

PATRICK – DMAC STORY

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FACILITATOR: Why did you attend DMAC?

PATRICK: I think in terms of classroom practices I had tried a lot of the kinds of assignments that we were asked to do in DMAC, you know, in terms of audio composition, in terms of video composition. I had done that with students before but what was difficult for me in my current position and, again, sort of motivated me to go to DMAC was the fact that I was being asked as a faculty member to make arguments for the validity of what I was doing in ways that I had never been asked to do before and I didn't have, I mean, I could make those arguments based on theoretical positioning of my work and, you know, based on good grasp of contemporary composition theory but I couldn't make any headway with faculty in my department or I couldn't really make persuasive arguments as to maybe why this would be a multimodal approach to composition that would be something that we would want students at U.D. to do. We were also, at the time, undergoing immense curricular change with the Writing Major, having a Writing Major for the first time and as a new faculty member, being a part of the shaping of that curriculum is a lot of power for a new tenure track faculty member to take on and so, being able to shape curriculum for a major program in a way that reflected not just my interest but sort of the direction that I saw my field moving, it was really important that I would be able to make persuasive arguments in that vain and I didn't feel, as a first year faculty member, equipped to do so. So, that was one of the things that I was trying to gain from the folks at DMAC was how do you initiate programmatic change when you see a need for it? What kinds of _____ is persuasive to audiences that I really had not had to engage before like upper administration and how do you go about making curricular change in substantive ways that is not going to also turn your colleagues against you?

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FACILITATOR: What DMAC experience stands out to you the most?

PATRICK: Some of the most meaningful experiences for me were not just the time to sit down and really refine some of my production skills but

also, in terms of developing my rhetorical sensibilities, in terms of initiating curricular institutional change in any meaningful way, the one-on-one conversations and the sort of sense of community that happened through both co-participants in DMAC as well as some of the DMAC facilitators. I remember just one afternoon, Debra Journet and Tony O’Keefe just sitting down with me and I had drafted a proposal for a technology space here at U.D. and they read through it and offered me feedback and suggested strategies for how to begin making that kind of proposal and being able to talk to Cindy about sort of her early experiences justifying curricular change and things like that and also some of the people were attending DMAC with me were WPA’s, right? So, being able to engage in those kinds of conversations with both leaders and participants was just huge for me and really, really motivating.

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FACILITATOR: Tell us a DMAC story.

PATRICK:

I remember I was working on a web text and I was using Dream Weaver and I had used Dream Weaver to make my very first web page when I was an undergraduate and I didn’t think that there would be such a steep learning curve in sort of re-familiarizing myself with it but, it had been a decade or so, so anyway, I had always thought Dream Weaver was fairly simple to use and I was getting myself reacquainted with it developing this web text and I remember it took me two-and-a-half hours, with Christa and Katie’s one-on-one assistance, just to figure out how to reformat one of the pages in the web text that I was working on and I just thought that was, first of all not only indicative of how much I realized my skill I needed to really sort of keep up with in terms of production but, also, the level of engagement that facilitators had that you could not get anywhere else.

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FACILITATOR: Tell us a story about your DMAC experience.

PATRICK:

One of the things that it gave me through a number of experiences at DMAC was a kind of level of confidence in my own work that I didn’t have going into it in that I knew how to, for example, teach students about rhetorically interesting or powerful camera work and how to incorporate that into their video composition but, my

sense of how I did that was always so messy and really kind of, I always thought that I could just do it better, right, and if maybe somebody there knew how to do it better or maybe there was a secret that I just didn't understand that would somehow make the whole process of video composition easier to teach and for students to grasp and to make students produce better videos and I guess I sort of realized that that's not the case and I actually knew a lot more in some aspects, in terms of teaching I've never really been all that confident in my teaching abilities but, I realized that I knew a lot more about teaching multimodal composition than I thought I did.

END OF AUDIO.