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[00:01:26.09] [Cheryl Ball] Hello, here I am. This is my thesis statement,

[00:01:28.10] right. If you want to go in that direction. Right, okay.

[00:01:32.10]

[00:01:36.10]

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[00:02:00.13] [Cindy Selfe] So the idea that we're trying to do during this session is getting you to think about

[00:02:04.13] what it is you want to accomplish in the rest of the time you're here,

[00:02:08.13] and you have approximately one week, five really

[00:02:12.17] good tough days of time that you can work. And I want you to

[00:02:16.17] think about what you want to end up with. And I want you to think about

[00:02:20.17] to whom you want, with whom, you want to make a difference.

[00:02:24.52]

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[00:02:41.19]

[00:02:45.22] [Jami Carlacio] My vision at the beginning was very unclear, to be honest. It wasn't until about a week into

[00:02:49.23] DMAC that I finally figured out what it is I wanted to say

[00:02:53.25] and how I wanted to say it. And then when I finally discovered

[00:02:57.26] that what I wanted to do was

[00:03:01.27] present possibilities to my colleagues.

[00:03:05.29] These are possibilities. These are ways for us to engage our students

[00:03:09.30] on multiple levels. When I figured

[00:03:13.33] that out, I knew that I what I wanted to do was use my existing webpage

[00:03:17.33] and create three different videos, with three different kinds of people,

[00:03:21.35] who have three different kinds of experiences with multimodal composing.

[00:03:25.36] And to show the different dimensions--

[00:03:29.38] the teaching dimension, the learning dimension

[00:03:33.39] and the theoretical dimension or the conceptual dimension.

[00:03:37.41] And that was really exciting. Once I figured out what exact message I wanted to communicate

[00:03:41.42] and to whom I wanted to communicate it, the project came together.

[00:03:45.43]

[00:03:49.43]

[00:03:53.44] [Jeff Perry] Jeff: Oh, do we even still have it? We have so much going on here. Jason: Well, it could be one of these. I don't actually see it . . .

[00:03:57.46] [Jason Palmeri} Jason: I think you might have ex-ed out of your FTP site, yeah.

[00:04:01.50] So you have to get back to that FTP where you were before Jeff: Actually this is where. . .

[00:04:05.55] Jeff: This is it right here. Jason: No, no that's your live site. We want the FTP thing.

[00:04:09.58] Jeff: Oh, okay. Oh man, my head's about to bust just sitting here

[00:04:13.61] thinking about it. Jason: Well, if this works then it will just be doing

[00:04:17.64] the same thing over and over. Jeff: So we're trying to get back to the FTP

[00:04:21.66] which was. . . Jason: It was ftp://

[00:04:25.69] Jeff: [laughter] If you remember it, you will freak me out. Jason: mail.kent.edu

[00:04:29.72] I believe. Jeff: Here you know where it should be. It should be in my drag down, right?

[00:04:33.75] Jeff: No, it shouldn't. Jason: Apparently not.

[00:04:37.75] Jeff: Okay, Actually I can find it Jason: But you had it written here somewhere.

[00:04:41.78] It was in this documentation. Jeff: Oh my god, my head's about to explode.

[00:04:45.81]

[00:04:49.82]

[00:04:53.82]

[00:04:57.84]

[00:05:01.85]

[00:05:05.87]

[00:05:09.88]

[00:05:13.89]

[00:05:16.89]

[00:05:20.92] [Scott DeWitt] gap because as a field we were studying

[00:05:24.94] the process of making things in that cognitive era.

[00:05:28.97] That's when we were the most engaged in that. And when the field

[00:05:33.00] decided that it was done with the cognitive stuff, it just kind of stopped

[00:05:37.02] studying those processes of the making of things. And I think that

[00:05:41.06] we're in a moment now, where we're asking students to

[00:05:45.09] do a lot of different things in our work. And we've got this moment

[00:05:49.13] where, I think, we need to

[00:05:53.15] revisit that research that actually

[00:05:57.18] --the kind of case study or ethnography--that

[00:06:01.19] actually studied the production processes of our students.

[00:06:05.19] And I think that's something that we need to pick up again as a field

[00:06:09.19] and to start thinking again about what that can tell us

[00:06:13.19] about the texts that our students are making.

[00:06:17.19]

[00:06:21.19]

[00:06:25.19]

[00:06:29.22] [Cindy Selfe] Erin and Debra and Scott and I Greg and Patrick are

[00:06:33.22] going to be scrambling to do that.

[00:06:37.22] But we can't figure out what we need unless you tell us. So that's the message

[00:06:41.23] for the day. And I want you to start making notes about

[00:06:45.23] what you need for this afternoon and tomorrow.

[00:06:49.23] Because once we leave today, early,

[00:06:53.24] you know, if you don't have what you need, if you don't have your power source,

[00:06:57.24] if you don't have, whatever, you're not going to get it til Monday.

[00:07:01.25]

[00:07:05.25]

[00:07:09.25] [Shannon Carter][Laughter] Shannon: Converting something that was video.

[00:07:13.26] No. First it was film and then video and then DVD. [Laughter]

[00:07:17.26] And it was on a Mac and mov and avi. . .

[00:07:21.26] [Laughter]

[00:07:25.26] [Maggie Boreman] Maggie: And now it's going to be avi again.

[00:07:29.26] Shannon: Yeah, talk about multimodality.

[00:07:33.26] Maggie: We're very proud of ourselves and everything we've learned so far.

[00:07:37.27] [Laughter]

[00:07:41.27] Debra: So how did you learn how to do that?

[00:07:45.27] Maggie: This? Shannon: Necessity.

[00:07:49.27] Maggie: It was a discussion. We had a discussion the other day about

[00:07:53.30] outliers and being rogues in your own department.

[00:07:57.31] And I got home with my file and it didn't work.

[00:08:01.31] And I said there's got to be somebody out there that's

[00:08:05.32] created something to make this work.

[00:08:09.32] Patrick had been wth me all day and we thought we had it but we didn't.

[00:08:13.32] So I got online and tried out 15 or so

[00:08:17.32] programs that were share or free.

[00:08:21.33] And I decided to see if there was a download I could pay for.

[00:08:25.33] And I found one for 30 bucks that does the conversion

[00:08:29.33] really well.

[00:08:33.34] And so now Shannon, Shannon has some files we're converting.

[00:08:37.34]

[00:08:44.81] [Bre Garrett] The first thing I'm going to do when I leave DMAC is need a bunch of money because

[00:08:48.81] I want one of these things of my own.

[00:08:52.59] I want a little mini hard drive of my own.

[00:08:56.60] I need some of these things. [Laughter]

[00:09:00.62] I need my "tools" to go out into the field.

[00:09:07.50]

[00:09:11.52] Jeff: You'll be able to make a full-length movie out of this one Debra.

[00:09:15.56] Jason: A really, really boring one. [Laughter]

[00:09:19.59] [Laughter] Jeff: Jeff Goes to College.

[00:09:23.62] A whole series.

[00:09:27.65] Jeff: Yeah. Jason: All right.

[00:09:31.68] Jason: There's hope for us yet. Jeff: No, I see four internets here.

[00:09:35.70] I'm thinking that we had it all up the whole time. Like right there.

[00:09:39.73] Web Tutorials. That's where we are now.

[00:09:43.77] Jason: So somehow from here you actually

[00:09:47.80] got into. . . Jeff: Open page, open FTP. Jason: There you go.

[00:09:51.80] That's what we want. Jeff: Did you catch that? My knowledge?

[00:09:55.80] [Laughter] For posterity as well.

[00:09:59.81]

[00:10:03.81]

[00:10:07.84] Jason: Do it. [Laughter]

[00:10:11.84] Jeff: Come on baby. We're at the horse races here.

[00:10:15.85] Come on. Jason: All right! So click on your public html here.

[00:10:19.85] Now, go ahead,

[00:10:23.86] go down here to one of those Windows Explorer files

[00:10:27.86] and the html folder. Keep these two open at the same time.

[00:10:31.87] You're going to drag over the new index. html and the new image

[00:10:35.87] that you put in there. Jeff: Okay, so this is this?
Jason: Yes, and it's going to ask

[00:10:39.87] you "do you want to replace," and you're going to say "Yes I do!" Jeff: Damn right. [Laughter]

[00:10:43.88] [Laughter] Jeff: And do I do.

[00:10:47.88]

[00:10:51.88] Jason: And we're going to wonder why it sits there.

[00:10:55.89]

[00:10:59.89] Jeff: Yes to all? Jason: Sure, yes or yes to all.

[00:11:03.89] There's only one. And make sure you get Takayoshi over there too.

[00:11:07.59] [Laughter] Jason: Takayoshi.gif. Jeff: Okay I've got to drag her too,

[00:11:11.62] I'm now dragging Pam Takayoshi. Jason: Where is Pam at this DMAC anyway?

[00:11:15.64] [Laughter] Jeff: I owe her this one. I'm just going to put this one anywhere or in my . . .

[00:11:19.67] Jason: You want that right here, yes, it's at the same level.

[00:11:23.69] Cause that's how you built it.

[00:11:27.72] Jeff: Let's cause more confusion.

[00:11:31.72]

[00:11:35.73]

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[00:11:51.78]

[00:11:55.80]

[00:11:59.80] [Bre Garrett] When we do multimodal projects, time seems to just fly by, like hours and hours upon hours. And when you're writing,

[00:12:03.80] time seems just to move minute by minute like molasses.

[00:12:07.83] And I started thinking that when we're doing these projects, we're actually manipulating

[00:12:11.88] time itself, because here we are dealing with video clips

[00:12:15.90] that take place, perhaps yesterday, last week, however long ago,

[00:12:19.93] but it's captured in this technology. And then we're able to put it in a

[00:12:23.96] program where we are able to operate by the milisecond

[00:12:27.97] almost. And then the i-movie program, for example,

[00:12:31.97] which is what I'll talk about because I've worked with that the most this week, You can put it on clock

[00:12:35.97] Like you can hit the little clock icon, and it separates it out to where you can then

[00:12:39.98] and manipulate it just literally by the

[00:12:43.98] the literal second in which it's moving, and it's even less time

[00:12:47.99] than at the second level. It goes into milisecond, even hundredth second, even or tenth

[00:12:52.99] second. And so you can really go in there and say, "I want to stop before that .

[00:12:56.00] one word comes, right after a sentence." And you can think about how hard that is when you're writing.

[00:12:60.00] And that's why maybe it seems to take longer in writing even though the actual

[00:13:04.01] clock time is the self, the kairos time is different.

[00:13:08.01] The moment, the opportune moment, in which something's taking place is different in technology.

[00:13:12.01] and working with the multimedia, than when you're just dealing and working with

[00:13:16.01] your own brain and the paper and pen. And so that's what I came up with.

[00:13:20.01] Debra: I think that's very smart. Tell me about kairos time again.

[00:13:24.02] Bre: Well, in kairos time it's a little bit different than clock time, or it feels different

[00:13:28.02] than clock time, because it's about a specific moment that might be enhanced

[00:13:32.02] somehow or enlightened somehow--highlighted.

[00:13:36.02] Whereas in everyday clock time, we're always so busy trying to meet schedules,

[00:13:40.03] get somewhere by the moment. It's not about the action that's taking place.

[00:13:44.03] It's about, am I on time, where do I need to be next, and so it's hard to

[00:13:48.03] stop and be present. But when you're dealing with film you have to be present,

[00:13:52.04] because you can't just jump ahead; you have to do those intermediate stages.

[00:13:56.06] before you can figure out what's going to go after

[00:14:00.07] or what's going to come before. Until, and this goes back to something I said earlier, until you're

[00:14:04.08] sophisticated enough to do that revision process at the same time.

[00:14:08.08] Which I think my first-year students writing alphabetic text sometimes have trouble

[00:14:12.09] doing that revision, even with just alphabetic texts. Which is another reason

[00:14:16.09] why the multimedia composition would help them in alphabetic texts.

[00:14:20.09] To try to figure out this idea of how we think with time, how time

[00:14:24.10] differs, how we can manipulate that time. And how you can slow your mind

[00:14:28.10] down and try to retrack and get back to a moment or stop

[00:14:32.10] and be present for a little bit longer than the actual clock time allows.

[00:14:36.10]

[00:14:40.11]

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[00:14:48.12]

[00:14:52.12]

[00:14:56.12]

[00:15:00.12] [Becky Duncan] You get in a zone, you get focused. You really

[00:15:04.13] do get engaged. I was engaged more with the videos,

[00:15:08.13] with the images, for much longer periods of time

[00:15:12.13] than I'm ever engaged with just print text. That's for sure.

[00:15:16.13] Debra: What do you mean by engaged? Captured my attention--

[00:15:20.13] it made me think. It just held me; it just held me. Whereas

[00:15:24.13] I would be more distracted by reading along

[00:15:28.14] in texts, and all of a sudden I would think of . . . that would just take me somewhere else.

[00:15:32.14] Watching the video or the images just held my focused

[00:15:36.14] attention a lot longer. Well I was intensely

[00:15:40.14] focused, that's for sure. And you have a mission in mind,

[00:15:44.17] You have something you're wanting to say. It's not a tool or

[00:15:48.17] process I was just thinking around with. I really had a focus.

[00:15:52.17] I really want to make meaning with this. And so I was highly engaged.

[00:15:56.17] I would sit right through the lunch break and not really notice it.

[00:16:00.17] I would say "I'll be done in five or ten minutes," and forty-five minutes would pass.

[00:16:04.17] That's how engaged I was. Debra: And it was because you wanted to make this meaning?

[00:16:08.18] Oh absolutely. You're just intense, You have a goal,

[00:16:12.18] You have something to say, and you want to say it well.

[00:16:16.18]

[00:16:20.19]

[00:16:24.19]

[00:16:28.20]

[00:16:32.20]

[00:16:36.20]

[00:16:40.20]

[00:16:44.23] Jeff: I think that works. Jason: So you've got that?
Jeff: I think I do; just taking the pictures

[00:16:48.23] from the computer document, not here, from the computer folder,

[00:16:52.23] and putting them into the html folder. Jason: And then putting them into here.

[00:16:56.24] Jeff: Right. And then physically dragging them and dropping them.

[00:17:00.25] Or like inserting images like I normally do.

[00:17:04.25] Jason: Yeah, either way would work. But they have to come from here. So basically

[00:17:08.25] and what you should see then. . . Jeff: This is one of those I think of I know what I'm doing but I don't really know. Jason: And what you should see

[00:17:12.25] Jason: then you see in the source, wherever you put it in, it's just going to say

[00:17:16.26] the name of the picture. Because they're all at the same level of hierarchy. I'm not sure why

[00:17:20.26] it wasn't working before. But it didn't like things

[00:17:24.26] the way things had gone in the subfolder.

[00:17:28.26] I think the first thing for you to do is to get every single

[00:17:32.26] picture you're going to use, sitting in this folder.
Jeff: Right. Jason: And then it's

[00:17:36.27] true, rather than doing the cut and re-insert, you can make it match there.

[00:17:40.27] probably and that will work. But that's going to make everything happy for you.

[00:17:44.27] Jeff: Thank you very much. Debra: Could I ask you a couple of questions.

[00:17:48.28] Could you tell me the story of what happened here this afternoon?

[00:17:52.28] Jeff: Are you asking me or him? Jason: Ask him. Jeff: I had actually

[00:17:56.28] completed a pretty good working version of my webpage

[00:18:00.30] following the Dreamweaver sequence. Everything

[00:18:04.30] was working perfect on the Internet Explorer browser

[00:18:08.30] preview. But when we actually posted our

[00:18:12.31] files to my server space at Kent State University,

[00:18:16.31] none of the pictures would work. So all of

[00:18:20.31] the bitmaps and mapping still worked, even without pictures, because I knew

[00:18:24.31] where you were allowed to click. The solution, I'll let

[00:18:28.32] him tell you. [Laughter] Jason: So without

[00:18:32.32] being overly technical, this is actually something that really happens quite often with Dreamweaver.

[00:18:36.32] Because when you're working on your own computer,

[00:18:40.33] a lot of things will work just fine because it's on your computer.

[00:18:44.33] But then when you go to another computer, you'll occasionally find that

[00:18:48.33] the links will no longer work anymore.

[00:18:52.33] In this case it was because they were pointing in different directions

[00:18:56.35] than we were expecting. So the easy way is we're just putting everything

[00:19:00.36] all at the same level. Debra: How did you figure it out?

[00:19:04.36] Jason: Pretty much a process of trial and error.

[00:19:08.36] We got on the site, we tried to look, we tried to figure out

[00:19:12.36] what wasn't working and what was working. And so the first thing

[00:19:16.37] I noticed is all the page links to one another are working

[00:19:20.37] and they're all in the same folder. All the pictures seem to be in the subfolder,

[00:19:24.37] and they are not working. And so I tried the easy way

[00:19:28.37] to fix that, and it didn't work. But pretty much were playing the

[00:19:32.37] "what's working, let's do everything like that." Jeff: Process of elimination.

[00:19:36.41] Jason: The server seems to like everything in the same folder, and so if we put the pictures in the same folder

[00:19:40.41] and build them that way, then they'll probably work. So, what we did, we tested one,

[00:19:44.41] doing a picture, putting in a picture differently in a different structure. It worked.

[00:19:48.41] We did a little hurrah. And now Jeff is going to build his site that way. [Laughter]

[00:19:52.42] Jason: I'm sure. . . Jeff: That's a little hurrah. Jason: And here's the. . .

[00:19:56.42] Jason" Hurrah for him; Hrrurrah for me. But I think the interesting thing about it,

[00:20:00.42] there are many possible ways this tech problem could have

[00:20:04.42] been solved. But the thing to kind of keep in mind, is that it's really

[00:20:08.43] just trying different things. That's how we got there.

[00:20:12.43] We just tried different things until we found something that works. And that's how we're going to go about fixing

[00:20:16.43] it. Someone else might have taken a different path, found something else

[00:20:20.43] that worked. Jeff: The solution is the hardest

[00:20:24.43] solution of all, which is normally it, right? But it's a solution.

[00:20:28.43] Debra: Thank you very much.

[00:20:32.44] Jason:I said it bothers me though, because there really isn't

[00:20:36.44] a good logical reason for why it wasn't working in the first place. Jeff: It's the story of my life, I did everything

[00:20:40.44] they told me to do, and look what happened. Jason: But we're fixing it anyway.

[00:20:44.45] We're rolling with the flow, which is how we do it at DMAC.

[00:20:48.47]

[00:20:52.47]

[00:20:56.47]

[00:21:00.47] Laughter

[00:21:04.47] Laughter and applause

[00:21:08.47] Laughter and applause.

[00:21:12.48]

[00:21:16.48] And a one and two and a three

[00:21:20.90] [Singing] Call it DMAC, call it CWIC, if you come you'd better be quick.

[00:21:24.90] And ready for the strain. De doo de doo de doo

[00:21:28.91] I can whistle, I can yodel,

[00:21:32.92] but I can't be multimodal, cause I lack a DMAC brain.

[00:21:36.92] de doo de doo de doo

[00:21:40.94] It would be so very groovy to make a mini-movie
[00:21:44.95] without a lot of pain. de doo de doo de doo
[00:21:48.95] I would be so techno-zippy
[00:21:52.23] Not some kind of luddite hippy,
[00:21:56.18] If I had a DMAC brain.
[00:22:00.19] [Garble] Laughter.
[00:22:04.20] [Garbled] Laughter
[00:22:08.21] [Garbled] Laughter
[00:22:12.21] [Garbled] Laughter
[00:22:12.22] [Garbled]
[00:22:16.22] Laughter