Madeleine Sorapure interviewed by Dan Anderson

Part 1

Madeleine Sorapure
You're the perfect person to be doing this interview with since you're like, you're the video guy. [Laughs.] You've made a few videos in your day, right?

Dan Anderson
I've done some, yeah.

Madeleine Sorapure
 [Laughs.]

Dan Anderson
So, great. Well, thank you for doing this, this is so wonderful. I'm gonna ask some of the questions that they kind of seeded us with, just because I think that way it'll help them tie all this together or what have you.

Madeleine Sorapure
Right.

Dan Anderson
So, the first one is how was your webtext innovative in historical, material, technological contexts within which it was created?

Madeleine Sorapure
So actually when I was talking to Susan and I asked her that question, then I thought "Wow, I should think about that myself" for when you're gonna be interviewing me and see if I can come up with a good answer. And so I went back and looked at the previous webtexts that had been, you know, that had won or had been the runner-up for the webtext award prior to mine. Mine was in 2006. And um, it was really interesting to go back and look at the early ones. Some of them weren't available anymore, but from the ones that were available I was really, um, I was taken by the extent to which the early webtexts, at least these ones that were judged best webtexts, were taking on the question of links and hypertext, you know, and kind of reading practices. And it really struck me that it was something that was so new then to us as writers, you know, writing scholarly hypertext, but also to readers, you know, and trying to help readers figure out how to navigate. There was a lot of, you know, sort of instructions at the beginning and, you know, discussion of how this text was different in terms of its, you know, organization and previous texts and so on. So I was really kind of taken by that and I think before my webtext, a webtext that I was really influenced by was Anne Wysocki's "Bookling Monument" which really, you know, was kind of about linking but in a totally different way. It was really more about the interface, and so I think, you know, that was really influential for me, in thinking, kind of, maybe assuming that readers were kind of getting

familiar with how to navigate hypertext and then instead thinking about, ok, what interface are we providing with them, providing them with that will not only serve as a navigational space but also will, um, will convey some content, some meaning. And so I think that was a shift that I saw between the earlier hypertexts and my own. And I think that's, so with my webtext it's really a lot about the meaning of the interface and how the interface contributes to the meaning of the text. And so I think that was kind of, that's a shift I saw. And then, you know, looking at hypertexts that came after that, I mean, at webtexts that came after that, it seems like that's still a really interesting and important element of what we're seeing as like the best webtexts, are the ways that they craft an interface, um, so as to convey meaning. You know, when I was talking to Susan about her Wunderkammer piece, that's very much what it's about. It's just kind of how, how all the elements are laid out and how that layout is significant.

Dan Anderson
Nice. I wonder if there's a connection between, like, some of the threads that you take up in the piece, like, metaphor, metonymy. I mean, reading through the piece I'm thinking of those as applying to the compositions of the students, and I don't normally think of it in terms of interface. But, you know, like, is there a way in which your composition and having that kind of interface operates differently than, you know, the previous ways of accessing the web?

Madeleine Sorapure
Yeah, well, so the whole--it was interesting, so the history of that webtext, so when I went to the conference, the Computers & Writing Conference at Stanford in 2005. And it was a really fabulous conference. And when I got back from the conference I thought, well, I want to, you know, take my paper and, you know, make a webtext out of it. And I did, but, I was playing around with Flash, I was really into Flash, and the interface was very, um, it was interactive, windows kind of opened and closed and slid and, you know, things moved around and stuff like that. And I submitted that and got some feedback on it that the, um, that the interface was actually kind of getting in the way. You know, that it was making every--it was kind of condensing the text. It was making it so that the readable part of the text was really small because there was so much other stuff going on, you know, in terms of windows opening and closing and so on. So I had to rethink the whole design of the thing. And one of the comments I got from one of the editors was that it seemed like I mentioned a lot--I mentioned the conference and maybe should have more information there about what was going on in the conference. You know, it didn't really have anything to do with the interface or the design. But, you know, thinking about that comment, I thought well, maybe I should try to recreate the conference, as it were, you know, and kind of set it up so that people who were there would recognize it as kind of, you know, the images and so on of the conference, and that people who weren't there would have this, kind of, you know, pseudo-experience of having gone to the conference. And so that, that really, then, kind of re-creating the experience of the conference--and I'm not sure if that's metaphoric or metonymic or what--but that became sort of the guiding principle. And so, you know, the

background image is that "Burghers of Calais" sculpture garden, which anyone who went to the conference would have seen because, you know, we were walking back and forth between buildings and that garden was right in the middle of it. And so the movement of the--you know, as the text moves around as you go from link to link-- it's, you know, it kind of recreates the movement, you know, to and from, and so on. And then, those background sounds and so on were meant to create this kind of, um, experience--a kind of a user experience that went, not necessarily beyond reading, but that kind of supplemented the reading of the text. And so I think in that sense it's a little bit different from the hypertext that came before, where it was really--it was all about reading, you know, and organization and structure, and how to navigate and how to put together different meanings depending on the order of the nodes that you visited, and so on. And this was not--yeah, it was also still about the experience of the reader but maybe a little bit more, um, more broadly defined, I suppose.

Dan Anderson
And more multimodal in some ways?

Madeleine Sorapure
Yeah, more multimodal, sure. Yeah, you know, the sound thing, I tried to think, well, I've got, there's movement, there's image, and then what kind of sounds can I put in there. So I have like birds singing and bells ringing and people talking, you know, um, so as to kind of recreate the conference experience. And I did, actually in terms of the content, also add more of an explanation. It was really interesting at that conference that people were talking about assessment a lot. You know, it was still pretty early, 2005, and we were all giving assignments to our students and asking them to, you know, make videos and webtexts and things like that. But then I felt kind of an uncertainty and other people did, too, in terms of how we assessed what our students gave us and, you know, what expertise we had that we could draw on in assessing this. So it was really, it was a question that a lot of people were talking about so it seemed like it was a fortuitous time to publish about it.

Dan Anderson
And I guess that kind of segueways to the next question, which is the, um, you know do you see your webtext as having influenced the field or as having continued influence. You know, how do you situate it in the larger trajectory and conversation in the field?

Madeleine Sorapure
You know, it was so early in that conversation, and you know, I reread the webtext a little while ago. There were really only three articles that I could find where people were commenting on how to assess multimedia student projects. And there was a lot of discussion at the conference but the publications were pretty minimal. But now, I mean, there's books and articles and it's, you know, it's really become a key discussion point. So I think, you know, mine was an early contribution. And then, I don't know, I mean, in terms of the webtext itself and the design of it--um, you

know, people don't do Flash anymore, but there was a moment there when everyone was working in Flash and that was pretty fun. And again, just the idea of the interface as being, you know, a place where you can create some meaning, scholarly meaning, that may have some influence on, may have influenced future *Kairos* and other webtexts.

Dan Anderson
I guess a couple of questions about the project itself. So this notion of metaphor as kind of a key to assessment. Or metonymy, but that is, um, an interesting angle. You know, and I'm wondering if the time that's passed between then and now, if you feel like there other angles, or would you propose something in addition to metaphor or different than metaphor to handle assessment now?

Madeleine Sorapure
Oh yeah, I think it's just one element. I mean, I think there are lots of different ways to go about assessing. And really back then, I think I was looking for something that we could claim expertise in, you know, where we could say, yeah, this is--you know, we don't teach--we don't, we may not be the most expert in video or audio or image or anything like. But you know, rhetoric we kind of get and we understand tropes and so on. And I was also really interested in the kind of "multi" aspect of multimodal composing. And I saw with my own students--and I still see with my own students that when we ask them to, you know, to combine modes, there's a-- you know, they're not, they're not used to doing that. I mean, you know, usually they're either asked to write a paper or create a video or do an image and not necessarily to bring all those things together. And I still do see students struggling with, you know, the question of how to make, how to bring them together meaningfully. So--and how not to just simply have things repeat each other or how not to have things that are just so totally different, you know, and not talking to each other. So I think there's lots of ways to discuss that with students, not necessarily metaphor or metonymy but, you know, just simple things like juxtaposition or irony or, you know, there's all kinds of other ways to approach that. But like I said, I think this is just one part of the whole puzzle of doing assessment. And I think, you know, there's lots of really rich options now, rubrics and other kinds of things that people are developing that are helpful. One of the other issues, too, is when you talk about multimodal projects you're talking about a whole range of things, so there's not a "one size fits all," really. And I'm sure you've seen this in your own work, you know, when you ask students to do things that are a little different, they want to know, and it's really our responsibility to tell them, how we're going to be responding to them, you know, what, how we're going to be assessing what they do when it's something they've never done before. And it's funny because a lot of times it's something that we've never done before either, you know, we're giving the assignment for the first time ourselves. And so, it's interesting--I think it's really a productive kind of nervousness that you can have when you when you do that sort of thing. So no, I mean, I think it's just one aspect or one angle on it that at the time was maybe more important as we were kind of developing as a field our own ways of approaching this kind, this kind of project.

Part 2

Dan Anderson
One of the things that I like about it is--I feel like maybe, maybe this is just implicit, um, but I feel like it's actually a great model for production and kind of like a heuristic for creating multimedia. I think people a lot of times think of assessment as like what comes after, so you do all the work and then you kind of look back in the rearview mirror and you apply this assessment thing. But those, those paradigms about, you know, the difference between repetition versus contrast or juxtaposition, all of those things, I don't know if you had in mind that this is actually kind of a composing recipe as much as an assessment recipe?

Madeleine Sorapure
I hadn't thought of that, but no, I think that makes sense and you know, you're right, assessment shouldn't be the last thing you think of. In some ways, it's--I try to point out in my webtext that it's really gotta be, um, you have to have a coherent approach where your goals for the course, what you want students to know or to learn are tied to the projects and tied to your assessment of them. And so I think, um--and also it's really important, and it was important back then, too, to have students be able to articulate or at least in the classroom to be able to help, to be able to draw their attention to what they were doing, you know, as they were doing it, because again it was, you know, these were new things and they weren't being asked to do this elsewhere. But to help them articulate the processes, the continuities with other kinds of composing and creative processes that they undertake in other courses and other aspects of their lives. So, um, I hadn't really thought of it as oriented toward composing but I can kind of see that. And also it's interesting that after that webtext I started, you know, doing the Inventio section of *Kairos*, which is really all about composing scholarship, at least--you know, kind of what goes on behind the scenes when people do multimodal scholarship. So I think for me the process of creating that webtext was so, um, informative and it drew my attention to so many of the different kinds of challenges that are involved when you're making a multimodal piece of scholarship. And especially for me the process of working with the *Kairos* editors and getting their feedback and seeing how much my final product changed from, you know, what I had originally submitted. That then, you know, I was fully on board with the Inventio mission, which is, you know, to help other people understand what multimodal scholarship is all about and what's involved in it and what kind of, you know, similar and different kinds of challenges involved in creating that kind of scholarship.

Dan Anderson
So one other thing that I thought I'd check in with you about in terms of the text is at that moment one of the challenges with assessment I think that you're articulating is that we're just kind of stuck in print paradigms. Or there is a sort of like pull of print behaviors that are really familiar and that it would be a real problem to cast

assessment using those same molds, in some ways. And I'm wondering, you know, what you think about, you know, the amount of time that has elapsed since then and now and if, you know, has that shifted or is it still something we need to watch out for. What do you think about that?

Madeleine Sorapure
That's a good question. And you know, maybe it kind of is answered differently by every teacher and by every instructor. Because I think when this is new to you, you know, and when it's new to the students--like if you're a graduate student teaching freshman composition and you've got to integrate some kind of multimodal aspect or assignment into your course, then of course you're going to rely on what you're most familiar with, which is, you know, how to assess that--and even how to teach it, really--which would be, you know, teaching print-based work. But then I think if you've been doing it for awhile and you're working with upper-division students or students who are familiar with this kind of composing, then it's, you know, then you can kind of move on to other things. I remember when I first started teaching new media, I would always have students do a project and then submit a written report alongside the project. That was really the only, you know, that was for me the most comfortable thing to do and for the students, too, in some ways because they could use the paper to explain what they were doing in the project and it wasn't always self-explanatory. And now I don't do that at all anymore, and what I do instead is I ask students to create something that's more kind of, um, naturally integrated with the project that they're doing. So for instance, if they do, I have them do an infographic and then they post it on a blog site and write an introduction to it, you know, so it's more for a general audience than writing to me. And I have them do, you know, other things where the written goes more smoothly alongside the multimodal. I think now, you know, ten years later, ten years after having, you know, written the webtext, there's so many more places online where that happens, you know, there's so many more, you know, even just taking blogs for example, and the integration of video and image and so on with text. So it's just kind of more natural together for these things to come together smoothly. And so I think in that sense there isn't that kind opposition any more between print and multimedia; they kind of work together. And I think that's, you know, a lot of the more recent webtexts in *Kairos*, or not even more recent, you know, all along the way--like, I'm thinking of your webtext, too, where you have the video on one side--the prosumer text, you know--with your video here and then the text going on here. There's lots of different models, you know, for making that integration more natural and, you know, more kind of a unity.

Dan Anderson
So it sounds like you build self-assessment into your pedagogy, too, so it's not just you coming as the assessor but it's part of what the students do with their own work. Is that fair to say?

Madeleine Sorapure
Yeah.

Dan Anderson
And if so, I'm wondering if you find that there's like bleed over or extension into other kinds of work that they do with multimedia, like in their personal lives--you know, if they start to think about repetition versus juxtaposition and become self-aware. And that, you know, when they're making a Facebook post do they do that, or I don't know, have you paid attention to anything like that?

Madeleine Sorapure
Oh, I mean, that would be a great study to do, wouldn't it? You know, to find out to what extent--because, you know, we're all interested in transfer across, from one classroom to the next, but transfer from a classroom to their actual lives when they're using social media and so on. You know, I think to some extent you can bring in LinkedIn or something like that into the classroom and so draw students' attention explicitly to what they're doing, you know, via a project or just talking about that. But, um, I don't know if it's really--that would be an interesting study to see if it's changed how they work outside the classroom in these kind of different multimedia, multimodal opportunities that they have. I was talking to my students the other day and, you know, we talk about genre and I mentioned to them, you know, sometimes students will say "Oh, I'm a terrible writer" and you know, well, maybe you're a terrible writer of a certain thing but a great writer of something else--like a Facebook post or a tweet or whatever. And so I think drawing their attention just to the fact that they use so many different genres just on a kind of a daily basis, um, and that they need to develop expertise--or they don't, I mean, maybe, it's kind of up to them whether they need to develop expertise in those areas or not. But making them aware of the fact that what we're doing in class is a particular genre and that there are expectations and conventions and so on of that genre. I think that in itself may help them when they, you know, move over to another genre, another activity of writing, and hopefully think about what the expectations and conventions are of that genre. It's just interesting because there are so many more--I'm sure you've found this, too, in your teaching--there's so many new venues for different kinds of combinations of media, and so I think that's fascinating from a teacher's perspective and from students as well. But you're right, the question is really an important one: are we teaching them in a way that helps them transfer skills and experience and knowledge from one to another.

Dan Anderson
And like the collage assignments--I mean, I would imagine something like the idea of, you know, don't be redundant with your visual and your textual piece in a collage, that probably would transfer pretty easily to a video or, you know, when you insert audio, so I think those, you know, across those genres probably works pretty well. Do you still do the collage, like those assignments that are in the text, do you still give those assignments, and if so what have you noticed now that you didn't notice then?

Madeleine Sorapure

I do. I do a variation on the assignment. So that assignment I had different kind of quotes that students could choose from, and they were all meant to be kind of abstract, you know, I didn't want there to be an easy literal translation that the students could then, you know, represent visually. And so I've done that, but just this quarter, actually, I'm doing a kind of variation on that collage project where the students are all doing a kind of text/image combination about Isla Vista, which is the student community right next door here to UCSB, and kind of a community with a troubled reputation. You know, if you go online and type in "Isla Vista" you see, you know, it's a party town, there's been shootings and, you know, various kinds of tragedies there and so on. So I want to give the students an opportunity to represent what they think of Isla Vista. And basically I phrased it as, um, I asked them what do you want to say about Isla Vista, about the town where you live, and how can you use text and image, combinations of text and images to convey that message. And I'm not sure I would do this again but I associated it with the genre of postcards. So I asked them to create the front of the postcard and then the back of the postcard. And the front of the postcard was a collage, with text as well, exploring a different, kind of a narrow aspect of life in Isla Vista and what they were feeling about that. So students wrote about trash, they wrote about, um, actually they created projects about these different things. And they're just in the process of kind of finishing them up. And then on the back of the postcard they were meant to write it, you know, kind of as a message to someone, um, elaborating on and kind of complementing, using the text on the back to elaborate on and complement the text/image combination on the front. So it's a similar kind of assignment, but it's really--I'm trying to find ways to help students see this not so much as just a class project but, you know, as an actual piece of communication that they could, you know, that they would want to send out into the world. And then I think that really draws their attention more to the idea of how communicating in multiple modes, the challenges of it but also the opportunities and how you can really reach an audience maybe more easily or more effectively when you think about combining text and image. So, yeah, I'm doing a variation on that assignment. And I think I probably will keep doing it. It has several advantages. I mean, it helps students learn Photoshop which comes in handy, you know, for other assignments, and then also really gets them--you know, the whole teaching multimodality, multimodal projects, there's so many--you know, the kind of multi of that can be really complex. And so if you say, ok, we're taking text and image, and we're looking at kind of the visual qualities of text and the textual or, you know, verbal qualities of images, and kind of thinking about how to make that combination effectively, then I think that's kind of an easy way into multimodal composing. And then you can introduce, you know, audio and video and other kinds of things, you know, down the road.

Part 3

Dan Anderson
I like that because it does kind of suggest a maturation of multimedia in some ways. So, if you say "make a collage" in some ways I feel like that's kind of analogous to

when you give first-year composition students the generic thing, like "write me a lab report" even though I know you're not a scientist yet or what have you. So, but now you're kind of imagining, well, there could be more authenticity if it's "document this community," and you can use these mixed modalities in order to do that.

Madeleine Sorapure
Right

Dan Anderson
Yeah, I like that a lot.

Madeleine Sorapure
Right, it actually is a meaningful, purposeful piece of communication, yeah, as opposed to just a class project.

Dan Anderson
Yeah, great, well, let me, I'll swing back to a couple of the stuff they've got here for us to talk about. And when Erin asked me about the curation and I don't know, I was thinking what is this question all about. But now I kind of think I get it--which is I didn't have any trouble accessing your text. And I did it on a laptop that's like, you know, up to date with Flash installed and all of that. But I was thinking that if I tried it on my phone or if I tried it on an iPad where Apple doesn't support Flash or something, then I might have had some challenges, I guess. So, I guess that's maybe something inherent in this question about curation and just the kind of status of digital texts. And so how do you think of your webtext in terms of its longevity or this, you know, the nature of digital sustainability?

Madeleine Sorapure
Yeah, it was eye-opening for me to see how many of the earlier webtexts that weren't published in *Kairos* were no longer available. They were just on the Wayback machine. And I can't see Anne Wysocki's "Bookling Monument"--I don't know if you've been able to access that either. It has a kind of a plugin for Director that, maybe I could find that but I think it would take a little while to get to it. So, um, SWF files, I don't know, I mean, I guess they'll be around, you know, for a while and there's also a PDF version of the webtext. But you're right, there, it's, on an Apple and on an iPhone and so on they're not going to be as accessible, and it's hard to tell, you know, 10, 20 years down the road if you're going to need to download special, you know, archived software to be able to view this stuff. I don't think it really matters to me personally that much because, you know, it was a piece published in the moment and people read it and so that's good. It had an effect that way. But it is really an interesting challenge--I know it's one that Kairos is very concerned about--you know, how to ensure that these texts that are composed in all kinds of different platforms with all kinds of different software are still going to be around, you know, for the duration, I guess.

Dan Anderson

Yeah, so the ephemerality is nice, ephemerality is nice, but then when your text sometimes just like gets wiped out--

Madeleine Sorapure
Gets mangled, right--

Dan Anderson
Right, so we talk the talk about ephemerality all the time and then "oh, no"--

Madeleine Sorapure
 [Laughs.] Right, exactly.

Dan Anderson
Well, what are you working on now?

Madeleine Sorapure
I'm working on infographics from a couple of different angles. I'm interesting in thinking about how folks in the field of writing studies are approaching infographics maybe the same and differently from people in technical communication, people in information visualization, you know, in computer science. And also, yeah, so thinking about it pedagogically and also just kind of reading around the scholarship of different kinds of ways of understanding infographics, particularly from a rhetorical perspective. It's really interesting because in computer science at these, you know, Infovis conferences that they have and so on, there are a lot of people who talk about audience and purpose and context, and they talk about different, they talk about narrative a lot in terms of infographics. And so I think it's--you know, just how to deal with data and how to represent data in a way that's accessible and that is kind of effective--you know, effective representations of data. I think that's really an interesting area and it's one that's kind of, yeah, that's kind of where I'm going next. And also just kind of playing myself with different infographic programs. I just got a book on JavaScript and data visualization, so that's what I'm going to be playing around with this summer, is making some little JavaScript visualizations. Have you used JavaScript, are you--?

Dan Anderson
A bit, yeah.

Madeleine Sorapure
I think it's--I don't know, I think it'll be fun just to kind of play around with it a little bit.

Dan Anderson
Yeah.

Madeleine Sorapure

Because you know, I can do the HTML and CSS, but to make things interactive and really kind of full, fully, you know, create again a kind of an experience for the users, I think JavaScript is an important element.

Dan Anderson
I think it is, too, and, um, off on a tangent now again. But, you know, the idea of--I probably should have asked this earlier in the sequence talking about the composing of the text--but the technical kind of chops that you need to make these things. I mean, I don't know where you come down on it. It sort of lines up with--like in digital humanities there's this debate about, you know, building versus kind of just critiquing, or do you need to code to be, you know, to really participate or to really understand these things. So, I don't know, do you have any thoughts on the kind of technical pieces of it?

Madeleine Sorapure
Yeah, I mean, for me it's just fun, I like that stuff. So, I think, you know, I don't know if it's necessary. It's probably really, really helpful to be able to kind of have that experience and understand the logic of the code and the logic of, you know, kind of what goes on behind the scenes, um, if you're going to be critiquing other people's work. But I don't know if it's necessary, I just think it's really fun. It's a kind of creativity that is really, um, you know, exciting and different, different but similar to, you know, to writing. And I think students find it that way also. One of the classes I'm teaching right now, the students are making HTML and CSS web sites and they're just like loving it, you know, because it's just this new--one student said, you know "I feel like I've been shown the secret entrance to this, you know, totally great geeky world where I can get just sit there and, you know, type code and have things happen." And so I mean, there's something that's really creative and fun about it. Yeah, but with the *Kairos* webtext it was Flash before they started doing ActionScript 3, which really was challenging, that kind of pushed me a little bit. Yeah, so I'm going to try to dive back in from another angle, from the JavaScript angle. But, yeah.

Dan Anderson
That's nice. The digital visualizations and data, I think that stuff's fascinating, too. I mean, I'm not, I don't know how to do it very much, but I think it's something we need to kind of participate in, not just hand it off to social sciences.

Madeleine Sorapure
Right, no, exactly, and I think there are some interesting things in digital humanities that are going on with just visualizing text and different ways of analyzing text that we can work with, too, you know, in our field.

Dan Anderson
Great. Well, this isn't on the list but I thought it might be nice if we, or if I asked you something about *Kairos*. How has *Kairos* been important to your work?

Madeleine Sorapure

Kairos is the place. I mean, it's um, you know, reading webtexts in *Kairos* before I started writing this stuff myself was really, like, inspirational, just knowing that there was a different way to do scholarship and a different, you know, kind of venue for scholarship. And then publishing there and working on Inventio has just been so important to me because I get to work one-on-one with fabulous authors like yourself and others and really kind of talk with people and really understand how different scholars approach different kinds of questions and then create, you know, scholarship using these, I don't know, using all kinds of different materials, you know, and different approaches. So for me it just signifies the range of possibilities and people, you know, all the Inventio webtexts that I've worked on have been so different, you know, Prezis and videos and all kinds of, you know, Flash and all kinds of different things. And just, like I said, I think *Kairos* is really such a great place for a range of approaches to really important questions in our field. And also, you know, for doing it right. I mean, behind the scenes, the way *Kairos* does it, from the whole process of editing, you know, when people submit manuscripts and the kind of feedback they get, and then the stages where the manuscripts go through the editing, there's all kinds of challenges, you know, doing metatags and kind of making things right behind the scenes as well as making them appear right on screen. So, it's not an easy undertaking, by any means. I'm sure Cheryl could say more about that. But I think it's so worthwhile and so valuable, again just as an alternative venue for publishing, for scholars who are interested in publishing this sort of thing, and also just as a place for different kind of scholarly experiments. I'm sure you feel the same way. It's just--there are other places, obviously, you know, like Kairos, but I think Kairos, for our field at least, has really taken the lead in multimodal scholarship. That's a good question. I'm glad you asked it. I wish I had asked that of Susan.

Dan Anderson

Yeah, well, and I keep wanting to chime in but I don't want to ruin your video, so I'm not saying "Oh, yes, I agree with everything you said."

Madeleine Sorapure

 [Laughs.] I had to do the same thing. You know, you can't make any noises while the other person is talking.

Dan Anderson

Well, I'm gonna turn off this recorder then--