had indeed become "mother" to her younger siblings, her father, and even her aunts in some ways. It was so painful to watch/listen/read of her own despair being lost in the new role she had to take on. It was an exceptional class time, and one that drew us in, together, as human beings.

This exercise can be technically exciting for the digitally accomplished students, and there are many of those in classes today. What is even more impressive about this exercise is how it draws out the very essence of the human being, through the textuality of digital communication. This juxtaposition is not lost on the students either.

****New Media exercise: Image: Find an electronic equivalent that does for image what a paragraph does for a concept. Find an image that is an electronic alternative to a word definition, and see how that image opens up several possibilities for understanding. This contrasts with the written paragraph, yet how could you use both in hybrid form to best effect? There are several examples to provide here such as politically-charged images of Muslim women in veils, victims of war-torn countries, sickly children in impoverished surroundings, and so on. The images conjure up ideas and feelings that can be written out in print text, even as thoughts are random and seemingly disjointed, fragmented, contradictory or confused. The image is a provocative force personally and culturally.

Student response: We have all known that images and pictures can reveal the unthinkable. There are few more engaging ways to arouse the attentions and passions of students than through pictures. I displayed a picture of young women fully veiled in burqa and the response was intense. I did not allow conversation, but rather insisted that students

write back to me regarding their feelings. The impassioned essays, that included pictures, graphics, and videos, were all over the spectrum of opinion from young women defending the practice, which surprised me, to more traditional older men writing of the women's need for liberation. What a great exercise! They all responded from a personal level, but each was well-founded in reason, philosophical comment, and empathy and was so much more persuasive than the traditional researched position paper.

****New Media exercise: Symbol: Google Mapping your life is a fascinating experience in self-discovery. Using digital Google Maps, draw a line from the places that are significant to your life and see what appears in the sketch you have drawn when you connect the lines from place to place to place. What kind of symbol is created from this exercise? Imagine what it represents, and how it is a symbol in your life. Relate the symbolism and explore even more through other digital formats. An example here could be that the connection of places may look like a boat or a shoe or puzzle piece. All three could be symbols and lead to self-discovery in a writer's life.

Student response: This was a difficult task for most students. I had to really pump the students with ideas on this one as it is not easy construct a picture from the Google Maps, let alone a symbol. After some imaginative play and sharing of ideas tumbled about the class, the students were ready to once again reveal about their life experiences. This was something that the students were excited to share as the Google Maps part of the project created a timeline from which to describe the major moves and events in their lives. The symbols flowed out from these map lines, and with some imaginative, poetic license, the representation to the student was understood.

****New Media exercise: Drama: You will describe a scene from a memory that sticks in your mind from your childhood. You were born a character in your family's story so tell this memory from the wide angle of a stage and the members of your family are the actors. You are just one of them, and your perspective and point of view should keep this in mind. This is a creative way of writing narration through a scripted scene in a drama. Images can become the "backdrop" to the stage in the family scene.

Student Response: Most students loved this scene-writing assignment. After writing the scene from their family's life, they embellished it with photos, props, videos and music. The scenes were sometimes typical and mundane, but to the student's memory, they were momentous. Others scenes were dramatically played out with great flair and fervor, and were re-telling some life-changing moments the students experienced. The students were not sure what brought that particular scene to mind when they first started, but were able to explain why later, and in doing so, created emotion intermixed in memory. This is digital writing performance at its best.

****New Media exercise: Lyric Evaluation. What if you were asked to write lyrics and music that would coincide with, and illustrate your research project? How would you go about this? Try to do this. If you can think of a song and lyrics that already exist that go with your project, submit them. What does the music style explicitly say about the words of the lyrics, and how do they support and enhance your research project?

Student response: It is obvious that this would appeal to most students, however, this was more difficult than it seems, for it is not necessarily about the students, but rather it coincides with the students' major writing projects. This was interesting as it forced some students to

listen to forms of music they were not familiar with, relate it to their project, then write about the relationship in detail. This is more analytical and evaluative than the other digital exercises, and most students appreciated being subjected to musical discovery in this way.

I found that these exercises provided typical results even when presented to classrooms that are as diverse from one another as can be imagined. The student body in career colleges is different from the traditional college in the ages and background of the students, the life experiences brought into the class are wide-ranging, the academic abilities run the spectrum as many have been out of high school for many years, and some never expected they would end up in college. These are reasons that make me more enamored of the power of Ulmer's pedagogy. These reluctant students, who are career-changers, and sometimes not because they wanted to be, can be reached through this writing pedagogy. The institutions of higher learning should take note as these students of mine, who never believed they had anything to say, are speaking, writing, performing and presenting their lives through digital, multimedia means. Their personal story is revealed through technological formats, and it is exciting and invigorating to them, and it is profoundly satisfying to them to be heard, and valued for their new writing skills.

As you can see from my writing exercises, I am building the practice of student writing in college Composition that intends to write in the "collage/montage" model of hypertext, or in the form of Ulmer's Electracy. Ulmer develops this idea more completely in his essay "The Object of Post Criticism" published in 1983. Stating that the literary criticism of the Post Modern culture mirrored the devices of the modernist art and its representations that it was critiquing, Ulmer goes on to say that the "principal device taken over by the critics and theorists is the

compositional pair collage/montage" (83). The electronic collage/montage of images, texts, music and video are capable of creating dynamic, fluid, fleeting, yet continuously operational environments. These environments or creative productions are active, non-fixed and certainly have no sense of permanence or closure. These are the ultimate creative projects as they can be revisited and re-written, and ones that successfully incorporate the many different "languages" of electronic texts (83). According to Ulmer, collage is a transfer of materials from one context or "language" to another, while montage is the "dissemination" of these transfers through the new electronic settings (84).

The interactive, digital environments created through the Mystory-based assignments I detailed are examples of this expanded notion of student writing and of literary text itself. Ulmer's claim in his "The Object of Post Criticism" essay is that the categories of literature and criticism will ultimately be conflated, and that there will be only writers. He states that the critical meaning of a text becomes the representation of the writer of that text, and a new "flowering" of the rhetoric of literature (86). The writing product, now an interactive, multi-dimensional and multimodal digital text, is entered through a cyber-interface that conjoins the physical space with virtual space. This new space is text, and it is at once virtual, but palpable, functional and poetically designed and constructed (86). This is what Ulmer calls *inventio,* and that Maxine Greene describes as imaginative curiosity and ingenuity. I believe these composition exercises open up and expand the possibilities of communication across discourse modalities and demonstrate a merging of theory and pedagogy. Guided by a Maxine Greene-inspired aesthetic approach couched within a Greg Ulmer-style electronic text negotiated through hypermedia effects, this pedagogy provides an interface of creativity that is situated between imagination and reason. These composition assignments encourage aesthetic reflection of the

personal, the beautiful and even the sublime in how it relates to self-discovery and its effective communication.

A Student's Story

As a writing instructor at the college level, I have found Mystory assignments to be highly effective in the bringing forth, the evoking of intense, deeply personal responses in students that leads to writing in expressive, experimental textuality. These assignments that elicit excited participation in the most reticent writer also serve as springboard to a writer who seeks voice and wants to relate and share on a profound level with others. I will never forget my student, Kelly Greene, who came to my composition class as one who had not written much before, an emergent writer. He was a displaced auto worker who lost his job "on the line" during the Recession of 2008. It was the only life he knew, but he decided to go to college and be re-trained in the field of Electronics. Kelly was intimidated and overwhelmed when asked to write, for he had never been exposed to writing from such a deeply personal perspective. However, it was a thrill to me to see how quickly he developed as a writer, and I could tell that he was beginning to feel he had important things to say. He wanted to contribute to the conversation of his community. He could not imagine writing as a vehicle to community discourse, yet he had much to tell about relationships, culture and politics, and he not only gained access to his community, but he actually became somewhat of a leading blogger through the widesite he created as assigned in Mystory, and at my urging. His writing was bright, clever, funny and poignant all at once, and his blog on Wordpress became an instant hit with the class, and one that he continues to this day.

His blog, "hollaifyouhearme" is a fascinating, informative, brilliantly written, designed and imaged website now. His life completely revolves around writing today. His blog has a strong following, and he is a Metro writer doing screenplays among other things. I am so proud of Kelly's Mystory and that his writing gave him access to his community conversation. Here is a man whose written words, along with multi-modal forms of expression, have propelled him into the political and social discourse of a community and city. A man who had no voice and was once lost in the dark silence of an isolated existence is now engaged and empowered and heard all over his beloved Detroit. He has, through his digitized Mystory text, not only gained access to the dynamic discourse of a once vibrant, now smoldering, city. His widesite, his voice that sings through the written words and images on it, mirrors the hopes and dreams of the city itself. He was once a down on his luck, out of work autoworker, who has now gained prominence of a following, and a newly invented career, all due to his written words and multimedia interactions on a widesite prompted from Ulmer's Mystory. His voice is strong, thoughtful, proud and impassioned, coming forth from the depths of his heart and soul, and it is truly a beautiful and cool thing.

http://hollaifyouhearme.wordpress.com
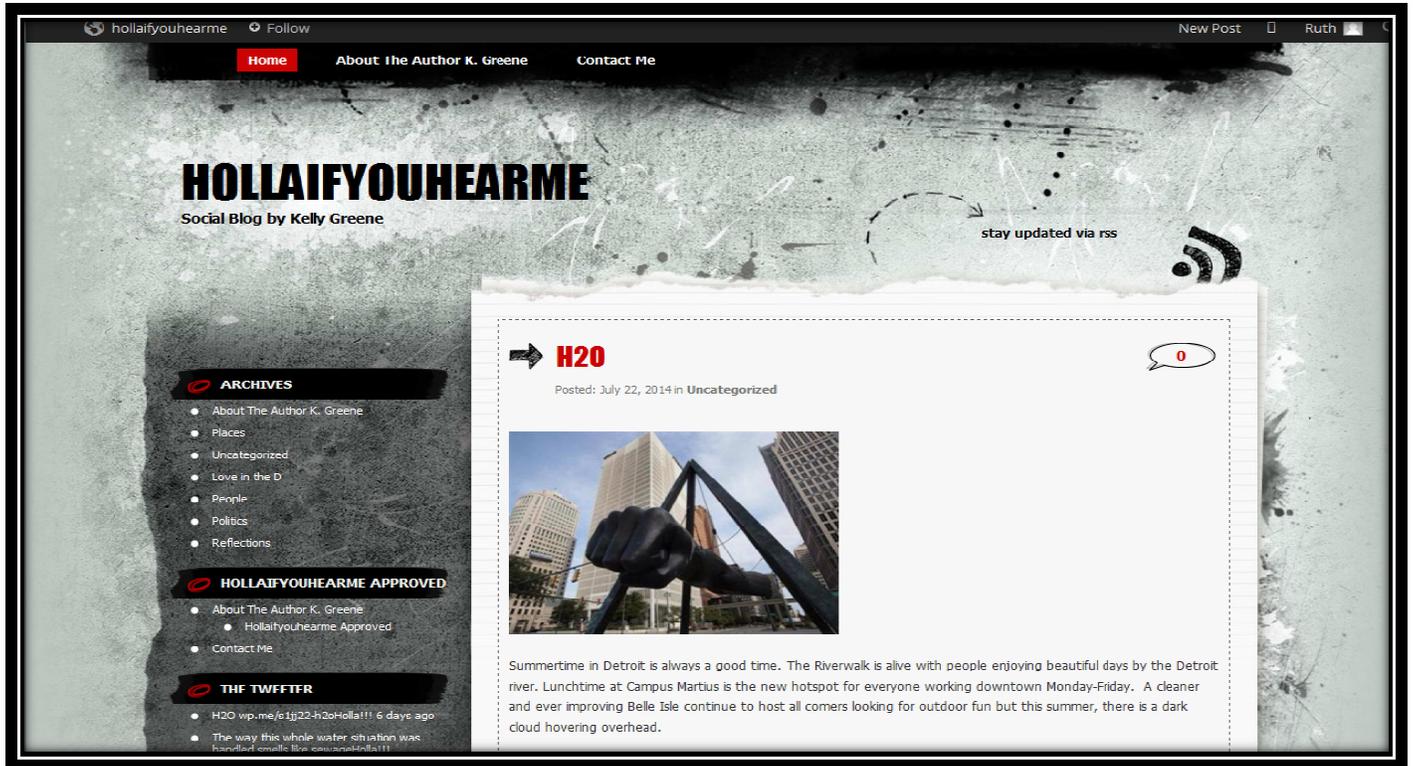
Mystory, bringing forth, the interplay and Agency

As I was thinking about this student and his experience in personal writing that was like none other he had ever encountered, I became overwhelmed at all his writing had come to mean to him. Not only did he discover/uncover a more profound sense of self, but he also found place within his community. He was in the midst of, circling around, and speaking to his community simultaneously, and he was himself, now an actively engaged member of it. I thought about how this twofold effect of discovering self within a vibrant community was clarified as I read Maxine Greene. Through the Arts and writing through it, we learn about the human condition, and feel empathy toward others. We strive to build a better social order, and see possibility in the community and its dwellers. Because we learn to recognize unconventional ideas and

approaches, we can understand the visionary, and learn to appreciate timelessness and beauty, and ultimately, we are, at once awakened to our humanity and our community.   Writers in my composition course acknowledge their agency as vital to the community.

While pondering this further, I started to realize that I have been confused about the meaning behind the word agency. I have always attached a personhood or human-ness to it as I struggled to internalize the definition of self/subject. But I think this has caused me to miss the nuance of the argument, the rhetoric, around the idea of agency. I have come to see it as the actual process of communication with language, rather than an aspect of the man. I view it as a projection out, rather than an inner essence of man. I now recognize it as, not just the articulation of one, but rather the interaction, the interplay of two or many regarding the projection, or communication. Agency lies in the interplay, and I find it thrilling that as an instructor, I engage in agency with my students in each class. I invite them to join the dialogue in class, to enter the conversation, and thus become rhetorical agents. I also know that some crave agency more than others. This student I discussed earlier hails from the roughest neighborhood in Detroit, and he wants to write, to speak, of his experiences. Through my Course Design, I helped him set up a blog, and his first blog was titled "Enter the Negro." It was jarring indeed, but as I read it, I realized that he wanted to enter the conversation, the stage, and perform as the man he identified himself as. He craved agency, and he was only satisfied when he received numerous responses, which tells me that his performance or his exercise in expressive discourse was validated once he got responses to it.

This reminded me of the Diane Davis essay "Addressing Alterity: Rhetoric, Hermeneutics, and the Nonappropative Relation" where she writes of the "saying" or the student writer's work as the performative aspect of the address (199). She writes of rhetoric as

being an exchange between subject and the Other that can initiate learning and open communication. In her words, the address "is both the exposedness of the other and the obligation to respond" (194), and as we are called to respond, we find new meaning and learn as a result of this encounter. This is a rhetoric that is not trying to "solicit the yes" or persuade others to agree, but rather, it persuades others to think, learn, but mostly to respond. The obligation to respond involves acknowledgement of the agency of the writer, as well as of self. And this, according to Davis, appeals to the ethical imperative in the address in the study of rhetoric. Agency, then, is something that occurs as we encounter, address and respond one to another, and not exactly something that is a characteristic of us.

This is where I am with my own thoughts on agency, and this is where Chapter Four ends, and Chapter Five begins. It is the most exhilarating aspect of this exercise into composition pedagogy, and that is in leading student writers into first finding self in composing, then into revealing self to their community through its discourse developed in multimodal, digital hypertext. I detailed how I develop this in my own writing course in Chapter Four, and will return to theory from this practice as I explore the idea of the power behind claiming agency through writing in Chapter Five.

CHAPTER FIVE: AGENCY, EMOTION, AND BRINGING FORTH NEW WORLDS

While Chapter Four ends with a discussion of rhetorical agency as brought forth through my writing course design, it continues to be the subject of constant review, thought and inquiry to me. I find that I am seeking validation of my composition course design, and I see it revolving around the question of agency. The course is relevant to the students as they come to recognize agency through their very personal, highly emotive writing as brought forth in the Mystory-like assignments. Some students have even told me that they have never felt so alive as when they were engaged in these writing exercises. They reached into themselves to find thoughts, feelings, and passions that were uniquely theirs, and the act of communicating these recovered emotions in hypertext format connected them to others in ways unimaginable to them. The act of expression took on profound meaning to them, as they were now agents reaching out to others in empathy.

I first wondered at the idea of agency as a young college English major pursuing my B.A. During that era of cognition and the rational controller that defined the critical pedagogy of English classes at the time, I happened upon one professor who actually encouraged us to experience emotion and passion as we reveled in poetry and literature. Even as a young student, I was able to recognize that this was a higher level emotion than my early internalized, religion-based sense of selfhood, for the emotion drawn from me through literature and the arts centered on empathy, coming forth from a human connection or consciousness reaching outward toward others. This professor taught me how to marvel at the power of language in creating a human communion across time, historical period, social class, gender, race, and ethnicity. This language of literature is what I have come to know as expressive discourse, and it is the creative act of making language that connects humans one with another. Emotion became the connector

bridging me with others, whether it is characters in a novel, or my neighbor. It was empathy, and it was more crucial and critical to my claiming and understanding agency than any internalized emotion I had experienced.

The idea that emotion and empathy define us as rhetorical agents became even more apparent to me as I entered into graduate study theory classes, where I was introduced to the Other. I grasped that my agency was interrelated, and actually had interdependent relationships with the others around me. They had to be a subject in their own right, as far as I knew, or it negated my subjectivity, or agency.   Early in my graduate studies, I read James Kinneavy's "Expressive Discourse," so I could now organize and express my thoughts and beliefs on this more succinctly. I agree with his theory that it is not what we think that makes us agents, but rather it is what I say. "I am what I say" and so it is through language that I am made an agent as I relate to the Other. Kinneavy builds a solid, persuasive case for this social connectivity, or intersubjectivity, as being the foundation of agency. "Since it is by language that man finds both his self and his thoughts, and since self is emotionally grounded, it follows that all discourse is emotionally grounded. The reason for this is that man uses language to achieve the projects which he values, and the desire the project has an emotional component…and it is projected in the utterance…" (Kinneavy 381).

It follows then that the utterance is the most vital, most elemental, most intimate of all communications for it emits the essence of one's very being. It reveals the project, the purpose, the desire of the subject and it is by its very nature an emotive, in my mind, nearly guttural, from the core, a pouring out. But to Kinneavy, there must be a recipient to this calling out, the cry or utterance of the self and that of course, is the Other. In this light, the Other is elevated to more than just an object, but must become a subject too, with complete agency of his own. We must

be of equal measure to bear each other's desires and respond to, and reciprocate, the utterance. I am beginning to take this to heart and make it my own, for as I understand this theory of agency, it is within this communion in the exchange of language that agency exists.

It was notable to me when later in my graduate studies, I apprehended Cheryl Geisler's essay where she responds to a negative reading of her original essay on agency as discussed at the 2003 Alliance of Rhetorical Societies conference. She, like Kinneavy, theorizes that agency comes forth through the exchange between two subjects. It is the act of communication that defines agency.   Two attendees, Christian Lundberg and Joshua Gunn, take her to task for misrepresenting the ARS conference discussion as one that collapses subjectivity and agency. Rather, they contend (as they did at the ARS conference) that there is no certainty in the relationship between agent and agency. The writers use a "Ouija" analogy to demonstrate the absurdity of a humanist agency that is in some way spiritualized and divinely inspired, for this notion is as scientific as the "mysteries" behind the movement on Ouija board.

Geisler cleverly and adeptly takes their Ouija Board analogy and turns in on its heel by describing the mysterious movement of the planchette **as** agency. The two selves holding the planchette must drop a measure of rationalization, and instead be hospitable to the mystery, to the power, of the phenomenon of the encounter, the saying, the hail, or simply, the communication between them. Agency requires openness and a responsiveness on the part of each one, and within this interplay between them, as the planchette mysteriously moves about the board, two subjects experience an encounter, or an exchange. It is a complex and mystical feat, this interplay or interaction between the two players. In rhetorical terms, the interplay, the mysterious movement, is the exchange of ideas through language and it is what creates agency. The interplay then—it becomes simple and clear to me now—is the moment of agency. This

gives credence to the phenomenon that is the encounter and the communion provided through language.

I have given this a great deal of thought since that graduate class and I understand that Geisler reveals that agency is the connection between the subjects. There is a continuous conversation among all mankind and, as teachers, we invite the students to engage in it. For within this conversation, the student finds his agency and knows how to share himself with the world. It is a compelling idea, and one that elevates the role of instructor, which I can appreciate. We help the student, the Other, to listen to the speech of the community and find his own voice to add to it. Through finding his own voice, and experiencing an encounter like none he has known before, he can find his own project or desire. All of this in the act of interplay with others, and it is in this phenomenon of social, intellectual and physical exchange that the power, honor and integrity of language, and most importantly the mystery of it, is revealed. And in that language is agency.

It was during my graduate study that I began an intellectual search for my personal philosophy of teaching. I have learned pedagogy along the way which I have developed and practiced in my classroom for years now, but I felt compelled for the first time in my teaching career to, as Aristotle suggests, articulate to my students why I teach and what I try to accomplish each and every day that I do.

As directed by Ulmer, I looked back to the ancients in rhetoric through Richard Marback's graduate seminar course, and found Lucretius, who caught my interest with his passionate, heated diatribe on love. He taught from the perspective that humans need to be in tune with their natural desires, and that all things in life should generate from common

experience and what is best for the whole community. There should be a realistic relationship between teacher and student and one that is based upon engaged reflection. It was through a discussion on the persuasiveness of Lucretius and his notion that to rid ourselves of our passions is to rid us of our humanity, yet we must somehow curb and control our desires as we live within society. And what is it to be fully human, if not "polluted" by our desires?

I was astonished by the chapter about the poem on love that Lucretius wrote. I believe it revealed more of the humanity of an ancient than any other thing I have read. He writes of a love that is insatiable. It is spiritual and soulful, but what is more interesting is that it is so physical, and sexual. He laments that the desire for the love object is so intense as to be socially destructive. Lovers are not of sound mind and can be driven to wild behavior that hurts other men, women, children and society as a whole. It is in this passage that I noted the body, the physical manifestations of desire mentioned. While desire propels us to behave and act a certain way, often in ways that are animalistic and unreasonable, it was this discussion of how the man in love physically desires to devour the lover. Lucretius says how the lovers gnash teeth, bite, poke, pinch and physically hurt each other in their thirst for the other's taste, or touch of skin. In their intense excitement and arousal at the sight of each other, they physically attack one another. Lucretius criticizes this and calls for a sanctified, well-governed marriages of mutual respect and quiet calm. The passionate lover is doomed "with the obsession for completeness and control" of the other's body (Nussbaum 190).

This phenomenological look at man's connection with the Other's body is provocative in love, and Nussbaum continues the next chapter to talk of the body upon death. Death is an assault on the human's body; not only in its physical demise, but that it rips the potential away from man. It is at this point that Nussbaum mentions vulnerability. Specifically, she states "the

human value of the human experience is inseparable from the awareness of vulnerability, transience and mortality" (195). It takes Nussbaum all the way to a discussion on the body in love and then to death to make the connection of agency with body. She discusses the loss of life as it relates to a person's subjectivity of agency and that not only is a life lost, but all that could have been but never will be. All the possibilities and potentialities are wiped away when a human dies, therefore "death is bad because it deprives the agent who was of the fulfillment of all his possibilities (205). The body is gone and with it goes the subject and agent; all is lost.

This connection of the body with individuality and agency intrigues me, and I was fascinated by the focus of this in the last book of the semester, and the most captivating as far as challenging me not only intellectually, but to my very physical core, *Vulnerability and Human Rights* by Bryan Turner. There is an astonishing relationship of universal human rights with the body that I had not recognized before, or perhaps I had instinctively understood it to be true, but this read gave it intellectual and spiritual gravity. The first few pages reminded me of early class exchanges on what it is to be human, and Turner reiterates what we said then, that it is our capacity to empathize with the Other that makes us so. Empathy is an emotion, but its connotation renders an intellectual awareness, as it arouses feelings of sympathy. "I am sorry this is happening to you" comes to mind with empathy. I believe this is the key to mutual recognition that we have talked about in class, and I also know that it is a starting point for most rhetoric. Empathy involves shared experiences of pain and humiliation. It is in our own suffering, our physical, bodily suffering that we recognize the humanity in others as they endure pains of the flesh, and of the heart that goes with it in humiliation, degradation, disgust, and despair.

And it is of this that my students write in my course. What more meaningful validation could there possibly be to reach into self in order to reach out to others as my students write/type/create graphics/take photos/capture lyrics and tunes/ and videotape about themselves in my course? I cannot imagine a more desirable and persuasive justification for why we write in my course.

An astonishing event happened during my graduate studies.

A most dramatic personal moment of epiphany occurred that informed my graduate study as much as any reading or class discussion, and it happened at a time when I was intellectually and emotionally far removed from it. At the time I was completely immersed in being mom to my son, who was under incredibly heart-wrenching duress. He was in love, and the object of his affection and utter devotion, was breaking up with him in the wee hours of the night. I heard the painful phone conversation through the heating vent in my bedroom. He was crying all the while he argued, defended himself, pledged his love over and again, and then pleaded with her to not do this to him. As I lay in my bed, I found my own tears running off the side of my face for I felt his terrific pain myself. It was one of the most agonizing times of my life, and I hurt for my devastated son in the most profound way. Finally it was all over, and his room, the house, was suddenly and eerily quiet. He slowly entered my room and sobbed, "Mom, she broke up with me!" We stayed up for quite a while talking, but he was inconsolable. I softly suggested he sleep on it, and then perhaps write it out in a letter over the next few days.

What happened after this is what I found so shockingly illustrative of what I had been researching, pondering, and concluding about my work with Ulmer and Vitanza and the theory behind writing invention. After I had gone to sleep, my seventeen-year-old son got busy writing

a letter to his beloved. The words poured out of him, and only after he finished writing, could he possibly give up and collapse, emotionally and physically drained, on his bed.

The following morning, I discovered his letter, and I was stunned when I read it. The respectful tone, the steady, thoughtful pace, and the perfect word choices created an astonishing lucidity to his thoughts. He built his argument through a powerful manipulation of language, and it was beautiful. It was so eloquent, articulate and expressive that I could not stop shaking my head in disbelief, and I found myself wiping the tears from my eyes. Never had my son written with such passion, and never so well. While he had enjoyed reading in his English classes, he was always hesitant when asked to write the dreaded literary analysis or research paper. In fact, he adored Holden Caulfield and *The Catcher in the Rye* and discussed the book with me several times, but when it came time to write about it, his essay was stilted, restrained and weak. But through this letter, he brought forth from the depths of his brokenness and suffering, a most poignant, profound, and beautifully written text. And at this precise moment of my epiphany, I understood the driving force behind the theory of writing invention proposed by Ulmer and Vitanza. My son illustrated it through his impassioned letter, and he became my own personal poster child for the composition theory of writing invention, which is writing that is produced from a "bringing forth" of deeply felt, emotional experience.

Writing that involves highly personalized, intensely emotional responses to experience is productive, generative, and more imaginative than the writing produced through traditional pedagogic practices, according to Greg Ulmer. Writing that comes from the emotional depths within a student is bound to be personal, soulful, revealing, yet seeking at the same time, and in the end more productive than writing that a student grinds out from a cerebral, rational, traditionally rhetorical response to an arbitrary writing prompt. The traditional composition

pedagogy asks the student to move from point A to point B in clearly linear progression of ideas that build an argument with the "right" answer reached at the end. This is typified in the traditional literary analysis assignments that have stupefied my son. Writing invention theorists, such as Ulmer, believe it is time to push composition students toward exploratory, unconventional, and imaginative, dream/discovery style writing that excites and thrills students as it encourages opening up possibilities in text and hypertext. I was intrigued upon first learning of this, but I had many objections to this method of composition instruction. However, after applying several of the Mystory assignments from Ulmer's Heuretics in my own Comp I class with great effect, and now combining this with my son's experience, I want to continue to work with this new approach. I am proposing that the writing invention "(post)pedagogy" approach to composition instruction is a valid one that can lead to skilled, yet imaginative and productive student writing, especially when performed through the writing prompts in Ulmer's Mystory.

This leads me to my student, Kelly Greene, who exemplifies this human desire to share his fears, pains, dreams and his life with those already in the arena that he is able to enter through his writing. As I explained in Chapter Four, Kelly had never really written anything of substance, even though he felt he had a great deal to contribute to his community. He was a displaced auto line worker who came to my class as part of his job re-training. But as he worked through my course, he discovered the writer in him. He proclaims this himself with his first blog entry, which he titled "Enter the Negro" and his widesite is symbolic of a newfound and vibrant participation in his community. While his writing has permanence, with lingering effects that go on and on, it is at the same time situated within layers of immediacy. As his words resonate among others in his community, they elicit responses back in writing to him, on his wide site.

The conversation, the communion, is permanent and contemporary simultaneously. There is a stunning, striking actually, sense of awe at the power behind the Electracy, the digital language Kelly Greene has created and continues to create for his community. Through his wide site, he reaches out to others, and connects with them on multiple levels through multimodal electronic means. He is never more alive as when he reveals himself on the blog, and his readers share back with him. I recognize the validity of his humanity in the sharing of self through the written word, pictures, graphics, music and videos he includes in his multimodal widesite. He has developed his own complex network within a digital networked system which is "decentered and recursive" (Hawk 4). Kelly Greene's networked arrangement points to possible paths of action to those around him, and within his site. He creates his own language and there is intertextuality within his blog as well as in the immediate responses he receives. He has become part of the community that he desires to reach, and to change. Representative of humans and machines or technology working together, his wide site, generated from my course designed assignments, sets up new possibilities of invention. It demonstrates what Hawk refers to as a community's ability to "examine our complex situatedness within the world, language, technology, and institutions" for we are no longer single bodies, but rather a part of highly sophisticated, complex systems (Hawk 3). This invention can lead to new models of position and action in the community, and can serve as impetus to great change.

I came to understand in my graduate study of rhetoric that there is very little persuasion without emotion, and from that point forward, I began to research emotion, as the crucial element to both persuasion and agency. Even though Western thought and educational pedagogy developed what was considered to be Aristotelian belief that reason was to dominate over emotion in knowledge-making, many contemporary scholars are re-examining this premise to

recognize a symphony of thoughts, emotions and desires that drive human behavior. Yet, more notably, lend agency to humans. I read more of Aristotle's *Rhetoric*, but this time focusing Book II, which centers on virtue of character, and delves into discussion of the passions or emotions. This experience raised questions of the morality of emotions, and how they affect rhetorical practice. Aristotle claims that a writer/orator inspires confidence in his character by exuding "prudence (good sense), virtue (good moral character), and good will," and this is manifested through his emotional character and disposition (*The Basic Works of Aristotle* 1321). It is only then that he can begin the art of persuasion with this audience. It is that he deliberates before acting, and this involves a fluid synthesis of connections between reason, emotion, and desire, that validates him, not only as subject/agent, but also as member of the audience community. This thread between emotion and agency is what fascinates me and drives me forward in developing my own composition pedagogy.

There are several scholars who illustrate and elaborate on the movement between emotion and agency though writing, and one is Silvan Tomkins, a scholar of psychological affect, who in the 1960's, discusses emotion as a complex response that is both phenomenological and cognitive. He also claims that "sustained curiosity" is a strictly human response and that this leads to empathy and compassion (Sedgwick 80). Tomkins may have been influenced by Williams James, who was a philosopher interested in emotion as part of psychology back in the 1890's. He describes emotion as both physical and intellectual perception. Our emotions are embodied, which is to say we experience a phenomenological response to some external stimuli, and the intellectual detection of the involuntary bodily symptoms constitutes the emotion. In other words, fear is a full-body response initially, followed by the brain's recognition of it. More than 100 years ago, James theorized: "A purely

disembodied human emotion is a non-entity" (Solomon 70).   He goes on to say that emotion can be elicited from poetry, drama, music, and the arts, to which we respond physically first, then our imagination re-creates the emotions vicariously in us.

I must add at this point that it was my study of Maxine Greene that really made the imagination as main player in re-creating emotion in us through the arts strike a solid chord in me. She writes with passion that it is through imaginative participation that we experience the "pity and terror" of the catharsis brought on through Greek tragedies, or while listening to a Bach cantata, or as one views a beautiful painting…or while being "soothed" by the poet's word where we recognize our own expression and depth of emotion mirrored in it. She goes on to say that at this moment, "awakened, we may feel ourselves more in touch with what lies around us—more embodied, more in the world, less in dread" (Greene *Variations* 65-75). Maxine Greene believes in the power of the imagination and its ability to affect our emotions and develop our humanness, or agency, within a community, that through the arts, we learn to care deeply about and recognize the humanity in the others as well. This emotion, this passion that defines us and exposes our most intimately human nature can be transformative as we pour out feelings and thoughts through the words we write on the blank page, to ourselves, and even more profoundly to the world that surrounds us.

Speaking to the role of emotion in developing our humanity, Martha Nussbaum in *Therapy of Desire* claims that it is emotion in us that "acknowledge a lack of self-sufficiency" and are what lead us toward intimacy with the Other, and thus connection in a community. She agrees with the psychology and philosophy of Tomkins and James in stating that emotion is both physical and intellectual. In the language used by post-modernists, Nussbaum asserts that emotions begin with phenomenological "upheaval and disruption" to be followed by intellectual

comprehension of it and its manifestations. The emotion of love can bring on thoughts of uncertainty, vulnerability and fear, for instance, along with the strong joy and pleasure that accompany love. She illustrates that emotions require higher –order thinking skills to navigate and understand, and are closely tied with belief. She says that Aristotle called them "appetites" for they are engender a reaching out or desire for something. One can see how this is important in forming beliefs, as it is a necessary component of building empathy in humans, and thus creating a concern for community. Nussbaum basically claims that emotions are who we are as humans, for they are certainly "not blind surges of affect, but intelligent and discriminating elements of personality closely linked to belief" and of course, then to agency as well (190). There is a fascinating cycle created in this theory if you think about it. The community helps to shape our emotions, desires and thoughts, yet we experience emotion as one singular self-contained body. As we reflect on our emotional response to something, it propels us back into the community to do some greater good, according to Nussbaum. Emotion, then, should be the foundation of our educational system as it informs our beliefs, our ethics, and our behavior one toward the other.

Bryan S. Turner in *Vulnerability and Human Rights* addresses this very idea when he claims that we should transform education's foundational principles from rational to sentimental/emotional. He states that reason/rational thought need to give way to sentimental/emotional education that produces empathy and sympathy for the suffering of our fellow humans. There is no community attachment without sympathy and sentiment.

More recent journal articles conclude the same, but perhaps on a more immediate and less global level. The study of emotion has become part of feminist composition pedagogy as Laura Micciche explains that emotions take form and are coded as appropriate or inappropriate

within communities. Emotional response can contribute to the knowledge-making and create change in the community. Emotions lead to "mutual recognition between self and the other means that both actively need one another" (180) and this identity formation between self and other demonstrates how we are inextricably linked. This model also foregrounds the intimate connection between ethics and emotion, pressing us to deal with the significance of caring…" (180).   Shari Stenberg, a feminist scholar, says that college students consider rhetoric to reflect the binary reason/emotion, with reason the desirable outcome, for emotions are often "outlaw" due to being deemed inappropriate, irrational, and wrong. History has shown us to, in times of societal upheaval and discord, become absolutists with "reductive binaries and black and white solutions and therefore to avoid the ambiguity and discomfort that accompanies genuine inquiry into emotional investments" (350). It is the teacher's job to reveal the errors in this simplistic thinking, and show that instead, we can open up our intellectual engagement through examining emotions as part of highly complex, rhetorical writing. She goes on to tie emotion with belief and reason, as well as to cognitive interpretation and judgment, and by doing so, elevates the use of emotion and self-discovery (agency) in writing.

No one explains the connection of emotion to agency as well as Lynn Worsham in "Emotion and Pedagogic Violence." In this article, much like Nussbaum, she describes how emotion is linked to thought, judgment and ethics, and it is lived bodily as well as intellectually, and finally that emotions take shape, not only personally, but in context of social and culture terms too. The emotion of shame, for instance, is one of estrangement from the community. Emotion, then, can and should be used in educational pedagogy to "ensure the authentic engagement of the true self against estrangement and to provide motivation for taking moral positions and making ethical investments" (128). It is precisely the emotional engagement and

acting as part of community that creates the subject, or agency. She continues her theory of emotion as critical to agency by stating that through this process of internalizing our own subjectivity, we will project subjectivity on the other. Emotion, to Worsham, is not an individualized event, but rather it is what propels us as agents to make judgments, establish beliefs, and assign value to the objects and ideas of the surrounding world. Emotion moves from the individual to the social, as each one of us can become a "revolutionary agent who will once again be able to act and struggle to transform the world" through our written expressions, our compositions, and our rhetoric (130).

It is appropriate that I return to Greg Ulmer as one who recognized the elemental nature of emotion in agency for the student writer, and who struck out, against the tide of the "theory wars" of Composition/Rhetoric studies in the 1980s. He created his own theory and praxis that reaches students and helps them elevate their writing to multi-modal electronic communication. He has influenced countless instructors to open up their writing class assignments, and I believe I have developed my writing course to the best possible effect among my students. They are not only writers and communicators; they are rhetorical agents.

There is a vision of the writing classroom as described by Joddy Murray as being one that demonstrates writers working, writing, drawing, listening and videotaping and connecting in varying digital formats with their communities. These communities are reached first through the emotional response to the writing prompts, then again through their own symbols and images created to convey these very emotions. This emotional symbolization is universally understood and must be included in our discourse. In fact, it is through this that the writer learns to value: "image and the affective domain as critical to the way writers invent and compose text—especially multimodal texts created with digital tools—as a way to achieve consensus, form

communities, make connections, build knowledge and/or persuade" (9). This is precisely what I long to achieve in my writers in my composition classes. I, along with Joddy Murray, envision a classroom of writing students who are at once writing, inventing, composing, and designing a hybrid language product that effectively communicates with others. These multimodal texts are constructed with many types of symbolization, images, and layered meanings, which is called hypertext and electracy by Ulmer. These compositions are powerful personal, as well as communal events, and they can truly bring forth a world.

Reflection on Attending to Ulmer

I can detect a clear shifting away from the written print text toward a multi-modal, even completely visual, medium in rhetorical expression taught in the college classrooms today. Not only are the writing instructors blurring the lines between traditional composition and design, performance and exhibition as suggested by Ulmer, but some are actually moving completely away from print text toward other digital media forms. Not all writing instructors are pleased with this, and they do not intend to incorporate digital features into their composition courses. I have theorized earlier in Chapter One as to why some are not looking to Ulmer's approach to writing pedagogy for influence. It is my opinion that the emphasis on deconstruction makes this appear to be a theory rooted in past notions that have fallen out of favor in literary circles. They adhere to the notion that deconstruction is degenerative, unstructured and regressive, and cannot possibly encourage new ways to write and to communicate. Not only has it fallen out of favor, but many writing instructors may not see a place for it in composing, only in literary analysis. In addition, as I admitted earlier about myself, they may also have only negative connotations about deconstruction and cannot imagine it producing organic, highly imaginative and emotive creativity in their writing.

Another reason is that Ulmer expresses his ideas in theoretical, intellectual and scholarly terms, and even though this is true, he is actually better explaining them in theory than the way he outlines the application in praxis. Reading Ulmer's theory is a heady, extremely complex and cerebral undertaking, and some may believe harder yet to put it into practice. Many have found their own ways to do this in their classrooms. However, I have come to decide that the most crucial reason that others have missed out on Ulmer's craft in writing instruction is that the products are open-ended, liberating voices that play and soar without the restraint found in the traditional, grammatical format. This presents a frustrating conundrum for instructors who need and rely on measurement through assessment tools such as rubrics. This is truly it. The type of expressive self-discovery brought forth through digital means cannot be measured within the constraints of our traditional grading system, and this is unsettling and completely distasteful to some in the profession. But Ulmer's argument, and mine as well, is that as times, technology, and the human experience continue to evolve, so must we educators initiate change in our teaching approach. I suggest that we consider rubrics that measure creativity, design, interactivity and effect that add points for each section. These are more positive, exciting, challenging and rewarding than are the usual rubrics that assess and assign demerit points for errors. Students are not encouraged to write freely when they are marked negatively for errors in grammar and style. Assessment has historically presented problems for writing instruction, and this approach is no exception; however, I am confident that the enthusiasm exhibited by the students toward this new course design will encourage instructors to work within it and create new means of assessment.

Moving forward; projecting ahead

It is astonishing to realize that while composition pedagogy is undergoing such tremendous change because of technological advances, the world of written academic scholarship is itself in the throes of major change as well. This is demonstrated in Ulmer's website called "Networked" as it attempts to put into practice what he theorizes about new digital forms in writing. This website is an experiment and an example of where composition studies may be headed. The first few pages of this website explain and elaborate upon the theoretical components of Invention, and the remainder is what I consider digital application of the theory. Called "Networked: a (networked book) about (networked art), and as the title suggests, it is a collaborative effort to produce a digital text that is open to peer review. The disparate group of contributors makes up a unique community that spans across the spectrum of the Academy. It represents an interdisciplinary approach to creating a "networked book about networked art." This community of contributors consists of Ulmer, a film professor, an Irish filmmaker, an entrepreneurial artist, a graduate student of media studies, a video remix artist, a art and media curator, and a graduate student in art history. While the contributors are learned, erudite and artistic scholars as well as cultural visionaries, the peer reviews are open and inclusive to anyone who visits the site. What a beautiful presentation of what I have come to appreciate so much about digital media—that it encourages and demonstrates democratization of thought and ideas about the humanities.

On the website, Ulmer guides us as we navigate our way through the new literacy of digitization, and he invents words and phrases to describe ideas encountered along the way that are unique to the new media of the digital world. He says that while hermeneutics is defined as applying theory to existing discourse, there is a new word, *heuretics*, which means to use theory

to invent new discourses. We must reconsider and re-invent words and meanings while evaluating digital humanities. We can no longer perceive our world as a linear, logical, sequential one. Stunning revelations of themes or meanings of literacy in the humanities are displaced with intimations of experiences in digital expression. These experiences are often confusing, fragmented, multi-linear, non-chronological, illogical, architectural and multimodal. All the senses are involved in the digital communication experience, which is called *electracy*, another Ulmer word invention. It is also a much more participatory experience, just as it is phenomenological. As he writes, "New media networked practices are transitional, hybrid forms and experiments. The part of the apparatus most accessible within the arts and letters disciplines is the practices of imaging. Electracy needs to do for digital imaging what literacy did for the written word" (4 Introduction). After he has explained the theory, he describes what is to follow as he builds his networked book, a collaboration of graduate research and written contributions that further his project of electracy. He calls it an exploration of networked media that will open up the academic discussions of the exciting (and necessary) pedagogical dimension of using the apparatus of new media (4). He welcomes peer review, ideas, comments, case studies, cultural framings and any participation that will propagate his theory of electracy.

From here, the website tunnels through to the collaborative elements that, while completely independent ideas, build out the collective book about digital media and electracy. Contributions are titled as follows: "Remix and the Rouelles of Media Production," No End in Sight: Networked Art as a Participatory Form of Storytelling," "Networked Culture and the Poetics of Reality," "Lifetracing: the Traces of a Networked Life," "Art in the Age of DataFlow: Narrative, Authorship, and Indeterminacy" to name just some. All of these are multimodal, cinematic, and multi-linear in some way, and all push the limits of what we consider

communication modes toward Ulmer's electracy. There is a "Propose a Chapter" section in which ideas and participation are welcome and this is followed by a section devoted to Peer Review and Comments. What appeals to me so much about this website is that Ulmer explores the pedagogical dimension in the application of his composition theory. Now that we are in the midst of this momentous cultural shift to digitization, how can we better serve our students in preparing them to enter and embrace this new literacy? Printed text has historically been viewed as a gateway for students to enter into the public discourse. While these digital assignments are artistic and exciting extensions of textuality as we have understood it to be, can we still consider the productions that spring from them written compositions?

I do not have the answer to these questions as they provoke complex, intellectually challenging arguments from every angle. In my graduate seminar class "Digital Humanities" with Dr. Julie Klein students discussed these very issues, with no simple, singular response. These are difficult times for college composition instructors to navigate to best practice and pedagogy, but because of the historical aspect of my project, I recognize this is not new to the field of rhetoric/composition. My colleagues and collaborators address these challenges and some are focusing on immediate writing, such as Twitter, in order to be current with technology. While I understand this to be an early part in the bigger process of learning how to participate in scholarly writing discourse, I would argue that my course design can be more applicable and effective.

I will explain this by going back to the idea of the rhetorical encounter as presented by Diane Davis in "Addressing Alterity" and discussed at the end of Chapter Four. After several readings of this Davis text, I have discovered something that speaks to the absolute essence of human interaction, and as such is, at the very least, a concern as I develop pedagogy that includes

the digitization. Davis writes of the address, the saying and the encounter as rhetorical in that there is the obligation for a response that is generated once a writer produces a text. However, the encounter detailed by Levinas in "The Trace of the Other" is more than this as it includes an all body, phenomenological dimension to the rhetorical exchange.

Levinas begins his essay with a discussion on Identification as the "I" as the subject absorbs the Other into his sphere. It is through alterity or "otherness" that identification comes to be part of cognition for self (346). The meeting, the exchange then, between the self and the objectified Other discloses, unveils, obscures, enlightens and expresses each one in turn, yet the self always returns to the "I." Levinas claims that the "I" expels self into the Other in the encounter, and questions self, and experiences an emptying of self in his desire toward consciousness with the object. It is at this exact point that ethical responsibility comes into play as self is merged into a selfless "insatiable compassion" for Other (351). There is responsibility and heartfelt desire toward the Other, but it is the *face* in the Levinas encounter, which is the interruptor that disturbs the surroundings the "I" has only known.

I believe this readily applies to the challenges we face today in our composition classes, where the *hypertexts* serve as interruptors rather than our faces. I contend, however, that the phenomenological response described by Levinas in the face to face encounter, is similar to what is created in the multimodal, digital rhetorical encounter. While the face is "manifestation of the first discourse," (352) and produces phenomenological, highly complex emotional responses in the Other, I argue that the multimodal digital text can evoke very close to the same. Self is revealed in a much more highly-developed intellectual, emotional, and physical way through multimodal means in digital expression than through simplistic Twitter/Instagram/Facebook exchanges. When the student is engaged in writing as Mystory and/or design projects, the entire

process highlights her creativity, her problem-solving capabilities, her idea of beauty and purpose, and so much more. In these writing exercises, the whole body is involved in the creation of the multimodal text, and the effect is a phenomenological one in the Other. The writing exercises in my course design based on Ulmer's Mystory dig deep into the core of the student writer, and thus reveal who she is as a human, not just a writer.

Perhaps we have returned to where this project began, as we are in the midst of a time of tumultuous change in composition studies, much like during the 1980s. Composition studies is at this time in flux between the intellectuals in literary and cultural studies while it increasingly finds it necessary to respond to the demands of the information society. This is forcing us to take a new look at literacy in writing that may make writing instruction, as we currently conceive it, as completely outdated and irrelevant. The key to growing and developing composition theory then is that it must be informed by questions about discourse, societal codes, inclusion, and agency that propel us toward rhetorical discovery. Intellectual curiosity and pursuit of understanding more deeply are what set us in motion to write. It must come from within, this bringing forth or attending, in order for us to want to create, produce, to write. With this, comes a sense of worth and value as a human, and it all comes back full circle for me here as I realize that this is exactly where I began with Ulmer. This writing that speaks to the very essence of personhood of the writer is what I believe can be generated through the writing of invention found in my version of Ulmer's Mystory.

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ABSTRACT

RE-IMAGINING INVENTION (POST)PEDAGOGY FROM ULMER'S ELECTRACY TO DESIGN

by

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Degree: Doctor of Philosophy

This dissertation is a historical project that traces the development of notable strands of composition pedagogy first crafted by Gregory Ulmer in his 1984 *Applied Grammatology* that continue to the present day, and groups them together in how they are incorporating multimodal tools in writing instruction that demand innovation in composition instruction. This will demonstrate how the work of certain contemporary composition scholars can be seen as creatively re-working the invention model that was devised and promoted by Ulmer in 1984. Through this history of invention in composition, Ulmer's invention model of writing instruction is clearly seen as both situated within a contemporary American Romanticism, and influenced heavily by Derridean deconstruction, and it will show that today's scholars who are students of Ulmer's invention model are creating pedagogy that effectively bring together elements of both Romanticism and Deconstruction.

AUTOBIOGRAPHICAL STATEMENT

Ruth Clayman graduated from Wheaton College, Wheaton, IL with a B.A. in English 1983. She taught English classes at the high school level for twelve years in Atlanta, GA. After moving to Michigan in 2001, she returned to college to earn her M.A. in English from Oakland University in Rochester, MI, and after doing so, she worked as adjunct English teacher in local community and career colleges. In the fall of 2009, she entered Wayne State University in Detroit, MI as a doctoral student studying Composition and Rhetoric. At that time, she began being promoted to positions in higher education administration where she continues her work today as a campus director at a technical college in the Chicago area.