

transition" (204). In this transition, he explains, fiscally conservative elites have joined forces with socially conservative working-class people to form new movements on the political Right. The radical rhetoric of fundamentalist Christians and neoconservatives as well as the "curmudgeonly" rhetoric of liberals trying to protect entitlement programs have been neglected by largely progressive scholars of rhetoric, and DeGenaro justifiably points out this gaping hole in our field (201-03). DeGenaro posits the best ways to meet these new developments are rooted in creativity and coalition building, and we should rejoice that social movement scholarship is thriving.

DeGenaro's reflection on *Active Voices* honors the power of social movements and those who study them in effecting social change. Scholars and teachers of Composition and Rhetoric should read this book, certainly, but so too should Communication Studies scholars and teachers, as well as those in Anthropology, Sociology, and Political Science. The intersection of social movements and rhetoric encompasses not only the humanities and the social sciences, but also nearly every facet of academic and personal life.

Atlanta, GA

Teaching the New Writing: Technology, Change, and Assessment in the 21st Century Classroom. edited by Anne Herrington, Kevin Hodgson, and Charles Moran. Teachers College Press and the National Writing Project, 2009. 228 pages.

Reviewed by S. Morgan Gresham, University of South Florida St. Petersburg

What does writing in the 21st century look like? We know that it is often project-based. It includes blogs, digital books, podcasts, and hybrid compositions. It is collaboratively conceived and generated. Questions remain, however, about how classroom teachers implement and assess these multimodal texts. *Teaching the New Writing: Technology, Change, and Assessment in the 21st Century Classroom* attempts answers. With twelve chapters that provide three or four examples from each level, *Teaching the New Writing* captures the intersection of school-sponsored literacy practices and state-sponsored literacy assessments, providing an overview of many ways in which writing, technologies, and assessment practices come together in elementary, secondary, and post-secondary classrooms across the country. In the early 1990s, Charles Moran, one of the editors of *Teaching the New Writing*, argued that

we need to stay aware of the seams of technology even as we shift and adapt to technologies so that we can locate the patterns of our usage and remain critical of how we shape the technology and it shapes us. Here, Moran, with co-editors Herrington and Hodgson, pushes readers to acknowledge how, despite the constant reshaping of technologies available to writing teachers, the practices of what we do as writing teachers remains the teaching of writing, broadly writ, as composition. In example classrooms, teachers demonstrate a critical awareness that the technologies need not dictate the compositions or the assessments of those compositions.

Serving as an overview, Herrington and Moran's chapter opens the collection by reminding readers of the evolution of computers' inclusion in the writing classroom and then defining the key terms of state-sponsored writing assessment practices such as Texas and Illinois' testing systems and Kentucky's portfolio system. The clear point of contrast between the school-sponsored literacy practices and the state-sponsored assessments is the absence of multimodality in state-sponsored assessment, even in more progressive portfolio assessments. The different roles assessment plays vary according to the definitions the chapter authors assign to assessment. What transcends these multiple definitions is adaptability in the classroom. In "Collaborative Digital Writing," Bledsoe makes a distinction between assessment and evaluation, arguing that although these terms are often used interchangeably, he defines "assessment" as a classroom activity that teachers use to "guide their instruction" (48) whereas evaluation is the process of "giving value to a body of work . . . with a target audience in mind" (49), and he goes on to point out that "evaluation is most powerful . . . when it doesn't come from the teacher" (50). If we read evaluation in the context of feedback response, then there is a clear connection between Bledsoe's distinctions about assessment and evaluation and the valuation of collaboration that spans the sections.

Part 1, "Beginning in Elementary and Middle School," establishes the functionality of computer technologies to enable beginning and developing writers to create multimodal texts that mimic the real world texts they encounter outside the classroom. Marva Solomon in chapter 2 describes her work with struggling readers and English Language Learners as they develop web sites with multiple pages that include images and graphics alongside student researched and generated text. Students connected with one another and their creations as they wrote. Solomon writes, "Online writing is not quiet . . . All the children had strong physical reactions to the multimodal elements they added to their pages" (36), and as I have been watching my own students develop video and mixed media productions, I recognize the truth in Solomon's statement. It echoes Moran's initial reminder that for these students, this technology is not seamless, and therefore carries a newness that is immediate, visceral, and engaging. Further, this part underscores the

social nature of computer-mediated writing by describing collaboratively written stories by fourth graders (“Collaborative Digital Writing”) and sixth graders (“Digital Picture Books”) in addition to Solomon’s active learners. In these chapters, we see communities of writers being established based around their shared goals of communication, development and elaboration of text and graphics.

The focus on collaborative learning continues in part 2, “Continuing in the Secondary Grades,” with a focus on outside audiences reached through blogs, videos, and multimedia presentations. With older, more experienced student writers, instructors explore a greater diversity of technologies. Paul Allison helps his high school students to become bloggers by asking them to find something they are passionate about and then to share what they know with others (80). Drawing out the composing process, students create blogs and develop social networks based on their interests. Jeffrey Schwartz describes how ninth graders use Word, iTunes, Garage Band, and iMovie to interpret poetry through video in “Poetry Fusion: Integrating Video, Verbal, and Audio Texts.” Kentucky’s state-mandated student portfolios take on new life through student-directed senior project presentations in “Senior Boards: Multimedia Presentations.” Created as a supplement to the scripted assignments and assessments of the state portfolios that, interestingly, do not allow group entries or account for pictures, tables, charts and graphs, the student board presentations prove a catalyst for continued research, conversation, and computer innovations. Finally, we are reminded that multimodality is not limited to the visual through Reed and Hicks’ examination of audio blogs in speech classes. In this case, audience takes the fore as students develop podcasts following NPR’s “This I Believe” format with a goal of creating for students “a meaningful online experience” (126) as mandated by the Michigan Department of Education. The authors describe these speech students’ awareness of audience as their materials receive responses from peers, parents, and other citizens of the World Wide Web.

Part 3, entitled “Bridging to the College Years,” continues the progression of technology integration first by examining more closely the collaborative writing of scientists. Computer technologies and multimodality change scientific writing for high school and college student writers. Poe and Radkowski Opperman’s effort in “Scientific Writing and Technological Change” foregrounds collaboration as a technology that serves both development and assessment purposes for student writers in scientific writing classes. Collaboration ties with identity as Kittle narrates the evolution of his students’ experiments with literacy narratives “Student Engagement and Multimodality.” Kittle argues that video and still images dramatically shift the readers’ perspectives on the narratives and with this shift comes a new approach to the assessment of the projects, in which Kittle creates MP3 responses in addition to the scoring rubric.

In his earlier work, Moran seems to remind us that we should occasionally state what is often unstated, and in closing the text, the editors write, "Our chapter-authors are modeling for their students the values we admire: doing a project for its own sake, for one's own self-satisfaction, and for an audience of peers and significant adults; using one's imagination and intellect to compose texts that engage, inform, and persuade other people" (207). Alongside those stated values, a critical awareness of the variable nature of writing lies at the heart of this collection. In these moments of classroom practices, we see the following:

- Writing at its best is a process that is collaborative, multimodal, and adaptive.
- Writing teachers teach a series of skills as well as approaches.
- Feedback from a range of audiences—including peers and teachers—is crucial to effective communication.
- Assessment is a changing technology inasmuch as computer technologies are evolving.
- Writing teachers who incorporate computer technologies continue to experiment and adapt both with project assignments and assessments/evaluations even in the face of high-stakes outside assessments.

Although these chapters are mostly success stories for teacher and students alike, difficulties encountered by both across the grades include limited access to computers and computer programs in and out of school, loss of work caused by technology failures, and unfamiliarity with multimodal composing tools and software. However, despite instructors' initial trepidation about working with and assessing multimodal compositions, all accounts describe successful assessment or evaluation practices within the confines of the classrooms in which the assignments are developed. In addition to assignment ideas and descriptions, teachers will find in *Teaching the New Writing* an assortment of teaching tools and scoring guides including those for digital picture book projects (67), video poetry assignments (103), critiques of peer reports (157), multimodal documents (172), and hybrid essays (194).

A particular appeal of this text is its landscape approach to writing. We are fortunate to bear witness to a multimodal curriculum in which we can envision the students' development across platforms, genres, and time. Repeatedly we hear students' positive response to the innovative and technology-rich projects they encounter throughout the collection. It is not difficult to imagine those 2nd graders Solomon describes as they might encounter Allison's blogging class or Reed and Hicks' speech class to arrive finally in Smith's college writing course. These students may

well deliver on the promise that Smith alludes to when he describes the pervasive *textuality* of his current students' multimodal compositions "so that we can move beyond our greatest strength and weakness—a reliance upon print media to make meaning" (191).

St. Petersburg, FL

Work Cited

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Ecosee: Image, Rhetoric, Nature, edited by Sidney I. Dobrin and Sean Morey. Albany State University of New York Press, 2009. 327 pp.

Reviewed by Alexis E. Ramsey, Eckerd College

Ecosee: Image, Rhetoric, Nature, edited by Sidney I. Dobrin and Sean Morey, acts as a continuation of the rhetorical analysis of environmental and ecological issues initiated by *Ecospeak: Rhetoric and Environmental Politics in America*, edited by M. Jimmie Killingsworth and Jacqueline S. Palmer. Whereas *Ecospeak* looked at the interplay among language, thought, and environmental action, *Ecosee* explores the role of the image in environmental discourses. Specifically, *Ecosee* "considers the role of visual rhetoric, picture theory, semiotics, and other image-based studies in understanding the construction and contestation of space, place, nature, environment, and ecology" (2). The aim of *Ecosee* is three-fold: to teach people how to read environmentally-based images; second, to help them consider the production process for these images; and third, to inspire readers to begin making images of their own. As Sean Moyer writes in chapter one "A Rhetorical Look at Ecosee," "theories of ecosee should help individuals recognize the conventional rhetorical devices and their intended effects, who can therefore accept or reject those meanings, or, once recognized, construct their own images of nature" (43). Indeed, the difficulty with theories of ecosee, according to Moyer, is getting "people to perceive, to pay attention to the billboards along the highway" (45) and then moving from perception to practice. Thus, the book is concerned with both the theory and praxis of visual environmental rhetoric.

Ecosee is divided into four parts: "How we See"; "Seeing Animals"; "Seeing Landscapes and Seascapes"; and "Seeing in Space and Time." Yet, as the editors make clear and as the volume mimics, ecosee, as a theory and as a text, is very much about interplay—the interplay of images and text, of images and

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