Rhetoric, Multimedia Technology and the Service-Learning Classroom

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As many of us teaching in universities and at K-12 institutions know, there is growing enthusiasm for using service-learning to enhance our students' educational and civic development. This is especially true for those of us teaching within a liberal arts tradition with its emphasis on citizenry and social change. The value of service-learning is particularly salient within the rhetoric and composition field. From its incipience rhetoric has been intertwined with civic participation. Similarly, composition emerged as a field in response to increased access to education for groups who had been historically excluded from higher learning institutions, thus also being implicated in issues of social justice from the start. As instructors in the rhetoric and composition program at Purdue University, a large Midwestern land grant institution—a university space grounded in the community outreach spirit of the Morrill Act[1]—we are experiencing an even greater push to incorporate service-learning into the classroom because of its relevance to our land grant mission and our disciplinary field. The excitement surrounding service-learning, coupled with increased university funding for these initiatives, resulted in Purdue's introductory composition program's decision to pilot a service-learning approach to teaching first year composition.

This article draws from our experience teaching three semesters of a service-learning centered first year composition course. The course, designed by Kendall Leon, asked students to work with residents at a local retirement home in order to make records of their life stories. Leon's students created audio recordings, while Alexandra Hidalgo's students used video[2]. The authors' service-learning approach was of value to the residents and the community by providing some permanence to the sort of stories that tend to be relayed through oral histories and are thus often lost with people's passing. The service-learning projects not only provided a situation in which these stories could be told and valued, but it helped preserve them for the residents and

their families and friends through multimedia platforms. In this way, technology became integral to sustaining memories between generations and for the community.

Though several scholars have written about the intersections of new media studies and service-learning in first year composition, less attention has been given to the relationship between the actual technology used and its affordances for rhetorical learning. Therefore, the purpose of this article is to first, describe the approach we took to building service-learning projects in the humanities that employed different technologies with a goal of documenting memories of local community members. Second, to show how students utilized rhetorical concepts in their interactions with community partners and their production of multimedia texts, and third, discuss the specific effects that each particular technology had on the students' relationship with the community partner and their ability to produce a satisfactory final product.

We begin by providing an overview of the scholarly connections that have been made between service-learning, multimedia work and rhetoric and composition. We then argue that in order to examine the impact that the technological medium has on service project outcomes, we need an expanded notion of what we in rhetoric and composition know as the "rhetorical appeals"—ethos, pathos, and logos. Not just in rhetoric and composition but more broadly in the humanities, the rhetorical "appeals" can be a useful heuristic for helping students connect with community partners and have a deeper understanding of the complexities behind multimedia production. To highlight the pedagogical possibilities of the appeals, we will provide examples from our classes as evidence of the differences that multimedia technologies made in shaping the process and products for our service-learning endeavors[3]. In retelling these examples from our classes, we will also highlight specific ethical and technical issues that may arise when integrating multimedia composing into service-learning classrooms.

Several scholars in rhetoric and composition have noted the productive intersections between multimedia technologies, service-learning, and the teaching of rhetoric and composition.[4] These scholars have discussed the effects of multimedia technologies in community engagement projects, as well as the complexities of concepts like sustainability and accessibility to technological production[5]. They have challenged a deterministic and value neutral understanding of technology use in community spaces, and have extended this view to the way we teach our students to equally consider the technology's impact on human relationships and their impact on the community for their service-learning projects. They advocate for teaching students to see technology as embedded within social and cultural contexts, and to acquire a rhetorical ability to make ethical decisions about technology use. While much of the focus in this literature has been on the deliverable of the project as it interacts within the community spaces, less attention has been paid to the rhetorical dimensions of the specific composing media. In this

article, we want to add a focus on the variable of the technology used in the classroom and its effects on the rhetorical process for student composers.

Expanding the Rhetorical Appeals

In order to understand the impact of the technology employed, we will use the rhetorical appeals as our analytical framework, just as we did in our service-learning classes when helping students prepare for and complete their projects. The triad of the rhetorical appeals is probably one of the most commonly utilized mechanisms for integrating rhetoric into first year composition classrooms. Originally discussed by Aristotle, they are often taught as a heuristic for analyzing texts or a way for writers to "appeal" to an audience. When analyzing a text or image, students are traditionally encouraged to identify "ethos" where the credibility and reliability of the author is called upon; "pathos" is related to any text that plays on emotions, and logos is equated with what our culture has identified as "logical." Even though we agree that these interpretations constitute important aspects of each concept, we believe that broader understandings of the appeals are more conducive to helping students make rhetorical choices in the composing process, especially when engaging with technologically mediated writing with or for communities. As a way to enrich their pedagogical and hermeneutical potential, Jimmie Killingsworth advocates re-envisioning the appeals as fluid locations.

Drawing on the work of James Kinneavy,[6] Killingsworth describes the rhetorical appeals as constituting the communication triangle between encoder, decoder, and the world or situation. Within this understanding, ethos tends to refer to the communicator's character and authority; pathos is related to the audience and their emotions, and logos to the presumed shared reality between the communicator and the audience.[7] Killingsworth's interpretation of the appeals is dynamic, concerned with "the movement of rhetorical participants toward common ground, the alignment of authors, audiences, and values."[8] This need for the communicator to find common ground with the audience in order for his or her message to come across was well suited for preparing our students to interact with their primary audiences, the retirement home residents. Because of generational, experiential and occupational differences, students needed to make an effort to find ways to relate to the residents by moving towards the residents' understanding of the world and their expectations for the project.

Another aspect that is lost in the traditional view of the appeals is how the message's medium influences the relationship that the communicator develops with an audience. Killingsworth highlights the importance of the "medium of exchange," which he describes as "the textual context of language and signs as well as the cultural context that includes obstacles that must be wed through or avoided."[9] He argues that the medium through which the message is delivered will shape how it is interpreted. In our classes, we used our discussion of producing sharable histories of the retirement home residents using

multimedia technologies to ground our understanding of the rhetorical appeals and the various facets involved in communicating and forming relationships with others. Both courses created projects that were meaningful to the students and residents. As we will discuss below, however, while there were similarities in what we discovered about the rhetorical appeals and multimedia production in the classroom, there were also marked differences resulting from the technologies employed by each class.

Course Overview

Leon: Fall 2010

Prior to the fall 2010 semester, Leon initiated the relationship with the local retirement community. As a new faculty member tasked with teaching a pilot section of first year composition using a service-based approach, Leon perused the local United Way website which typically serves as an amasser of non-profit information in local communities. The website listed a call from a local retirement community for individuals and groups to volunteer with their residents. As someone with an interest in the importance of historical work for communities, Leon proposed doing oral history projects. The volunteer coordinator thought the project would benefit the residents and their families, as many of them were experiencing various levels of mental and memory impairments. The volunteer coordinator also noted that volunteers and service-learning classes from the university tended to study the residents without any kind of reciprocity; the residents were asked to take surveys or perform tasks for university students and researchers without perceived benefit for the residents themselves. Therefore, there was an increasing weariness amongst the residents about participating in university-sponsored projects. Because of their past experiences with university-led service-learning, Leon suggested that the oral history projects the students created for the residents would be for them. They would be created for the families and given to them as holiday gifts and not used for public dissemination. The rhetorical exigency for the project then was very private and intimate. There was a marked resident demand for this project, even more than Leon's class could accommodate. This demand would be met by Hidalgo's classes in subsequent semesters.

Leon's class was grounded in memory making as a rhetorical act with a particular emphasis on the relationships between communities and memories. She coupled understandings of oral history as a methodology with her department's programmatic goals for multimedia production[10]. Rather than move from print to audio production as might be typical in a first year composition class, students moved from audio production to print. They began the semester producing audio recording autobiographies about a personal experience that told a larger story about a community they were members of, followed by a second audio assignment where they provided commentary on that community's tensions and conflicts. The service project—

the audio and text-based oral history—occurred in the middle of the semester and was followed with a final research project that used the residents' oral histories as a primary source. Along with conceptual scaffolding, each assignment built up the technological abilities needed to produce the oral histories. By the time the oral history unit started, students had been immersed in audio production and knew how to use the audio editing program Audacity. The students discussed invention techniques, style and arrangement in relation to aural production as a method of memory making. As we will expound on below, the students' understanding of how storytelling and memory making intersect with ethos, pathos and logos was deepened through their use of audio recording and editing technologies to produce oral histories.

Course Overview
Hidalgo: Spring and Fall 2011

Because of the demand for these projects, Leon wanted to ensure that the partnership with the retirement community would be sustained. While Leon was no longer teaching first year composition, Hidalgo was scheduled to teach the course in the spring semester. Leon and Hidalgo discussed the project and decided to sustain the partnership and memory making goals for the project, but to shift technologies to incorporate Hidalgo's expertise: filmmaking and web design. Coincidentally, when Hidalgo contacted the retirement home to offer the new service-learning approach, it was the new volunteer coordinator's first day on the job. With staff turnover at community organizations, documentation of past project processes is often lost. Starting from scratch on her end but excited about the project's potential, the volunteer coordinator quickly found five residents for the new iteration of the memory-making project.

In terms of project design, the shift from the audio recordings to video moved the residents' histories from private to wider audiences. These video projects would be disseminated through sites such as YouTube and Vimeo, so Hidalgo explained to the residents the implications of having their stories accessible on the internet. To prepare students for this type of public multimedia production, Hidalgo familiarized them with the conventions and storytelling values of the memoir by assigning *Narrative of the Life of Frederick Douglass, an American Slave*[11] and Truman Capote's "A Christmas Memory."[12] The class analyzed the rhetorical strategies used by the authors to create a bond with the audience, gain their trust and get their underlying message across.

Having established the concept of a memoir, Hidalgo showed students two documentaries in which younger people captured the stories of older generations, Rosylyn Rhee's *Same Same but Different*[13] and David Stenn's *Girl 27*.[14] During class discussion, students analyzed the films at two levels: hermeneutically and from a production standpoint. As in Leon's class, students explored what concepts that were traditionally applied to print-based

compositions looked like in terms of multimedia production. The hermeneutical analysis continued the discussion the class began with Douglass and Capote about a communicator's ability to get her or his points across and bond with the audience. The production discussion familiarized students with filmmaking elements such as lighting, framing and camera movement. The students analyzed the filmmakers' production choices and acted out scenes, learning how to hold and place the camera as well as how to light and shoot a scene from different angles to later piece together in iMovie, the editing program the students used. In class discussions, the students questioned the intersecting roles of audience, communicator and message in the documentaries, analyzing the similarities they shared with their own memory-making projects with the residents.

Course Similarities and Differences
Expanding the Appeals through Service and Multimedia Production

In both of our courses, we discovered similarities that centered on the use of multimedia technologies to produce service-learning projects, specifically on the impact that it had on the relationships the students developed with their audiences, and their ability to think rhetorically. What stood out the most for us was the impact the projects had on the students as they developed relationships with their audiences. The projects lent themselves to creating bonds and emotional attachments between the students and residents. Unlike in traditional first year composition classrooms in which audiences are treated as entities that need to be appealed to or persuaded, students in our classes established relationships with their audiences. Through those relationships students learned about the impact of their compositions (that their work can do something in the world) and about cultures and histories different from their own. As both Leon and Hidalgo asked students to build research projects stemming from something they learned from the residents during their service-learning, students also expanded their understanding of what constitutes logos. Typically, stories are not treated as logos since it has [reductively] been equated with "logic." However, in order to turn the residents' stories into coherent shorter pieces (a short written account for Leon and videos for Hidalgo), the students had to weave in material from different parts of the residents' interviews in order to craft a piece that made sense, using logos to accomplish the task. As they worked with the residents' stories, students also expanded their sense of what constitutes an "expert." The very idea of expert knowledge, at least in university spaces, tends to be equated with academic credentials and publications. However, in our classes, people's stories were treated as evidence. Life experience was valued for garnering an understanding of the world we live in.

Because students developed relationships with their audiences—and they valued the knowledge they learned from them—they cared deeply about their final product. They wanted to produce good projects that would be pleasing to

their audience, not because they wanted to win them over, but because the relationship itself had value to them. In this way, students also cared about the process. Unlike non-service-learning work, which tends to have an audience limited to the instructor, the choices students made as composers had consequences outside the classroom for people with whom they had developed bonds.

As they worked on their projects, students realized that the technological medium dramatically shaped the product and process. While students learned the affordances of technologies for telling and preserving stories, their abilities as communicators with audiences were at times hampered by the digital medium in which they were working. In both of our classes, students experienced frustration when it came to working with the hardware and software. Although the digital audio recorders used in Leon's class were of decent quality, they were not ideal for capturing voices clearly if there was any kind of background noise. While the university cameras Hidalgo's students used were well suited for the assignment, it was tricky to transfer the footage from the cameras to iMovie because of university technological infrastructure issues. The students experienced stress and frustration during this part of the process.

The amount of time it took to edit the projects using Audacity and iMovie was also problematic. Despite several student and instructor led workshops on using the software and devoting class time to editing, students were hindered by the software which proved to be time consuming and limiting in their professional editing functions. Students experienced a disjuncture between their ability to use the technology and what they imagined producing for their audiences. This disconnect forced them to reconstruct their ethos as they were unable to satisfy all genre expectations for clearly edited quality compositions focusing instead on the emotional value of the residents' words which was not dependent on the technology. Students were preoccupied by the ways in which these issues might affect residents' reception of the final product, since the residents were unaware of the difficulties the students encountered and unfamiliar with the technology the students were using. The logos of the service-learning assignment—the common understanding between audience and communicator about what the final product would be—was disrupted at this point. In response, students had to make production choices based on what they could accomplish given the time constraints and their technical expertise, while also balancing what they thought the residents were expecting.

While we saw overlaps in terms of how our students understood and made choices based on an expanded understanding of the rhetorical appeals, we also noted divergences in terms of key components of the communication triangle which were reflective of the particular medium of the residents' life stories—the shared message between Leon and Hidalgo's projects.

Secondary Audiences, The Appeals and the Message's Medium

Key moments in our classes speak to the impact the technology and the multimedia composing process had on the service-learning experience for

students and participants. As noted, Leon asked students to use audio recordings to create the resident's oral histories. The goal for these compositions was to provide a broad overview of the residents' lives instilled with particular foci determined by the residents themselves and by the oral history genre expectations. The students composed 20-25 general and open-ended questions about the residents' lives and, following what they had learned from reading oral history methodology, allowed the residents to lead the interview. The total interview time, which was about 2-3 hours (sometimes more), was edited into a 1-2 hour audio track arranged primarily in chronological order. In teaching future iterations of this class, Leon would reduce the audio track time. The previous audio assignments completed by the students in class had been shorter and geared to wider audiences, which provided students with more rhetorical agency than they had in the oral history assignment, where they didn't craft the story through their editing but rather helped it flow smoothly.

After teaching video production in her first year composition courses for four semesters, Hidalgo realized that students new to this medium have difficulties maintaining narrative tension and effective story arcs in videos that are longer than 3-5 minutes. However, since the particular audience for this project (the residents, their family and friends) already had an invested interest in the video's subject, she lengthened the assignments' duration to 5-7 minutes. This timeframe allowed students more room to tell the residents' stories while still asking them to only select the best sections from their raw footage, which usually consisted of 20-50 minutes of interview time plus 5-10 minutes of B-roll. B-roll are the images used in documentaries to illustrate what interviewees are saying. For example, if a participant is describing how important running is for her, we cut to an image of her running in a park but we continue to hear her voice from the interview. While audio tends to layer the interviewee's voice with music or sound effects—techniques that filmmakers utilize as well—video layers them with images. Leon's students had to find outside sources to combine with what the residents were saying, while Hidalgo's students, not all of whom used music in their videos, had to create images that would fit with and expand the meaning of the residents' stories.

Students were encouraged to use B-roll as a way to deepen the videos' pathos. One of the participants, whose husband had passed away, discussed how much he had loved doing woodwork. As she is speaking of him, the students cut to an intricately carved wooden lamp. Seeing the beauty and high quality of his work, audience members get a sense of the kind of man who crafted the lamp and momentarily share in the woman's mourning at his passing. Another participant belonged to a family in which four generations had attended Purdue University, so the students panned the camera over a wall of hanging portraits of all her grandchildren and great grandchildren (about a dozen) who had attended the school. Hearing her talk about how much the school meant to her family as we saw the faces of the generations who had attended deepened the emotional appeal of the video.

Pathos also played a role on Leon's follow up assignment to the oral history. Leon's students chose high emotional content sections for their adaptation of the oral histories into written accounts that would accompany the audio files. Some students struggled with moving from a chronologically arranged history to an episodic one. Leon asked students to limit their written narratives to 5-6 pages, with general introduction about the residents (i.e. when and where they were born, where they grew up, their accomplishments, etc.) and then to highlight the most impactful stories from the oral history. The students selected the stories they thought would be most valuable to their audience: the residents and their families. In adopting the episodic arrangement, students had to go against the typical logos for oral history compositions, which tend to be chronological.

Much like Leon's students, Hidalgo's students also abandoned chronological arrangement in order to tell their stories, but unlike Leon, their goal from the beginning was to produce a short piece that explored the residents' stories around one significant aspect of their lives. The students met with the residents twice. On their first meeting they got to know each other as students asked general questions, taking notes on the residents' main interests, such as mothering a large number of children or a lifetime of teaching. The following weeks were spent selecting one interest, researching it[15] and writing 15-20 questions about it for the interview, which took place on the second meeting. Much like the questions asked by Leon's students, these questions were open-ended, but they had a narrower scope since they all related to one aspect of the resident's life, resulting in a shorter interview for students to draw from when editing. Besides the questions, students also needed to plan out which B-roll images they would film to highlight the emotional appeal of the video's main topic, using the kind of lighting, setting and camera angles that would make those images as powerful as possible. During editing, students combined the images and words in ways that were not determined by chronology but by aesthetics, emotional impact and through their understanding of logos—the way in which they fit with the residents' words.

Unlike Hidalgo's class, where the interviews had a limited scope, Leon's students' interview questions allowed the residents ample time to reflect upon their life longitudinally, shaping the types of stories that were recounted. As the residents became more comfortable with the students during the long interview process, some of them opened up about their lives. Moreover, Leon acquired small audio recorders for students to record the oral histories so they were physically unobtrusive to the residents during the interviews. In addition to the effect that the actual hardware used had on the composing process, the secondary audiences for the projects also played a role in shaping the final product. In Leon's class, students and residents knew that their only secondary audience was the instructor and the residents' family members. The residents also knew that these recordings would not be disseminated publicly.

Being aware that the projects had a personal and identifiable audience of family members, the residents disclosed information that they may not have

revealed if the intended audience were wider. Some of this personal information was potentially hurtful to their relatives, requiring students to make rhetorical decisions about where their commitments should be located. One group of students, for example, worked with a mother of four grown children. During the interview, the woman spoke about her life growing up, her husband, and her teaching career. Wanting to know about her children, the students asked about her memories of motherhood. The woman responded with solemnity. Each of her children had been born with impairments; therefore she described motherhood, briefly, as a struggle. Clearly not wanting to expound upon this further, she moved on with her story—a story that was not centered on her children.

After the interview, during which the woman made other comments about the exertions of motherhood, the students asked Leon for guidance on how to edit. They were visibly disturbed by the fact that, as they explained, the woman did not seem interested in talking about her children, and at times seemed regretful about motherhood. Knowing that they were supposed to edit the audio files for their families, they were unsure about how to proceed: Do they keep the woman's comments on her struggles with motherhood in order to maintain a more "accurate" depiction of her life story? Or, do they consider the project's secondary audience—her children—and edit out comments that might be hurtful to them? To further complicate matters, the woman's story conflicted with the students' values about what mothers should be like; having never been mothers themselves, they could not imagine the experience as being as difficult as the woman described it. Leon had to help the students—the audience, in this case—understand how a mother could feel conflicted about her children. Ultimately, the students and Leon opted to edit out the potentially harmful comments and the oral history ended up covering the woman's childhood and her budding romance with her future husband. When listening to the audio recording to ensure that it reflected her life in a way she could support, the woman did not ask the students to change anything.

Situations in which the residents disclosed information that made the students uncomfortable did not arise in Hidalgo's class. Hidalgo's students employed much more intrusive recording technology than Leon's. The cameras and tripods they used, which they borrowed from the university, were sizable, and while the residents in Leon's class were only concerned with their voices, these residents were aware that their image (as well as that of their home) was being recorded. Moreover, due to the needs of filmmaking, the groups were larger (3-4 students instead of 2). Hidalgo tried to minimize the impact of the camera by adapting a traditional documentary filmmaking style in which the interviewee is not looking straight at the camera but rather at an unseen and unheard interviewer (the questions are edited out). The most compassionate and eloquent student in the group was selected (the groups, not the instructor, did the selection) for the interviewer's role, since it would be their face silently agreeing and providing emotional responses to the narration that would carry the interviewer through recounting their life story. No matter

how well the interviewer played their role, however, the filming space was not an intimate one. The viewing platform was not intimate, either, since the residents were aware that their videos would be posted for public viewing online. Their secondary audience was potentially anyone with internet access. Such conditions coupled with the fact that the students had a limited number of questions which focused on a particular aspect of the residents' lives kept the residents from revealing anything that could be disturbing for the students or their intended audience of family and friends.

Interestingly, although the residents in Leon's course provided more personal revelations than Hidalgo's, the setting of their interviews was less private. Due to regulations of the retirement home, which were no longer enforced during Hidalgo's classes, Leon's students had to leave the doors open during their interviews. Besides the noise coming through the open doors, some of the interviews were interrupted by fellow residents who were curious about why the students were there. Having been warned about this problem by Leon, Hidalgo required that residents agree to be filmed in their homes. Filming in residents' homes greatly improved sound quality. However, it provided its own complications. Unlike Leon's students, Hidalgo's students had to take the visual aspects of the interview into account. Lacking professional lighting equipment, students were taught by Hidalgo to rely on natural lighting from windows complemented by indoor lighting such as floor lamps, which they could move as necessary. Students also needed to consider the interview settings. The woman whose husband did woodwork was filmed in front of her piano—her video was about her life as a musician—above which we saw a wooden pentagram her husband had made for her. A man was filmed on a sofa draped with a blanket his deceased wife had knitted. Combining good lighting with a setting that was significant to the story was a difficult task, since some of the residents' homes were small and the students also needed enough space to set up the camera and place the cinematographer and the interviewer behind it. Finding the ideal place for the interviews tasked students with both rhetorical and aesthetic thinking.

As service-learning educators we were also concerned with the sustainability of the projects. In Leon's class, the raw and edited files were delivered to family members on CDs. While these were easily accessible for the family members—and their memories could be sustained as long as CDs are a supported medium—the wide circulation of the residents' memories could not be achieved. In Hidalgo's class, the videos were uploaded to YouTube and Vimeo and the secondary audiences became much broader. However, there were glitches in the process. YouTube took down one of the videos in spite of the fact that it broke no copyright rules. They did not explain why it was removed. Even though the students had given residents DVD copies of the videos, the ability to share this particular film publicly was lost thus limiting its potential secondary audience.

The particular multimedia technology used in Leon's and Hidalgo's courses resulted in divergent assessment in student evaluations. In both

classes, students were enthusiastic about the projects, but there were a few who wanted a more traditional English course such as a literature class in which they read novels and wrote analytical papers. Students in Leon's class tended to describe the writing they did in the course as a way to be involved in the community and to learn from others, as well as an emphasis on working with different audience expectations. There was very little attribution or recognition of improved writing abilities through the use of audio composing—in fact, no one even mentioned the phrase multimedia composing. In Hidalgo's class, on the other hand, almost all student evaluation comments mentioned the documentaries and/or the websites and did so almost exclusively with enthusiasm. While audience was not mentioned in her evaluations, students learned an expanded sense of composing. In this case, the medium was given primacy while for Leon's students the relationships between communicator, community and/or audience were more relevant. We hypothesize the difference resulted from the fact that Hidalgo's students were given more agency in editing and piecing together projects in two multimedia genres, making a big impact on their experience of the course. For Leon's class, getting to meet the needs of the residents' families and handling ethical dilemmas presented by their storytelling proved to have the stronger effect on the students.

Implications

As service-learning becomes widespread in universities around the country, we need to think of ways in which the relationship between students and community partners can be made more effective and satisfactory on both sides. In this article, we have argued that using the rhetorical appeals—ethos, pathos and logos—as a framework to both analyze and produce texts helps students understand the ways in which they can gain community partners' trust and create common ground with them in spite of generational and experiential differences.

We also believe that service-learning can be bolstered by developing projects that are relevant to current trends in our society that the partners may not have the knowledge or infrastructure to embrace. As our culture becomes more fascinated with and dependent on multimedia technology, universities have an opportunity to engage with community partners through multimedia projects that might otherwise not be available for the partners. In our case, being able to record the residents' memories provided permanence to information that might have only been conveyed orally and eventually lost. As we have shown, even if a project is the same at its core—in our case recording the residents' life stories—the medium through which the message is produced (audio recordings and videos) and delivered (as a private gift or publicly online) determines not only the final product but the sort of learning experiences the students will have and the ways in which the community partner will engage with the project.

It is our belief that service-learning instructors interested in teaching multimedia projects would benefit from considering their particular goals for the course and choosing the project's medium accordingly. While Leon was more interested in students having a strong sense of audience and of their connection to the wider community, Hidalgo wanted her students to apply the rhetorical appeals and the values of the memoir genre to composing in different mediums. Although the appeals have been historically used in the fields of rhetoric, composition and communication, we would like to propose that other areas in the humanities could profit from utilizing them as pedagogical tools when working with service-learning projects. Moreover, having students across the humanities work in the same multimedia platforms may help create connections between different fields that we had not realized were there before. We hope this article will highlight ways in which first year composition pedagogy may have helpful ramifications for how we understand the humanities' role in service-learning and in deepening academia's connections to local communities.

Notes

[1] For readers unfamiliar with the Morrill Act, the bill was passed into law in 1862 to establish colleges with a purpose to educate "industrial classes" [read: typically not wealthy] with an emphasis on agriculture and the mechanical arts. These land grant institutions tend to have an outreach and extension emphasis, with educational endeavors directly related to the agricultural concerns of the surrounding communities. Therefore, there is an embedded mission to make research applicable to and in partnership with the local communities, regardless of the discipline. While these institutions were founded with an emphasis on agriculture and engineering, this tenor also holds true in the Humanities at land grants. Additionally, because the Morrill Act was designed to educate the industrial classes, there is an air and spirit of accessibility at these spaces.

[2] Students also made websites about the residents in Hidalgo's class. However, in order to comply with article length restrictions, we will focus on the video component alone.

[3] We are not adopting technological determinism. We do not want to argue that technology determines human behavior; rather we want to examine the intersections between human relationships and the technology employed to facilitate communication between audiences and communicators and how such intersections can affect service-learning projects.

[4] For some examples, see Cushman, Ellen. "Sustainable Service-learning Programs." *College Composition and Communication* 54, no. 1 (2002): 40-65 and Cushman, Ellen. "Toward A Praxis of New Media: The Allotment Period In Cherokee History." *Reflections On Community-Based Writing Instruction* 4, no 3 (2006): 124-43.
Grabill, Jeffrey. "Community Computing and Citizen Productivity." *Computers and Composition* 20, no. 2 (2003): 131–150 and Grabill, Jeffrey. *Writing Community Change: Designing Technologies for Citizen Action.* Cresskill, NJ: Hampton Press, 2007.
Turnley, Melinda. "Integrating Critical Approaches to Technology and Service-learning Projects." *Technical Communication Quarterly* 16, no. 1 (2007): 103-123. And Turnley,

Melinda. "Towards a Mediological Method: A Framework for Critically Engaging Dimensions of a Medium." *Computers and Composition* 8, no. 2 (2011): 126-144).

[5] Cushman in particular provides a rich rhetorical framework for considering the ethical dimensions for new media within community spaces. Cushman offers to service-learning scholars what she calls "a praxis of new media" that operates at the intersection of critical, digital, and community literacies in order to produce transformative knowledge products with all stakeholders" (111). The premises of a new media praxis center on equal valuing of all stakeholder knowledge in any given community-based project; a "flexibly structured inquiry [...] approach to research and curriculum" and the interrogation of technological employment in community projects (114). This latter component of a new media praxis—the interrogation of technology in community-based projects—is one we want to focus on not just in terms of the process and outcome for community partners, but in terms of student learning as well.

[6] Kinneavy, James. *A Theory of Discourse.* Englewood Cliffs, NJ: Prentice, 1971.

[7] Ibid.

[8] Killingsworth, Jimmie M. "Rhetorical Appeals: A Revision." *Rhetoric Review* 24, no. 3 (2005): 249.

[9] Ibid., 253.

[10] The students read texts that focused on the production of oral histories as rhetorical. Oral history as a methodology has been discussed as a vital act of memory making for communities, particularly in response to traditional academic, disciplinary research methodologies that marginalize storytelling and everyday ways of knowing and acting (see Cruikshank, Julie. "Oral History, Narrative Strategies, and Native American Historiography: Perspectives from the Yukon Territory, Canada." In *Clearing a Path: Theorizing the Past in Native American Studies*, edited by Nancy Shoemaker, 3-27. New York and London: Routledge, 2002.) Oral history enables one to make sense of "social memory" and to actively negotiate one's location within and understanding of histories (see Monberg, Terese. "Listening for Legacies, or How I Began to Hear Dorothy Laigo Cordova, the Pinay behind the Podium known as FAHNS." In *Representations: Doing Asian American Rhetoric*, edited by Luming Moa and Morris Young, 83-105. Logan, UT: Utah State U.P., 2008.). Understanding history and memory as material for critical awareness of the world students live in was imbued into each assignment and assignment reflection.

[11] Frederick Douglass. *Narrative of the Life of Frederick Douglass: An American Slave, Written by Himself.* Boston, MA: Bedford/St. Martin's, 2003.

[12] Capote, Truman. *Breakfast at Tiffany's: A Short Novel and Three Stories.* New York, NY: The Modern Library, 1994.

[13] *Same Same, but Different*, directed by Rosylyn Rhee (2008; Los Angeles, CA; Real Blonde), DVD.

[14] *Girl 27*, directed by David Stern (2007; Wallingford, CT; West Lake Entertainment), DVD.

[15] Besides the video, the students produced a 5-8 page group paper in which they researched the focus of the residents' stories. They situated the residents' experiences within the experiences of others as understood through their research, giving a historical, cultural and/or scientific context to the video's focal topic. In the second half of the paper, they analyzed the group's choices as documentary filmmakers,

discussing how their interview questions, camera angles, editing and mise-en-scène helped them gain their audience's trust.