The Archive as Classroom: Pedagogical Approaches to the Digital Archive of Literacy Narratives, edited by Kathryn Comer, Michael Harker, and Ben McCorkle. Computers and Composition Digital Press/Utah State UP, 2019. https://ccdigitalpress.org/book/archive-as-classroom.

Reviewed by Moira Connelly, Pellissippi State Community College

Launched in 2008, the Digital Archive of Literacy Narratives (DALN) is an online collection of over 7000 stories of literacy experiences, containing submissions from around the world in text and multimodal formats. Teaching with the DALN in college and university courses, mainly first year composition, is the focus of *The Archive as Classroom: Pedagogical Approaches to the Digital Archive of Literacy Narratives*, an open access, edited collection. Each chapter, preceded by a helpful abstract, offers description, theory, and context for the practical classroom materials housed in the robust appendices, which provide a concrete idea of the instructional context.

Given that the DALN is a collection of literacy narratives, it is not surprising that most chapters focus on literacy narrative assignments. Many perspectives on literacy narratives are presented, but several commonalities arise. First, authors praise the DALN as a source for students to find authentic literacy narrative models, or "mentor texts." The real-life, often student-written texts of the DALN, many authors state or imply, may more accurately reflect the messy and sometimes challenging literacy experiences of a wide range of U.S. college students than the canonical, polished, "literacy-as-success" (Alexander 611) narratives of such writers as Sandra Cisneros, Amy Tan, and Malcolm X. Second, many authors invoke the expanded definition of literacy promoted by the New London Group. Third, multi-modality reigns. Like the texts in the DALN, assignments in the collection call for the use of audio, video, text, or a combination of formats. As a result, authors note a need to help students learn the technical skills necessary to navigate the DALN and to produce the artifacts required for assignments. Many authors begin their students' DALN exposure by assigning a scavenger hunt or orientation activity that gets students searching the database based on personal interest or assignment requirements. To produce the final artifacts for literacy narrative assignments, several authors note that they provide in-class workshop days where students can receive help on the technical skills needed to produce a digital literacy narrative.

The editors offer two digital pathways through the material. The first is organized around the core concepts of the DALN—digital, archive, literacy, and narrative. The second is thematic, grouping chapters by such concepts as curation, reflection, faculty development, inclusion, research methods, rhetorical analysis, and multiliteracies. This review follows the first pathway.

The digital section explores the affordances of a digital platform as a medium for presenting and creating multimodal texts. It begins with Lynn Reid and Nicole Hancock's presentation of DALN-based assignments to counter what they see as a still-common skills acquisition approach to Basic Writing. Reid asks her community college students to search the DALN for texts that speak to them, while Hancock assigns students at her small liberal arts university DALN-based assignments to gain digital literacy and research skills. The second and third chapters in the Digital section discuss DALN classroom projects implemented with multilingual students. Janelle Newman and Mary Helen O'Connor argue that interacting with the DALN helps multilingual students to become digitally literate, learn multimodal composing skills, and gain confidence in themselves as students. O'Connor notes that creating a digital literacy narrative allows her refugee students to preserve their personal stories, the only part of their history they may still have.

The Archive section of the collection embraces the notion of an "archival turn" in writing studies that calls for a reconsideration of the value of archives in student research and learning. Cynthia Selfe and H. Lewis Ulman discuss their multi-year project in which students work with members of Columbus, Ohio's African America community to create video literacy narratives to contribute to the DALN. Students then create their own video literacy narratives and write reflective papers on the difference between being behind and in front of the camera. In her piece, Joanna Schmertz argues that online classrooms are themselves a form of archive because the contents and interaction of the course are documented in the learning management system. Her students contribute to the DALN by creating iterative literacy narratives from different perspectives and after engaging with various texts. Deborah Kuzawa argues that the DALN is a queer space because it is pushes the boundaries of the binary constraints of an archive—"restriction/openness, impersonalness/ personless, expert-direction/ self-direction"—to question how an archive should look, what it should contain, and who should control, create, and access it.

The Literacy section examines the types of literacy that engagement with the DALN can promote. Erin Kathleen Bahl focuses on expanding students' religious literacy by having them research a narrative on the DALN about a religious tradition different than their own. Students then "remediate" the narrative in a media form different than the one in which the original narrative is produced, such as audio into video, or alpha into audio. The goal of remediation, Bahl states—as opposed to remixing—is to stay true to the content of the original narrative rather than using it to create a new argument. Kara Poe Alexander notes that writing studies as a discipline seems to offer undergraduates few opportunities to conduct discipline-related research. She theorizes an assignment sequence that would allow undergraduates to expand their archival

literacy skills through research in the DALN. Stacey Stanfield Anderson calls for use of the DALN to help students expand their scientific literacy to better judge the veracity of claims and to promote critical thinking and civic action. Like Anderson, Alice Myatt and Guy Krueger use the DALN to provide "mentor texts," or models, for student writing. Their premise, however, is that the DALN can provide mentor texts for genres beyond literacy narratives, such as poetry, argument and reflection.

In the first chapter of the Narrative section, Lilian W. Mina's goal is to help multilingual students improve their reflective writing, which Mina calls "an advanced form of literacy." To do this, she asks students to write their own literacy narratives after analyzing texts by multilingual writers in the DALN. J. Joseph Rodríguez uses the DALN to help in his work with undergraduate pre-service secondary English teachers. Additionally, Christian Smith asks students to remix items from the DALN with their own voices and stories, as well as other open access resources, to produce a "convolute," an audio-visual literacy collage. Smith hopes that students will critique the genre of the literacy narrative with its typical linear structure and "successful" literacy trope.

Because instructors need to document student learning outcomes, it is helpful that several authors explicitly state what students learn from creating literacy narratives and interacting with the DALN. Selfe and Ulman note that students learn interviewing skills, digital media recording and editing, transcribing and captioning, using primary sources, and cataloging items in a public digital archive. O'Connor echoes Selfe and Ulman's learning outcomes of becoming familiar with digital technology and primary sources, and adds that students will practice traditional learning outcomes for first year composition as well, such as writing mechanics and writing process. Additionally, O'Connor believes that engaging with the DALN provides an opportunity for instructors to engage in a discussion about copyright and publication ethics. Selfe and Ulman argue that by working with the DALN, students learn to value oral history and archival preservation. Schmertz notes that literacy narratives allow students to "become conscious of the connection between storytelling and identity-formation."

Although the collection at times feel repetitive because it focuses only on literacy narrative assignments, its strength is the many options to use the DALN, a rich, open access resource that could replace or supplement a course text. In fact, incorporating the DALN into a course could be a straight-forward way to update literacy narrative assignments. Writing this review at time when, because of a pandemic, many of us have been forced abruptly to teach online, I am aware that basing course assignments on a free, easily-accessed resource such as the DALN could benefit students and instructors. An additional open access resource that might supplement DALN assignments is Melanie Gagich's

"An Introduction to and Strategies for Multimodal Composing," in the third volume of the open access textbook *Writing Spaces: Readings about Writing.* Gagich's overview of terms and introduction to the New London Group might be a useful complement to many of the assignments in this collection. Finally, as mentioned above, many instructors do rely on in-person instruction to help students acquire the technical skills necessary to produce multimodal texts. Some of the appendices in the collection reference online videos to explain technology, but it seems that the creation of a digital artifact may still rely to some extent on in-person instruction to make it happen.

Knoxville, Tennessee

Works Cited

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