Mobile Technologies *and the* Writing Classroom

Resources for Teachers

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Introduction

The possibilities are numerous once we decide to act and not react.

George Bernard Shaw

Several years ago, when my writing students first began turning in assignments composed entirely on mobile devices, I jumped at the chance to study their work. Intrigued by how and why students chose to use these devices rather than their laptops or desktops, I embarked on several research projects to understand what made mobile technology unique and different from technologies of the past. Through case studies, interviews, and textual analyses, I discovered that students enjoyed working with their mobile devices and found that in doing so, they were more engaged in the class. At that time, writing scholarship devoted to mobile technologies was scarce, so I turned to other fields for insight, mainly the mobile learning research field. Excited and encouraged by what I saw, I began crafting assignments and activities that had students thinking about and using mobile technologies.

As time went on, I began to see a growing interest at writing conferences among scholars and academics who were taking mobile technology seriously. When I attended the Conference on College Composition and Communication Annual Convention in 2015, for example, I witnessed several informative presentations on teaching students about and with mobile technology. However, even with mobile technology's growing presence at conferences, there is still a lack of resources to help faculty implement a pedagogy that takes advantage of what mobile technologies have to offer, even if only on a limited basis. That is the motivation for

this book. This book is meant to offer up strategies to writing instructors who want more than just a conference presentation or a journal article as a guide. It is also meant to champion the need for faculty to responsibly bring mobile technology into the classroom, whether that is just by discussion or by having students compose with it. We cannot nor should we ignore the power of mobile technologies and what they offer students and faculty.

Nevertheless, defining mobile technologies is not a simple task considering they mean different things to different people at different moments in time. In one sense, we can draw from Asi DeGani, Geoff Martin, Geoff Stead, and Frances Wade and define mobile technologies as handheld connected devices that mediate the user's environment. We could use the term *handheld* rather than *portable* because portable, as David Menchaca explains, "is in contrast to mobile" and "suggests that you can move your computer from place to place," while "mobile suggests that you can continue to compute while you are doing so" (319). This could help to distinguish what was once considered mobile (e.g., heavy laptop) from what is now considered mobile (e.g., smartphone).

Furthermore, because mobile technologies are handheld, we can characterize them as *intimate* and *personal*, which as DeGani et al. note, can lead to a sense of ownership of not only the device but of the learning that takes place with mobile devices (6). Mobile technologies are intimate and personal in that users hold them close to the body because they are small and require users to keep them close in order to operate them. Because technologies are "known through the body," we are able to "develop a feel" for them (Nye 4). When we develop a feel for them, we also develop the skills necessary to use them and we come to expect a certain ease in using them. In addition, mobile technologies are intimate and personal because, as de Souza e Silva and Frith write, they can be used as an individual way of filtering a user's experience with space (156).

Mobile technologies are often called smart devices because their software and applications enable users to do more than just basic functions like make a phone call. Now, more than ever, we need to see mobile technologies as more than just a substitute textbook that relies mainly on print in a digital format. In other words, mobile devices can do more than just house our class's

textbook. Applications, or apps, can help us filter our experiences as do other functions such as GPS, which heightens our awareness of location in time and space. Smart devices can capture data, communicate with a network, provide entertainment, and so forth. Their software and applications can even provide users with information to make smarter decisions in the moment at hand.

Yet, in order to understand what mobile technologies are, we also need to consider how mobile technologies have and will affect us even if we don't own them. Referring to the entire mobile industry, Tomi Ahonen calls mobile the seventh mass medium of the world and notes that "during the past decade, mobile became the fastest-growing major industry on the planet, and by 2009, mobile passed the $1 trillion level in annual income, becoming one of the biggest industries on Earth" (30). Never before has there been a technology that has been adapted more quickly by more people than mobile technology. One only needs to visit a public place to observe that many people's lives are regularly mediated by mobile technologies. According to the 2015 Ericsson Mobility Report, "During 2014 alone, 800 million smartphone subscriptions were added worldwide. It took over five years to reach the first billion smartphone subscriptions, a milestone that was reached in 2012, and less than two years to reach the second billion, illustrating the strong growth" (Cerwall 3). In the United States, the Pew Research Center's "Mobile Technology Fact Sheet" reports that as of January 2014, "90% of American adults have a cell phone, 58% of American adults have a smartphone, 32% of American adults own an e-reader, 42% of American adults own a tablet computer." To further illustrate just how big mobile is, Ahonen explains that "mobile today is far bigger than broadcast media (television and radio combined), far bigger than the computer and information technology industry (magazines, books, and newspapers)" (30).

Because of its magnitude, mobile has impacted education in many ways. Colleges and universities across the country have instituted mobile initiatives, from offering mobile-only courses to providing incoming students with iPads to developing workshops for instructors who are interested in teaching with mobile technologies. In 2012, for example, the dean of the College of

Arts and Sciences where I teach gave all faculty an iPad and told us to explore how to use it. And so, for a semester, faculty met in groups to discuss how to use iPads in the classroom, whether or not they would be useful, and so forth.

Now, such initiatives have led many institutions and organizations to invest more time and money into studying mobile technologies. Research suggests that this investment is warranted as mobile technologies have proven to be good for students and students prefer to use them. For example, studies show that students are learning with mobile technologies:

- According to Jon Mason's 2013 study in *Global Mobile*, "Usage of mobile devices within the classroom was shown to promote *inquiry-based learning* and *collaborative learning*" (202).
- In their study, "Bringing It All Together: Interdisciplinary Perspectives on Incorporating Mobile Technologies in Higher Education," Christina Partin and Skyler Lauderdale found that "students are more genuinely engaged in the classroom if they are able to incorporate their mobile devices into their learning" (101).
- In a survey on students enrolled in courses that utilize mobile technologies, Ronald Yaros found that "compared to the learners in other blended courses without mobile devices, [students gave] consistently higher ratings for effective learning, access to content, engagement with peers, orientation to the blended format, use of online tools, the ability to review content for a mobile quiz, meeting workload requirements, allocation of time, self-pacing for study and self-directed learning" (70–71).
- Investigating a postgraduate development studies program in which students used mobile technologies, Elizabeth Beckman concluded that mobile learning allowed students to maintain and build connections and make commitments within communities (160).

In specific ways, mobile technologies have changed the way students write. As I mentioned at the beginning of this introduction, I've witnessed many students in my own classes using mobile devices to compose their assignments. But my students are hardly unique in this regard. While earlier studies like the one Moe Folk

mentions in Chapter 3 show students' reluctance to using mobile technologies in academia on a deeper level, more recent research concludes the opposite is becoming true of today's students. For example, in a survey of more than thirteen hundred first-year writing (FYW) students at seven colleges and universities, Jessie L. Moore et al. found that "while they use cell phones for expected genres (e.g., texts (SMS/cell)), for example, students also report using cell phones to write academic papers, reading notes, and lecture notes" (9). As the scholars in this book attest, writing students can and are willing to write about, analyze, reflect on, and use mobile technologies for academic purposes with great success.

Nevertheless, despite their impact, mobile technologies can pose daunting and frustrating challenges for instructors. Many of the authors in this book mention that colleges and universities do not necessarily have the infrastructure in place to take advantage of mobile technologies. After the dean at my institution gave all faculty iPads, a colleague and I studied how faculty used them to teach, to conduct research and scholarship, and to serve the university. In doing so, we discovered that faculty face many challenges trying to incorporate iPads into their pedagogy. These challenges included, among others, not having a course management site that is mobile friendly, not having the funds to purchase specific apps, not having hardware in the classroom to connect iPads, and not having instructional training to use iPads (Lutkewitte and Vanguri).

So, this book comes then at a time when instructors are pressured to be innovative at their colleges and universities (often for the sake of attracting higher enrollment) but are not provided ideal circumstances to do the innovating. While this book does not solve all the problems instructors face when using mobile technologies, what this book can offer is (1) a starting point for those who haven't used mobile technologies before in the classroom, (2) a reassurance that you are not alone for others who have been trying, and (3) a call that we can do more with less.

The book is divided into two parts, Part I: Writing *for* and *about* Mobile Technologies and Part II: Writing *with* Mobile Technologies. Not every institution provides the necessary support for instructors to engage students in writing with mobile devices,

especially those institutions that are print-centric. Likewise, not every student or instructor has access to mobile devices. However, as Rodrigo has argued, access, for example, should not be an excuse for not doing. Faculty and administrators need to be creative in their approach, and this book shows how many instructors have done great things in spite of not having ideal circumstances. For readers who do not have enough resources or support, you might begin with discussions, activities, and assignments *about* mobile technologies rather than those with them. After all, technology as a subject is not new to our field. We have long ago recognized that a technology is "a text that can be analyzed and placed in a cultural context" (Nye 4). So, perhaps, you could begin with how students read their mobile devices and the texts they contain. For example, writing instructors can help students understand the rhetorical moves readers and writers make when text messaging as well as help them to critically examine the places and spaces in which their actions with mobile technologies occur. A discussion of mobile technologies could even include a discussion about composing conventions, what is appropriate and what is not. For instance, when I taught a QR assignment similar to that described in Chapter 3, my students and I engaged in discussions about appropriate conventions for composing visuals for mobile technologies.

While Part I is about reflecting on the use of mobile technologies, thinking critically about society's view of technology and analyzing rhetorical decisions, Part II is about writing *with* mobile technologies and features chapters that demonstrate how instructors and students can use their mobile technologies to compose texts. In Chapter 7, which begins this part, Jessica Schreyer writes about how first-year composition students can use mobile devices during their writing and research processes. Working to understand what it means to be a part of a university's community, students in her class research their campus while utilizing their mobile devices' functions, like the camera function, to gather and keep track of research notes. Students then use this research to construct a multimodal project. Part II also features chapters about making writing instruction better, using mobiles for portfolios, getting students outside the classroom, and seeing mobile technologies as identity texts.

Many of the chapters follow a similar organizational structure to make accessing information easier for readers. And many chapters provide practical pedagogical strategies along with examples of assignments and student work. The authors not only describe how their assignments and activities can be implemented, but also ground their discussions in theory. While the technologies mentioned in this book may change over time, the authors also provide strategies for how such assignments and activities can be adapted so as to ensure that students will continue to learn the necessary skills to succeed as writers.

Readers need not be tech experts to experiment with mobile technologies in the classroom. After all, a willingness to try out and work with technologies puts us in a better position to inform and assist administrators who are responsible for making the tech decisions on our campuses. And it is imperative that instructors work with administrators and decision makers on campus to figure out how such changes in technologies can be best met productively. Not doing so is not an option as there is too much at stake to leave decisions about technology to those who are not tied directly to our writing classrooms.

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Designing Apps in the Writing Classroom

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During the Winter 2013 semester, I conducted a case study in an upper-level writing course called Writing for Technologies. The course was composed of mostly juniors and seniors majoring in a variety of disciplines such as English and Computer Science. Over the course of the study, I examined students' work on one assignment and two activities that focused on writing for mobile devices. The activities and assignment included:

1. Redesigning a Guide for a Mobile Device Activity
2. Defining App Characteristics Activity
3. App Assignment and Display

While the activities and assignment were designed for an upper-level writing course, they could be adapted for other writing courses, including FYC courses. In fact, I used a modified version of the Redesigning a Guide for a Mobile Device Activity in my own FYC. In this chapter, I describe the assignment and activities as well as showcase the work of one of the students in my study to show how students can develop rhetorical skills when they consider the affordances of mobile devices.

Theoretical Grounding for the Assignment and Activities

Before detailing the assignment and activities, I want to talk more about the *why*. After all, why should students consider writing for

mobile devices? At the time of this study, I had been investigating mobile technologies for several years and had been researching uses of mobile technologies in learning environments. In fact, at the same time as I was studying my students, I was also working with a colleague, conducting a college-wide study on faculty's uses of iPads. I became well aware of the scholarship that revealed how powerful mobile technologies could be in the college classroom and why teachers of writing should care about these. Several studies, for example, show a link between learning and mobile technologies as mentioned in the introduction and other chapters in this book. Inspired by these studies, I developed two activities and one assignment to align with my course's three objectives:

1. Demonstrate an understanding of technological theories in professional writing.
2. Identify current trends in technology affecting composing practices.
3. Write and revise compositions using technologically appropriate conventions.

Because I wanted students to approach the assignment and activities from a rhetorical perspective, to think about themselves as writers with a purpose who must take into consideration their audience and their context as they construct texts accordingly, we spent time in class talking about what it means to use mobile technologies while on location. Students brought their mobile devices to class, and we compared their affordances in relationship to how we use the devices on location. In his article about developing an iPhone app for a particular location, Anders Fagerjord, for instance, contended that "location-aware texts require location-aware authors to be effective" (262). In other words, writers must be attuned to the users' needs when those users are using a text in a specific location to mediate their experience.

Much research in the writing field has concentrated on the locations of writing. In fact, *College Composition and Communication* devoted a special 2014 edition to discussing the locations of writing. Though we have the freedom to move with mobile technologies, the learning that takes place because of mobile

technologies isn't just learning anywhere; rather, it is learning that takes place somewhere. What this means is that the learning is situated. Martin Owen contends there is a powerfulness "about learning from where you are, either because of the place itself, what is in the place, or the people who are sharing the place with you" (104). As I mentioned in the introduction to the book, my campus's library is a four-story building that houses books, computer labs, a coffee shop, meeting rooms, and artwork. To help visitors navigate the artwork in the library, the library created a paper brochure highlighting the significance of each piece of artwork. For the first activity described below, I ask students to imagine what this brochure would look like as an app and how users would learn about the artwork by using it. In doing so, students had to think about the library itself, what is in the library, and the people who share the library. Thinking about these is important because, as de Souza e Silva and Frith posit, mobile devices do not disconnect people from public spaces but rather act as "an intrinsic *part of* people's experience of space" (45). Mobile technologies offer users a way to build relationships with the places they move to, from, and within.

In his discussion of map-as-interface, Christopher Schmidt argues that instructors need to develop a rhetoric of place if they are going to be successful in working with students in the future. He reasoned that:

> In the next ten years, as writing and reading become more mobile and untethered, it is crucial for the teachers of rhetoric to remind students that the place of writing—what in classical rhetoric Aristotle described as "that in which a plurality of oratorical reasonings coincide" (as cited in Ulmer, 1994, p. 33)—is still a crucial aspect for the crafting of rhetorical arguments. (313)

Essentially, Schmidt argues that like learning, writing is situated and that students need to see the place(s) where writing occurs both on the device and on location as integral to the learner's experience, not minor parts of it. Furthermore, Stacey Pigg writes that by "analyzing how virtual and physical places intersect for mobile composers" we are better able to see "how embodied

memory and resulting literacy habits are constructed through place-based interactions" (255). Developing an awareness of a place positions students to make better choices for writing, especially if their writing is meant for a mobile device.

However, understanding a location and how it shapes writing activity is not the only rhetorical strategy needed to understand how an audience might use a text on a mobile device. Students must also strategize about how other affordances play into users' experience. For example, mobile devices allow users the ability to interact with not just written text but also moving images and sounds. They can use a camera to take their own images and record their own sounds. These affordances require different sets of skills, and students have to consider how these sets of skills shape writers' choices. So, from a rhetorical investigation of affordances, students begin to see how such mobile devices mold literacy practices. It is this rhetorical investigation that will be most helpful to students in the future as they work with a variety of evolving mobile technologies.

Description of Activities and Assignment

Over the course of six weeks, students worked on the assignment and activities in and out of class. Because these were assigned in the middle of the semester, students had a working foundation of technological theories in professional writing from which to draw. At the start of the semester, for example, we discussed how to define and read a technology, comparing competing definitions and readings. Leading up to the assignments and activities, we had also looked at several technologies, talking about the different ways in which composers write for those technologies. We looked, for instance, at social media and how writers write for social media outlets.

To create the activities and assignment and to help students, I relied on Apple's "iOS Human Interface Guidelines" published online. In fact, as part of their weekly reading assignments, students read several of these guidelines and they helped me to create the activities and assignment described below. I chose these

guidelines because I wanted to make this experience as real as possible, so that students could meet the learning objective of identifying current trends in technology affecting composing practices and think carefully about the rhetorical choices app composers must make.

Activity 1: Redesigning a Guide for a Mobile Device

As mentioned, the Alvin Sherman Library on the main campus of Nova Southeastern University (NSU) created a printed brochure of the library's artwork called the *Art Collection Guide*. To get students thinking about what it means to write for mobile technologies, I had students reimagine this guide (see Figure 5.1) as an app for a mobile device.

As a class, we traveled to the library so that students could experience the artwork in relationship to their locations within the library. They saw how and where visitors might view the

Instructions for Redesigning a Guide for a Mobile Device

For this activity, you will need to consider the decisions that a mobile app composer makes when creating an app for a mobile device. Take a few minutes and read through the *Art Collection Guide*. Pay attention to how the information is organized and presented to you, the reader. Now, imagine if this guide was transformed into an app that was designed for readers to access on a mobile device while in the library. After spending some time in the library and looking at the artwork, answer the following questions:

1. If you could redesign this guide so that it was accessed on a mobile device, what changes would you make and why? In other words, what should be included in the mobile version? And, what should not be included in the mobile version?

2. What would the interface (or the point where users interact with the material) look like?

3. How will users interact with the guide as they move from one exhibit to the next in the library?

4. How does the location where you access the material and information influence the design of the material and information?

Figure 5.1. *Instructions for redesigning a guide for a mobile device.*

artwork. They could then account for what was happening: Was it quiet? Was it noisy? Would viewers need headphones? Were there a lot of people sharing the space? How will a handheld connected device mediate the user's environment?

Students had to make a number of rhetorical decisions when answering the activity's questions. For example, students had to think about the audience for their guide and how that audience would use the mobile app guide to learn about the artwork. Students realized that a smartphone and an iPad had many affordances that would provide users with a more interactive experience. And they were keenly aware of the needs of the user as they were redesigning the guide. For example, several students thought an interactive map that locates the artwork in the library would be beneficial to users as they move from one place to the next within the library. Because mobile technologies have GPS capabilities, they thought that the ability to see the user on the interactive map in relationship to the locations of the artwork would help a user to navigate the library. Students in the class also thought that the use of hyperlinks would be appropriate because they would help simplify the guide for a mobile device. The mobile guide would need to be easy to navigate, not cluttered with information, and organized in such a way that made using it less time consuming. Students suggested that the hyperlinks could provide additional information about the artwork and artists for those users who wished to learn more. Finally, they wanted to be able to share their experiences with others, so they suggested having share functions for social media readily available. For instance, they wanted to be able to take pictures and share them with their network of friends and family.

After the students spent time in the library and wrote a reflection in response to the activity's questions, we gathered in the classroom to discuss. In the discussion, students explained their decisions for their redesigns, backing their ideas with rhetorical strategies that took into consideration audience, purpose, text, context, and author. The discussion in class allowed for students to think about all the affordances that mobile devices have to offer and prepared them for the next activity.

Activity 2: Defining App Characteristics

The next activity got students thinking more specifically about different types of apps. Not all apps have the same features, so I wanted students to examine similarities and differences among apps with the goal of figuring out which features were most useful. This activity accompanied one of their major assignments for the semester, the App Assignment and Display (see Figure 5.2), and served as a way to help students brainstorm ideas for this major assignment.

In class, students first chose a category of apps that was similar to the app idea they had for the assignment described in the following section and then created a table that organized their findings about the different apps' commonalities. Students worked

> For this activity, your goal is to find out what apps have in common to figure out what features are best for your own app. To do so, you will spend time comparing a variety of apps' design features and their functions. You will also examine the language the composers use to sell their apps and help users use the features. If you want to have a successful app of your own, you need to do what other successful apps do. To begin with, you need to access an app store whether through your own smartphone or tablet, using iTunes or via the web at https://play.google.com/store/apps/category/APPLICATION.
>
> Choose one category of apps to which you feel your idea for an app would most likely belong, whether that is business, education, entertainment, food and drink, health and fitness, etc. Then, do the following:
>
> 1. Write down the names of five apps in the category.
>
> 2. Describe common features of the five apps' designs. What color schemes do they use? What kinds of images or videos do they use? What kinds of animations and sounds do they use? How would you describe the look of the apps?
>
> 3. Describe the common functions of the five apps. What do they do? How do they do it? What actions do the users do? How does the user do these actions?
>
> 4. Describe the language the composers use. What do the apps say? How do they say it? In what ways do the composers sell their app to the user? How do they explain how to use the app?
>
> 5. Describe how your app will be similar to these apps in terms of design, function, and language. Describe how your app will be different.

Figure 5.2. *Instructions for defining app characteristics activity.*

on this assignment for an hour in class, investigating each app's features carefully. While it was not a requirement, some of the students even took the time to download the apps and test them out so that they could get a better sense of the functions.

When the students were finished, we made one giant table on the classroom's whiteboard, showcasing the design features, functions, and language of the apps they analyzed. That way students could see what apps from their category had in common with apps in other categories and what made them different. For example, students realized that many of the apps they looked at had similar functions, such as the ability to use GPS, connect with social media, or access a dropdown menu of the app's contents. But they also saw differences between different types of apps. Educational apps were different from food and drink apps because their purposes were different, their audiences were different, and they required different design features and language because of those differences. By discussing the commonalities and differences, students were able to understand what was necessary for their own app designs based on how composers use rhetoric to develop apps.

Assignment 1: App Assignment and Display

To further help students understand what writers must consider when writing for mobile devices, I asked them to create their own idea for an app (see Figure 5.3). My goal was for students to apply the rhetorical strategies they recognized in the previous two activities when they reimagined the brochure and when they analyzed different apps.

In class, students brainstormed ideas, workshopped their ideas, and discussed the readings from Apple's "iOS Human Interface Guidelines." Students rhetorically thought through each of their design decisions, taking into account their audience, the places where the app would be used, the purpose of the app, and so forth. They considered the process that app composers use to create apps from a business standpoint too. Discussions were not divorced from the fact that mobile technology is a big business and decisions can be based on economics and politics.

For this assignment, you will design your own app (without physically making the app or writing the code). Instead, what you will do is come up with a concept; create an app definition statement; develop an app store description; sketch or draw the logo, intro/interface screen, and other screens users will encounter; and write a rationale for how it will work. In the process of creating this app, you will need to consider what writing conventions and rhetorical strategies are appropriate for mobile devices, how users will interact with the app, and what benefits the apps have to offer the user. Your project will consist of the following:

a. App Definition Statement (20 points) and App Store Description (20 points): Before apps are purchased and downloaded from an app store, users often read a description of the app. For the definition and description of your app, you need to create a concrete declaration of an app's main purpose and its intended audience. The definition and description should sell your app to your user. To help you create these, we will be reading Apple's "iOS Human Interface Guidelines."

b. Display for presenting your app to the class (100 points): On the display, you should include drawings of the logo, interface, and screens users will encounter (think of these drawings as screenshots of the app) and descriptions and rationale of how the app and its functions work. Your rationale should explain how your app is better/different than similar apps on the market. Your display could be on poster board or you can do this digitally as long as your display is professional and readable.

Figure 5.3. *Instructions for app assignment and display.*

Finally, students also took into account the grading criteria for the project listed in Figure 5.4.

Example of a Student's Work: NSU Study Place App

To show how students rhetorically created their apps, I would like to share one student's project. Kamila, a junior majoring in English at the time, created an app specifically for NSU students called the NSU Study Place App. As Kamila explained in her presentation to the class, the purpose of the app was to make finding a place to study easier for students on or near campus. The following screenshots demonstrate how the user is supposed to interact with the app. Once users get started on the app, they

Grading Criteria	Excellent	Fair	Needs Some Work
The app definition statement was clear, focused, and concise. It was a concrete declaration of the app's main purpose and its intended audience.			
The app store description was professional and persuasive. The language clearly highlighted the app's features and targeted a specific audience.			
The display included appropriate and professional drawings of the app's logo, interface, and the screens users will encounter. The drawings clearly showed the app's features.			
The display contained well-developed descriptions and a rationale for how the app and its functions work. Your rationale should explain how your app is better/different than similar apps on the market.			
The presentation of the app display in class communicated a focus that was clearly developed throughout and adequately explained your project.			

FIGURE 5.4. *Grading criteria for the app assignment.*

can choose a type of study place from the app's list (Figure 5.5). Lists are a common feature of Kamila's app and provide users with a simple interface, one Kamila later explained made the app easy to navigate and beneficial to those who would rather spend more time studying and less time trying to figure out how to use her app.

Once the user chooses a type of study place and whether or not the place is on campus or off campus, the app presents the user with a list of results matching that type of space (Figure 5.6). For instance, if a user is interested in studying in a cafe, the app locates cafes near the user using its GPS capabilities. The

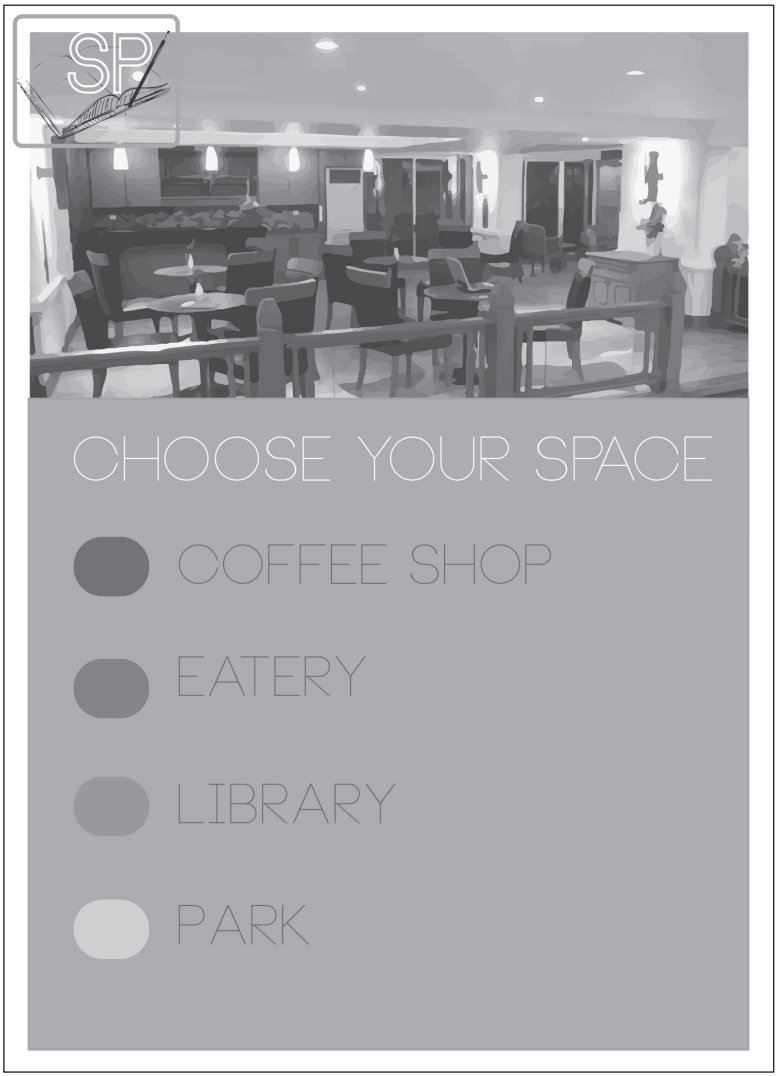

Figure 5.5. *Kamila's NSU Study Place app.*

list of results includes not only the names of cafes but also other information about the cafes (such as addresses and hyperlinks to the cafes' websites), information that Kamila thought would be helpful to the app's audience.

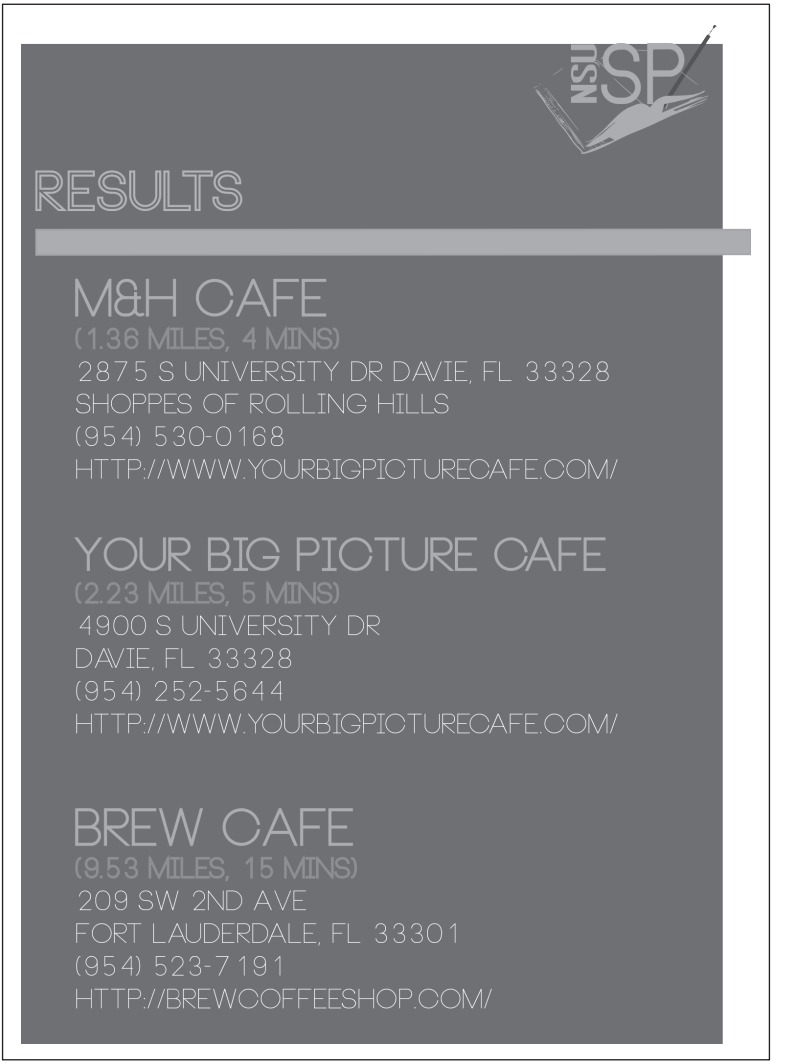

FIGURE 5.6. *The results page of Kamila's NSU Study Place app.*

Next, if the user would like to know more about one of the cafes listed, the user can select it. At that point, the app brings the user to another screen that rates the cafe in terms of noise level, menu, and seating/outlets as well as provides the user with a list of reviews and a link to a map so that the user can locate it

(Figure 5.7). Because we had discussed apps' common features (like GPS) in class while we were completing the two activities described earlier in this chapter, Kamila thought a "Map It!" feature would be helpful to her own users and something they would expect to find on an app such as hers.

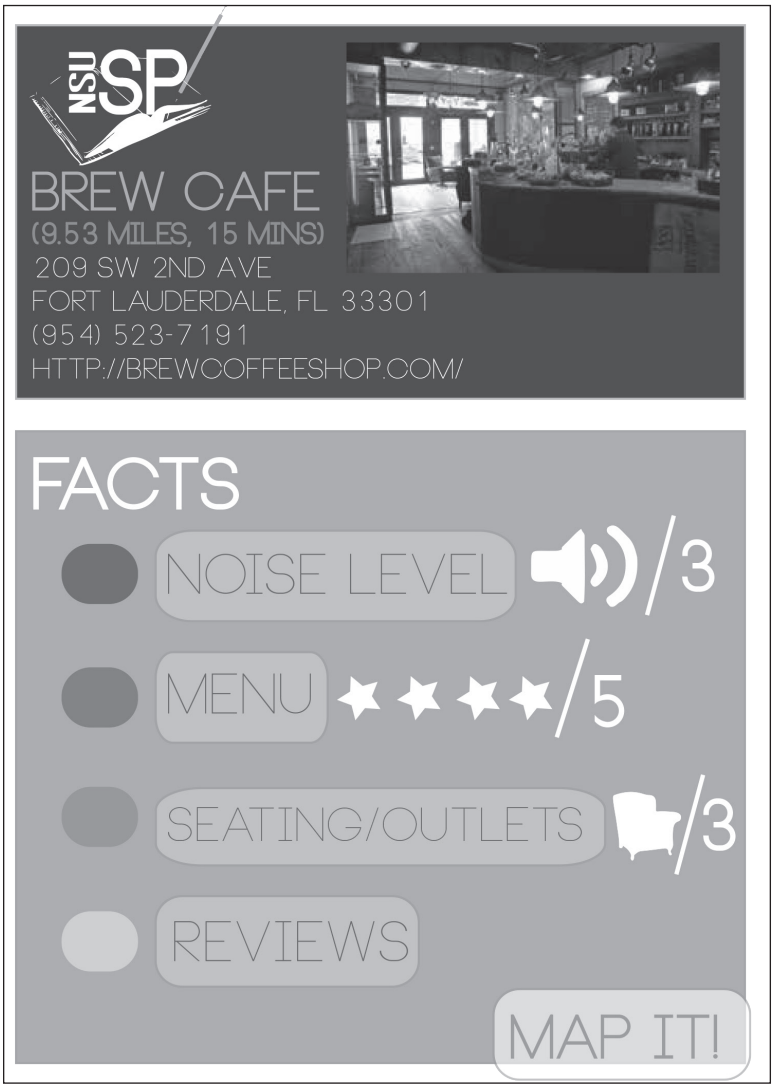

Figure 5.7. *The "Map It!" feature of Kamila's NSU Study Place app.*

After she presented her app to the class, Kamila reflected on her project. Specifically, she wrote about the importance of knowing her audience as she created her app: "I considered what college students would want to see, where they would want to go, what factors they would consider when choosing a location. For instance, some of the factors included distance from campus, outlet availability, noise level, and food options." NSU happens to be located in an area of South Florida where several other colleges and universities have campuses. So she needed to think about the types of study places on and around campus that would be good for her specific audience and their ability to reach these places. She thought about specific places like libraries, where students could find a nice quiet spot to study.

Further, because apps should have a quick navigation, Kamila thought a lot about the user's attention span. She didn't want to lose her audience with too many options on each screen. She wanted an app that would be easy to navigate, but she also wanted an app whose results gave users the information they needed and that would benefit them. Therefore, she was purposeful in her design choices for each of her app's screens, making sure they didn't overwhelm users but at the same time provided useful information.

Conclusion

As instructors of writing, we have an obligation to understand the connections writers make with texts, people, environments, and technologies, and how those connections help writers to understand and create knowledge. Essentially, helping students critically analyze a wide variety of connections is a large part of our job as instructors of writing. Kamila clearly demonstrated her rhetorical skills in paying attention to her audience and their locations of study. The assignment and activities described above offer students a chance to rhetorically reflect on the decisions they make as writers who live in a society that is saturated with mobile devices and on the connections that arise because of those decisions. As mentioned in the introduction to the book, technologies are texts that can be read and analyzed. In the process

of doing such a reading and analysis, students develop the ability to transfer their skills from one text to the next.

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II

Writing *with* Mobile Technologies

While Vie's chapter ends Part I, it serves as a good segue into Part II, especially since it explains an assignment that has students examining public documents. In the introduction to this book, I mentioned Jessie L. Moore and colleagues' 2010 study on first-year writers and their use of composing technologies. They concluded in their study that there was a disconnect between the types of writing students do in public life and the types of writing they do in the classroom (Moore et al. 10). They argued that students used a range of technologies, including mobile technologies, in order to participate in public life, but at the same time, did not use these same technologies in the classroom. As instructors of writing, Moore et al. contended that we have an obligation to bridge what students do in public life and what they do in the classroom. And for good reason: Mobile technologies offer many possibilities to writing students and instructors that should not be ignored in our classrooms.

For one, mobile technologies allow users to write on location more readily, and writing on location has proven to help students develop a deeper understanding of what it means to write rhetorically. In Chapter 5, I mentioned Christopher Schmidt's argument that writing is situated and that students need to see the place(s) where writing occurs both on the device and on location as integral to their learning experiences. In "Writing in the Wild: A Paradigm for Mobile Composition," Olin Bjork and John Pedro Schwartz contend that "students can better perceive—and learn to challenge—their social, cultural, and historical locations when they research, write, and even publish *on location*" (225). Assignments and activities that allow for authentic learning experiences on location have shown to have a lasting effect on learners and

the communities in which these learners learn. For example, students can maintain and build connections with communities as well as make commitments within those communities. Nicole Brown contends that developing assignments based on mobile and location-aware technologies "can invite students to construct place-based, public discourse; to foster rhetorical and critical inquiry; to write as a social act; and to view writing as a means to participate in new media literacies" (241). More recently, Adam Stranz's study on wayfinding that "focuses on the movement of users in physical spaces and their goals in understanding and using those spaces" (165) argues that when students map their work via mobile technologies they can begin to connect daily practices to empirical research (175). In other words, they have the opportunity to be engaged in learning more about the places and spaces they visit.

In Chapter 12 of Part II, Ashley Holmes shows readers the kind of learning students can do when asked to use mobile technologies to compose on location. Holmes writes about a place-based mapping assignment in which students venture off campus to study public places, where they compose texts that help them (re)connect with their surroundings. Her chapter represents a pedagogy that the field of writing should embrace. That is, we need to find ways in which we get our students writing on location.

I realize that is easier said than done as many colleges and universities do not have the necessary resources, policies, and support in place to do so. Yet, even if colleges and universities do not have the infrastructure in place to support learners in communities off campus, there are ways in which mobile technologies can be utilized on campus in order to help students understand writing on location. Jessica Schreyer and Casey McArdle's chapters begin Part II because they both feature students using mobile technologies on their campuses. Similar to Jordan Frith's assignment in "Writing Space: Examining the Potential of Location-Based Composition," which has students using Foursquare on campus to develop texts that "become part of the social layer comprising the hybrid space of Foursquare users," the assignments in Chapters 7 and 8 also "provide students with a deeper understanding of the potentials of location-based composition" (52). These two chapters serve as examples of what we can do as one of the steps

we can take between not using mobile technologies and fully using them off campus.

Other chapters in Part II consider the use of mobile technologies as they relate to writing portfolios (Chapter 9), online writing classrooms (Chapter 10), and developing writing pedagogy that makes understanding a course easier (Chapter 11). These chapters feature the voices of faculty members who are new to mobile technologies as well as those who are quite familiar and comfortable in their tech abilities. Chapter 11, in particular, highlights ways in which instructors can effectively respond to students using mobile videocapturing. And, in Chapter 13, Randy Nichols and Josephine Walwema tackle digital aggregation and curation that calls into question many of the traditional print-centric practices that our field and institutions have relied on to the expense of our students.

Finally, the book ends with Mike Tardiff and Minh-Tam Nguyen's chapter on assigning literacy narratives that treat mobile technologies, such as a smartphone, like identity texts. Such a chapter reflects on the power of storytelling and how our mobile devices are containers of artifacts as unique as fingerprints. This is a fitting way to end a book that tells the pedagogical stories of many in our field who have come to realize the value of using mobile technologies in our writing classrooms.

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Beyond the Hesitation: Incorporating Mobile Learning into the Online Writing Classroom

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Years of experience teaching writing online has made us realize the unique challenges that mobile learning technologies pose, particularly in the online domain. We understand the hesitation online teachers face when considering how to adjust their teaching to accommodate a mobile student, as both of us have experienced this in regard to using less traditional methods of composing in our online courses (Anderson et al. 3). In this chapter, we define mobile learning as learning accomplished with the assistance of mobile technologies, and we define mobile technologies as devices that deliver and collect information at any location (rather than stationary technologies situated at a fixed location). Here, we share two assignments that are based on the use of mobile technologies and also that vary in their incorporation of such technologies. Jessie provides the perspective of an instructor who is just beginning to incorporate mobile technologies into her online writing courses (OWCs), asking students to critically evaluate their usage of such technologies. Jason, having already incorporated multimodal assignments in his OWCs, brings an experienced perspective, encouraging students to use their mobile technologies to capture material(s) to potentially compose with.

Mobile learning should be a part of the OWC because as Principle 1 of the CCCC *Position Statement of Principles and*

Example Effective Practices for Online Writing Instruction (OWI) states: "Online writing instruction should be universally inclusive and accessible" (CCCC Executive Committee on Best). Mobile technologies are *the* primary composing and researching tools of today—how can they *not be* incorporated into a composition class, particularly one that is based entirely within an online technological space? Therefore, incorporating alternate composing strategies, like the assignments described in this chapter, into the OWC allows students to critically reflect on the use of mobile technologies in our culture and their function as composing tools students will use in their educational journey and beyond. With practice and reflection on how such composing tools can be used for writing, students gain experience with "writing on the go"—collecting information and raw material that can be used to communicate immediately, in the moment.

Some students access their online courses exclusively through mobile technology, a fact that should not be overlooked (Smith). A recent study conducted by the Pew Research Center documents that "younger adults" and "[t]hose with low household incomes and levels of educational attainment" rely on their smartphones for online access (Smith). Students are accessing their online courses via mobile devices, and more students than we probably realize are also composing their written work with this technology. To provide increased access for online students, many of whom could be included within both of the aforementioned groups, mobile technologies have to be considered when developing an online course and the projects to be completed within that course. Our hope is that by providing two different perspectives of online instructors (new and experienced), we can inspire other instructors to integrate mobile learning into their online writing classes.

Theoretical Grounding

Because students have these technologies and use them for communication, research, and even as part of their daily writing processes, it's important to find ways to integrate this technology into our writing courses to expand students' conceptions of what it means to write and also to improve their ability to use their

devices as composing tools. John Traxler argues instructors "can ignore desktop technologies but not mobile technologies because desktop technologies operate in their own little world while mobile technologies operate in *the* world" (5). The longer we ignore the composing possibilities these tools provide the more likely writing instruction will seem irrelevant to students.

Beyond the sheer ease of use and the clearly evident reliance that many have on mobile devices, the use of these technologies necessitates an expanded definition of writing done within the writing classroom. These technologies become increasingly important within writing courses because of how they can help instructors reframe what it means to compose (Halbritter 167–69). The NCTE's "Position Statement on Multimodal Literacies" suggests that the "Integration of multiple modes of communication and expression can enhance or transform the meaning of the work beyond illustration or decoration" (CCCC Executive Committee on Multimodal). Using mobile technology in the already technology-driven online classroom allows instructors a better opportunity to draw clear connections for the students between the work they are doing in school and the work they may do in the future, in other courses and beyond. Using mobile technologies in the OWC can help students understand that composing is far more complicated than just writing a traditional school essay and that the mobile devices they use every day are powerful writing tools as well. Claire Lauer explains,

> Over the past two decades, rhetoric and composition has adapted a wide variety of composing technologies and practices that have changed the way we teach and the way our students communicate[. . . .] Changes in composing technologies have not necessarily changed the fundamentals of rhetorical thinking and problem solving, but they have expanded them to include additional modes and media through which to construct meaning. (60–61)

Since mobile technology can capture moments and ideas through multiple media forms, mobile technology-based assignments can help move students beyond a limited perception of writing as something only done with alphanumeric text, which only happens in sentences and paragraphs. The media created with mobile

technology can capture information through multiple modalities of meaning: aural, visual, gestural, spatial, and linguistic (see New London Group). Pamela Takayoshi and Cynthia Selfe note "students need to be experienced and skilled not only in reading texts employing multiple modalities, but also in *composing* in multiple modalities" (3). While writing in words, sentences, and paragraphs has been privileged in composition classes, they aren't always the best way to communicate a message (Dunn; Fortune 49). Projects using mobile technology increase opportunities for how students can communicate the messages they wish to get across—providing a wider range of rhetorical contexts for students to consider (see Ball 61; Bezemer and Kress 233; Fortune; Kress, "Gains" 296; Kress *Multimodality*, 5; Rice 384; Sheridan and Rowsell 3–4). Mobile technology promotes rhetorical thinking to consider all the possibilities, both modalities and media, for how material might be created, collected, and best composed and communicated in a message.

Jessie's Assignment: For the Instructor Who Is Beginning to Incorporate Mobile Technologies in the OWC

Overview

While assignment 1 still has students producing an essay, it forces them to incorporate the use of their mobile phones and imbed images into their traditional essay text to create a visual multigenre essay. The goals of this assignment are:

1. To get students writing a more substantial text (than a brief biography) earlier in the course
2. To assist students in thinking about what defines/shapes their identity; illustrate to students how they can be a writer, thinker, and academic on the go
3. To help students understand the ways that technologies can aid them in their school writing and beyond
4. To connect their everyday activities to their academic work

Instructors should provide students with videos (videos available online or videos the instructor makes) that show how to embed images into a text using Microsoft Word. Instructors might also want to provide students with some early week one readings on identity formation and/or composing with technologies, such as "How Mobile Technologies Are Shaping a New Generation" by Tammy Erickson, "Our Cell Phones, Ourselves" by Christine Rosen, or "Our Creepy Attachment to Cell Phones Could Be an Addiction" by Anna Almendrala. Not all students own a mobile phone or use it regularly, so an alternate assignment accommodates for this challenge.

Assignment Directions for Students

> In place of doing a simple introductory/biography discussion in week one, you'll be posting a brief mixed-genre essay in week two. For this first assignment, you're required to use your mobile phone. You may be asking: "Why on earth am I using my mobile phone in a writing course?" Well, our writing skills and writing styles are shaped by our actions and our surroundings; we make sense of our environment through writing. Similarly, most of us make sense of our environment through the use of our mobile phones; we look up things we don't know, we take pictures of things we want to remember, we make lists, communicate with people, and entertain ourselves with games and social media sites.
>
> During week one of the course, you need to capture images with your camera, screenshots of your phone, and a list of your mobile phone activities. At the end of week one spend some time writing a short essay of 2–3 pages that discusses how your mobile phone shapes and defines you as a person (based on your activities in week one) and includes some of the images that you took as evidence to support your discussion of identity. Once you finalize your essay at the end of week one, please post it as an attachment to the week two discussion thread no later than Wednesday by 11:59 p.m. EST of week two. Then make sure that you reply to at least two of your classmates' essays no later than Saturday by 11:59 p.m. EST of week two.
>
> *Alternate Assignment:* If you don't own a mobile phone, or you don't use it except to make phone calls, then write about why you've chosen to opt out of such a cultural phenomenon and how you think not being tied to your cell phone defines

you. Also, consider what other technologies (mobile or other) define you, for example, television, video games, computer/ Internet time, etc.

Abbreviated Student Example: Kaitlin Weber

Her Introduction: "In today's world, it is quite uncommon to find someone without a cellphone. People seem to be constantly on their phones. Their entire life is on them and many would be devastated if they did not exist: 'With more than five billion mobile users worldwide and a massive global network, small mobile devices with significant computing power have become a routine part of day-to-day life for people of all ages' (Erickson). Over the course of the past week, I logged much of my phone usage in my planner. I have a smartphone, so I am able to do just about anything on my phone. I mainly used it for taking pictures, looking up directions, posting to social media, such as Instagram and Facebook, listening to music, making use of the stopwatch, and writing 'to do' and 'to buy' lists for my apartment move in this next month. . . . [M]y phone allows me to be creative, keeps me organized, and helps me to keep track of my health."

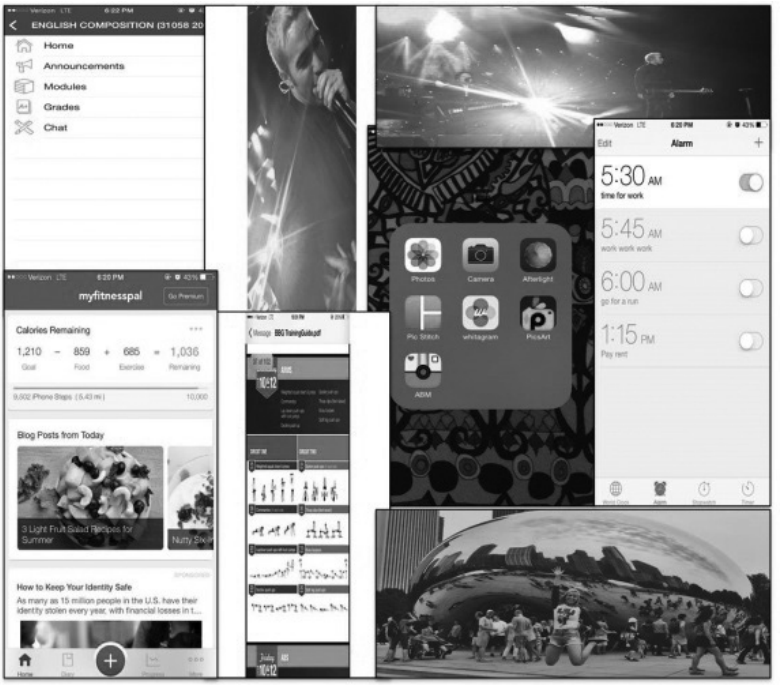
On Taking and Sharing Pictures: "It has a great camera and sometimes the pictures look just as professional as the pictures taken with my actual camera. It is convenient to have a quality camera that is portable and easy to snap a few pictures with and then be put away in a purse or a pocket. There are also several different apps on my iPhone that assist me with editing pictures. Apps such as Afterlight, which allows me to change my pictures in pretty much every way imaginable. A Beautiful Mess gives me access to unique fonts and patterns to place on my pictures. Pic Stitch lets me put collages together, specifically anywhere from two to ten pictures in a single collage. . . . I enjoy using Instagram to post my pictures because it allows everyone who follows me to see some of my favorite pictures in one account. I have even met new people over Instagram because they found one of my pictures by searching a certain hashtag. If it was not for my cellphone, I probably would not take nearly as many pictures as I do now."

On Using Her Phone for School: "With the help of my phone, I am able to stay extremely organized with everything from to-do lists, to setting dates in my calendar. . . . Every time I randomly think of something I need to do or buy, I simply take my phone out and type it into my notes app. . . . I separate all of my apps into different categories so they are easy to find when I need them. Categories such as school, utilities, and social media apps are only a few. In my school app I have my e-mail account, which sends me an alert each and every time I receive a message. I also have a Canvas app for Lake Michigan College and the Blackboard app for Central Michigan University. These two apps let me check future assignments and current grades in seconds just by logging in. They also send me notifications to remind me that certain homework assignments are due soon. This is much more convenient rather than reminding myself to log into my laptop four or five times a week to check e-mails and school networks."

On Using Her Phone to Exercise: "Being active and healthy are two of my favorite ways to utilize my phone. . . . Everyone knows that working out is not always our top priority or our favorite thing to do. When I am feeling this way, I grab my phone and put together a motivating playlist in my music app. . . . It is truly amazing that so many different apps can be used to get me through the day on one tiny phone."

Her Conclusion: ". . . According to Rosen (2004), with endless amounts of productive tasks that can be completed by just having a cell phone, people state that its convenience is the number one draw to owning one (Our Cell Phones). . . . Owning and using a cell phone in a constructive way is great, but many temptations to use it in inappropriate situations, such as at work or school, can give a cell phone a bad reputation. It is way too easy to sit around on a phone and be entertained all day, but using it to work out and track health, take pictures, and stay organized are three useful ways to use a phone."

Her images:



Jason's Assignment: For the Instructor with Some Experience Using Multimodal Assignments in the OWC

Overview

This assignment was developed as a second major writing project in a first-semester writing course. Throughout the class, students complete work within four genres (Public Service Announcement, Interview, Annotated Bibliography, and Academic Article). Within this unit, focusing on the interview genre, students are acquainted with the genre through general observations of examples that I've located for students to review. Students then locate their own examples and evaluate those examples based upon a rubric of the genre's conventions the class has collectively created. A quick Google search of "Rolling Stone Magazine Interview" or "Radio Interview" or even "Nightly News Interview" can provide

examples within different formats, using different media, of the interview genre. These explorations should be guided, helping students to identify conventions that are specific to this genre, but possibly vary depending on the format.

From there, students begin to plan and document their ideas for the development of their own text within this genre. Ultimately, students are tasked with determining an interviewee, developing the interview questions, conducting the interview, and then designing their interview text based on decisions they've made for what media and modalities they believe to best communicate the purpose of their text. Mobile technology plays a critical role in this project, for it helps students to capture material to compose with: images, sounds, recordings of the conversation, video, etc. These raw materials can be captured with the students' mobile technology and then later used within the composing of their interview text. Through our study of the interview genre, we'll collaborate on determining the criteria used in evaluating these assignments and determine how different media and communication modes can enhance the interview itself. These criteria will differ with the various media used to compose each interview.

Summary of Assignment Directions for Students

In any given issue of *Rolling Stone*, *Time*, and *Esquire* (among others), one might find articles related to pop culture, politics, sports, worldly issues, or, really, just about anything. Here, we'll also come across a unique genre within these publications: the interview. However, the interview is not a genre that is exclusive to written texts. Every day on radio programs or TV shows, people conduct interviews to learn from others and to share that information directly from the source with an audience.

No matter the format of the interview, students will work to get useful information from the one being interviewed and determine the best way to communicate and present this information to the audience. In this project, students should consider themselves as interviewers in order to gain the information they wish to use within their text. They should then transition to the role of interview writer/designer, in which they will make the

necessary, purposeful rhetorical choices to develop the most engaging piece for the reader.

> **Your Task:** Using a mobile technology, capture moments or elements of your interview (audio, video, images). With these assets, compose an interview using the media that you think best communicates to the audience in your chosen interview format: video, audio, or print-based.

Abbreviated Student Example: Joshua Kuhl

Buzzcuts and Bloodletting: Inside Barbershops

There once was a time when barbers did much more than a buzz cut or the occasional shave. At one point, they served as dentists and surgeons, as well as fulfilling their follicle duties. Although it has been quite some time since emergency appendectomies or impacted molar removals have been performed inside barbershops, one trait of the old days still remains. Behind the shearing and shaving, barbershops serve as an unofficial town hall, not far off from the Greek forums of millennia ago. Barbers serve as officiants each and every day, guiding the discourse like a debate moderator or a talk show host. Donna Williams does not perform surgery or emergency dental work, but she has been a barber for nearly forty years and is the owner of The Avenue Barbershop. I discussed with her the role of barbers and their shops, and the understated role they have in communities nationwide.

Q: What made you want to choose barbering as a career all those years ago?

A: Well when I was in high school, one of the things I wanted to do was that [barbering], nursing, and interior design. I didn't do that [barbering] until my thirties. All of the careers was about taking care of people. It's a service thing.

Q: What were barbershops like years ago?

A: Years and years ago, guys sometimes wouldn't get a haircut. They'd just sit around and talk, it was a hangout. They had old potbelly stoves and played cards. They actually even had little

spittoons. There was no such thing [as the chain salons]. Hair was sometimes even done in the home. Women never went into barbershops, they only went to beauty shops. It was around the 70's or 80's when men went into the beauty shops because barbers couldn't do perms. Lots of barbers could take lessons [on perms], but were old and didn't want to. In the 30's and 40's, there was also a barter system. Men wouldn't pay for their cuts in cash, but instead they'd offer a trade or favor or brought something in. All businesses did that then, including grocery stores.

Q: How have barbershops changed since then?

A: The hairstyles have changed. They don't do face shaves anymore. Back then, the razors weren't disposable. The old chairs even had headrests that went back for the full shave. There aren't any new shops anymore, and the old shop owners are retiring and dying off. There used to be a barber school in town, but that closed down. Now, people have to go to Taylorville or Peoria to go to barber school. We don't do the dentist work or surgery anymore. They used to do something called bloodletting, and afterwards they'd leave the bloody bandages outside to dry out. The wind would pick up and cause the bandages to swirl the red and white, which became part of the barber symbol.

Q: You've owned . . .

Conclusion/Further Discussion

As evidenced by the 2013 CCCC *Position Statement of Principles and Example Effective Practices for Online Writing Instruction (OWI)*, accessibility is at the forefront of OWI concerns. Mobile technologies play an increasingly important role in providing access to Internet-based materials, including online courses. Because OWI students will use their mobile devices to access and complete work within their online courses, even if instructors prefer they don't, the online domain is the ideal place to integrate mobile technology into the curriculum. Within online courses, technology drives the class, providing a unique context through which literacy instruction occurs through the very technologies students should be critically exploring. Instructors can maximize the opportunity for technology use offered by assigning projects that promote both the investigation of and the use of these technologies. Even small assignments that allow students to think about their mobile phone as a composing tool will bridge the gap between the technology-driven online course and use of technology within students' daily lives. In fact, starting simple and providing structured opportunities for students to compose with these tools can ease an instructor into integrating these technologies into their OWI courses. As we have demonstrated here, including mobile technologies into OWCs can help students to become more critical users of such technologies and more aware of the rhetorical possibilities that these tools provide. This is increasingly important with the variety of composing tools available to students and how these tools are changing literate activity, including how students write with these devices.

In his *Kairos* webtext, "Cell Phones, Networks, and Power: Documenting Cell Phone Literacies," Ehren Helmut Pflugfelder argues that just because mobile technologies are accessible (available) doesn't mean that students are rhetorically aware of the potentials for how to use these technologies. Subtly making students aware of the possibilities of using mobile devices to become "writers on the go" can powerfully affect their rhetorical development. As indicated earlier, mobile technologies are present and are a part of any experience a writer wishes to communicate

to an audience, whereas the desktop computer is waiting elsewhere (home, work, campus, library) for the writer to get through with the experience to return home to write about it. Our students are contemplating their technologies and how such technologies are composing tools, perfect for enhancing many formats of written communication. Through the guided practice of assignments such as the two we have outlined here, a writing instructor can provide richer rhetorical opportunities for students composing with the tools they interact with every day, literally teaching students to view their mobile phones as composing tools. Including mobile technologies in OWCs can help students to become more critical users of such technologies and more aware of the rhetorical possibilities that these tools provide. This is increasingly important with the variety of composing tools available to students and the way these tools are changing literate activity, including *how* students write with these devices. In the 2009 *Position Statement of the International Reading Association*, the authors elaborate on the expanded definition of literacy, positing that "because of rapid changes in technology, it is likely that students who begin school this year will experience even more profound changes in their literacy journeys. . . . Thus, the new literacies of today will be replaced by even newer literacies tomorrow as new ICTs [information and communication technologies} continuously emerge among a more globalized community of learners."

Both of the assignments described in this chapter accommodate for the fact that technologies change; mobile phones will not become obsolete, but most likely continue to morph into smaller-sized personal computers, having more advanced features and capabilities. Further, both of these assignments address the challenges that might arise for instructors and students when working for/attending colleges that provide little or no institutional support to do mobile learning activities: no computer labs, no discounts on software, no tech support, or no resource labs where students can learn how to use technologies. Yet these assignments force students to think about how they are using mobile devices to create meaning to expand their literacies. As writing instructors, we should be concerned about literacy development, and as online writing instructors, we are in the ideal context to

help students interrogate their use of technology. As Cynthia Selfe argues, "literacy instruction is now inextricably linked with technology" (5). The rhetorical strategies that they practice with these assignments will facilitate connection between "real-life" and "school" (Yancey) and students will be able to adapt to changing technologies and continually expand their literacies to include writing, thinking, being an academic or worker on the go, and to use these skills in future situations to assist them in creating meaning.

We know that the thought of incorporating mobile technologies can be daunting to many online writing instructors, but the payoff of utilizing these devices is rewarding. When incorporating mobile learning or any type of multimodal assignment into the online writing classroom it is best to start small and know what resources are available, so in addition to the texts listed on our Works Cited page, here are some great resources:

- *A Position Statement of Principles and Example Effective Practices for Online Writing Instruction (OWI)*: http://www.ncte.org/cccc/resources/positions/owiprinciples
- The Open Resource Journal: http://www.ncte.org/cccc/owi-open-resource, an online journal where instructors share classroom techniques and assignments centered around the OWI Principles.
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The nature and tools of writing have changed. Today's students compose and read chunks of webtexts and short text messages while they are on the move. If compositionists wish to be pedagogically relevant, they need to think more carefully about *how* their students read and compose texts and *where* they do so. More and more young people are choosing to write a variety of texts in a variety of locations because technologies make it possible. As a result, educational scholars are developing new understandings of how to incorporate such technologies into the classroom.

To that end, this book provides practical resources and assignments for writing instructors who are interested in a pedagogy that makes use of mobile technologies. Editor Claire Lutkewitte and her contributors explore both writing *for* and *about* mobile technologies and writing *with* mobile technologies. Coming at a time when instructors are pressured to be professionally innovative but are rarely provided ideal circumstances in which to do so, this book offers (1) a starting point for instructors who haven't yet used mobile technologies in the classroom, (2) fresh ideas to those who have and proof that they are not alone, and (3) a call of reassurance that we can do more with less.

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