ABSTRACT

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Though a recent series in *JAC* (24:1&2, 2004) featured special issue on Trauma and Rhetoric, little to no information is available in the Composition and Rhetoric field that provides instructors a writing curriculum by which to address social traumas. At the same time, only in the last several years has there been a noteworthy surge of theory and practice in the field calling for the inclusion of technology and visual rhetoric in composition production. Add to that lack of training available for teachers to maintain the knowledge to meet the growth of new media and its influences on current literacy demands and classroom practices, and these omissions constitute significant gaps in curriculum needs necessary for the 21st Century, post-9/11 writing classroom. Defining the needs of a post-9/11 writing student is a complicated process and requires a wide scope consideration of both ancient rhetorical traditions and contemporary composition pedagogies. This study uncovers the common characteristics of those traditions and pedagogies that best suit post-9/11 students by first considering the historic role linking rhetorical and composition education while explicitly concentrating on their shared function of teaching citizenry. Next, the text explores rhetorically resonant artifacts from WWII, The Vietnam War, and the Oklahoma City Bombing to indicate the shifts in literacy practices that seem to correlate with traumatic social events. The text triangulates Critical Theory, Culture Studies, and the Post-Process Movement to build a rhetorical theory and subsequent composition pedagogy based on three tenets: 1) the democratic values of traditional rhetorical education, 2) a complex citizenry that is both global- and cyber-responsible, and 3) the importance of multi-
modal literacy. In the compilation of Post-9/11 Rhetorical Theory and Composition Pedagogy, it seemed sensible to describe the theory and pedagogy via three areas: literacy, rhetoric, and curriculum while also negotiating alternative production practices, teacher training, and assessment strategies. The result is a complex theory designed to utilize the intricate social and rhetorical situations derived from trauma events to provide students a commonplace by which to produce alternative compositions. Thereby, the theory and pedagogy developed here asks instructors to end the marginalization of students and their cultural and critical ability to engage in an advanced citizenry when met with trauma and rather to encourage them to be more involved in their education, their communities and their democracy.
Dedication

For my parents. For my brothers. For my grandparents. For my nephews.

Especially for Kaleb.

To them, I had nothing to prove.
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CHAPTER ONE: OVERVIEW AND JUSTIFICATION OF THE STUDY

Introduction: Post-9/11 Theory Beginnings

My concept for a 9/11 rhetoric came from several seminar papers I have written for my PhD coursework. The first was an argument about citizenry asking: who was the better citizen? Country music star Toby Keith or the late news anchor Peter Jennings? The second was a rhetorical analysis of a selection of Toby Keith’s song lyrics and music videos, using commonplace, kairos, and performance as the primary criteria. The next semester I wrote a visual rhetorical analysis of Post-9/11 cartoon representations of the World Trade Center Buildings which explored cultural codes and signification. And that same semester, I did a tagmemic analysis of a different set of Post-9/11 themed cartoons using emic and etic units. So, my interest in building a Post-9/11 Theory came from the rhetoric(s) that the 9/11 tragedy seems to have produced in popular culture such as the change in the news, the content of song lyrics, as well as the increase in weblog use and even the production of films like the faux-documentary Fahrenheit 9/11 and blockbuster War of the Worlds. My initial conception of Post-9/11 theory was to categorize and analyze the rhetoric that the 9/11 tragedy produced as I had attempted to do in my seminar papers. I quickly found that for such an analysis to be grounded in theory and pedagogy, I would have to develop and place said theory and pedagogy within a historical and theoretical framework of both rhetoric and composition in order to encompass all the perspectives and modes I wanted to include.

Laura Gray-Rosendale and Sybille Gruber write in their Alternative Rhetorics text that “we have become more sensitive to admitting that research questions depend on the
scholars who ask them” (2). And, as a graduate student and composition instructor before, during, and after the 9/11 attack, I have a scholarly ideology that guides my research question(s). I am a scholar, student and instructor who was not only affected by the traumas of 9/11, but also guided by its rhetorical aftermath. Similarly, as my previous discussion of seminar writing projects and scholarly ideology indicates, I have explored several guiding questions about the rhetorical aftermath and myth that followed 9/11 in my PhD research. I have investigated questions like: What does it mean to composition that weblogs soared in popularity post-9/11? What impact does the change in media have on composition students? Why did Toby Keith’s musical rhetoric ring true with so many Americans? What about 9/11 rhetoric was different than or the same as any other anti-war, pro-war, patriotic rhetoric? I have also had to consider questions like: What guides my scholarly ideology? Is it just popular to talk about 9/11 in rhetorical terms or did things really “change”? Is it because I am an Oklahoman, and I know the price of a terrorist attack? Is it because I’m the daughter of a WWII and Korean “Conflict” Veteran, and I know the price of war? Is it because I’m a white middle class female pursuing an advanced degree? What myth is perpetuated through my own ideologies?

It is this type of inquiry process that brought me to this dissertation project of building a Post-9/11 Rhetorical Theory and Composition Pedagogy. Grounded in Critical Pedagogy, which grants students voice, Culture Studies Pedagogy, which involves using a multitude of key questions raised by social communication, and the specific context nature of Post-Process Pedagogy, my Post-9/11 Pedagogy will provide a framework for students and instructors to address civic, social and ideological issues similar to those mentioned above in my own questions. Therefore, this project will build the pedagogy by answering
the following broader questions: How should a Post-9/11 composition theory intersect with Rhetorical Education and Modern Composition Pedagogy? How do the historic artifacts of 9/11 and Post-9/11 signify a feasible ‘contact zone’ for critical cultural discourse? And, how is the Post-9/11 Theory categorized, assessed, and implicated in writing pedagogy? As a result of answering those questions, the pedagogy developed in this project will provide students and teachers of Composition with the basis to critically examine trauma rhetorics as well as produce alternative compositions using their own sense of rhetorical space and place via the context of Post-9/11 society.

I liken my project goal to that of Gray-Rosendale and Gruber’s text. In their introduction they contend that “[e]xploring the impact of political, economic, and social forces on our value systems has allowed us to begin to challenge the very boundaries of what constitutes rhetorical discourse in a technological world” (emphasis mine) (2). It is my hope to do just that in this project: challenge the boundary of rhetorical discourse through trauma rhetorics within the emergent technological influence in Composition Pedagogy post-9/11.

Gray-Rosendale and Gruber also claim that their text “Alternative Rhetorics presents students, teachers, and scholars with new ways to approach the formal features of rhetorical situations” (3). I hope to engage in a similar alternative rhetoric within the rhetorical situation of Post-9/11 society via the composition classroom. Gray-Rosendale and Gruber offer one definition of ‘alternative’ rhetoric as one that “draw[s] from as well as disrupt[s] and challenge[s] the hierarchal nature of some traditional rhetorical studies” (4). My hope is to use this same definition toward altering the denotation as well as the connotation of “Composition” using the rhetorical situation of 9/11 as a springboard or
commonplace. Like Gray-Rosendale and Gruber, I too hope to “move toward a classroom environment that helps students understand and be proud of their own uses of language” (5). Unlike Gray-Rosendale and Gruber, however, I want to focus more on the discourse language of technologies and media while keeping in mind the cultural language they suggest.

Therefore, this Post-9/11 Theory triangulates Critical Theory, Culture Studies, and the Post-Process Movement to build a rhetorical theory and subsequent composition pedagogy based on three tenets: 1) the democratic values of traditional rhetorical education, 2) a complex citizenry that is both global- and cyber-responsible, and 3) the importance of multi-modal literacy. In the compilation of Post-9/11 Rhetorical Theory and Composition Pedagogy, I describe the theory and pedagogy via three areas: literacy, rhetoric, and curriculum while also negotiating alternative production practices, teacher training, and assessment strategies. The result is a complex theory designed to utilize the intricate social and rhetorical situations derived from trauma to provide students a commonplace by which to produce alternative, new media based compositions.

Relevant Scholarship

Rhetorical and Democratic Education

In the 80’s, S. Michael Halloran wrote, in his article “Rhetoric in the American College Curriculum,” that the study of public discourse should be included in rhetorical education (94). Following the idea that public discourse is an important part of rhetorical education and thereby democracy education, Henry Giroux and Susan Searle Giroux say in the more current Take Back Higher Education (2004) that 9/11 “may well prove a decisive
moment in the history of the American university” (15). They claim that there seems to be a “growing interest in […] what it means to teach students to participate as citizens in the […] life of a democracy” (16). Wayne Booth’s work in The Rhetoric of Rhetoric (2005) agrees, in theory, when he claims that our school curriculum in general is ignoring rhetorical education (12, 85). Booth further explains that one of the key issues in rhetorical education is teaching to different “rhetorical domains” (18). Since the idea of “different domains” refers to different discourse communities, cultures, etc., this is where Post-9/11 rhetorical theory makes a connection to most rhetorical domains – the tragedy happened to all of us. Though our “different domains” may have had diverse rhetorical reactions to it, we were all attacked – if not physically, then rhetorically. 9/11 was certainly a national and international tragedy and because of that Giroux and Giroux say that 9/11 opened an opportunity for “real global dialogue” (26). This idea of dialogue corresponds with both Booth’s idea of “listening rhetoric” (46) as well as Halloran’s “public discourse.” Dialogue, listening, and discourse are imperative to Post-9/11 Theory because it, as will be later detailed in this chapter, calls for collaboration between the different media reactions within the rhetorical domain of Post-9/11 America.

In addition to the need for the inclusion of discourse in rhetorical education, Booth also asks for rhetorical curriculum to be given more credence and status in the education/academic environment since most of the references to the term ‘rhetoric’ are aligned with the same connotations as ‘propaganda’. Booth, in his call for more ‘Rhet-Ed,’ simply wants to ensure that we are educating citizens to be “critical responders” (89). This, too, corresponds to Halloran’s piece, which reminded us that rhetorical education was historically used to “prepare men for positions of leadership in the community” (99).
Overall, Booth says that to ensure a democratic education, all students must be taught to critically read, write, listen and respond (93) both in the classroom and in relation to the media. Giroux and Giroux, in their call for a return to civic education in the university since 9/11, offer no distinct model of what a civic education for democracy might look like, but they fear that the “prospects” for a “genuinely democratic education program are in doubt” (51). To meet this challenge and to prompt more attention to “Rhet Ed” in composition curriculum, my development of a multi-perspective Post-9/11 Rhetorical Theory and Composition Pedagogy hopes to meet the needs of a civic minded, democratic curriculum through encouraging active, critical public discourse in alternative composition production.

It is clear that in many of its components the Post-9/11 Theory mirrors some more modern composition textbooks like *Seeing and Writing, Remix, Mirror on America, Signs of Life in the USA*, and *Convergences*, where reading and writing about culture is encouraged. Within the contents of these textbooks, students are asked to critically read the world (through media, photos, and written texts) around them and critically respond, as Booth encourages. In fact, in the *Remix* text, students are also encouraged to produce visual texts about their world and communities. Therefore, the field of composition studies has been actively attempting to engage the student in critical discourse and also the production of alternative critical texts. Post-9/11 Theory simply hopes to add to this current conversation and complicate it by including trauma rhetorics from 9/11 that before now might have seemed too “new” or personal to analyze through a detached, critical lens.
Movements within Contemporary Composition Studies

Critical Pedagogy and Critical Literacy

In the Introduction to Paulo Freire and Donald Macedo’s *Literacy: Reading the Word and the World*, Henry Giroux considers literacy a way of engaging with the world (11) and explains that a critical pedagogy of literacy leads to giving students legitimate voices as active, critical citizens (19). Ira Shor defines critical literacy as beginning “at the levels of knowledge currently displayed by the students” (*Culture Wars* 190). In his concept of critical literacy, Giroux claims critical literacy is a “precondition” for radical pedagogy and can thereby lead to a “radical democracy” (*Abandoned* 27). Undoubtedly, the attributes of critical literacy, critical pedagogy and democratic education are closely tied in their implications.

Visual Literacy

Freire and Macedo, in their chapter about the importance of reading, say that it requires “critical perception of the meaning of culture” (36). Charles Hill in his book chapter “Reading the Visual in College Writing Classes” from Marguerite Helmer’s *Intertexts* (2003) has the same suggestion when it comes to visual literacy. Hill says “the primary purpose of a rhetorical education is to teach students to respond to the messages that they will likely encounter in their lives as a part of this culture” (146) […] in a critical way” (148). Furthermore, Hill indicates that “we have to conclude that most of the information that our students are exposed to is in a visual form” (123). Hill’s work claims that education has been unsuccessful in accepting the role of visual information in our students’ lives and that research has neglected the importance of developing students’
visual literacy (124). This claim of education as being “unsuccessful” in identifying literacy needs mirrors Booth’s claim of education “ignoring” the merits of rhetorical education. Inherent in the movement toward visual literacy is the problem of distinguishing the concrete image from the symbolic (Rhetoric 130), “which is driven by person, and cultural values” (Rhetoric 131). Therefore, to have a visual literacy, one must have cultural literacy, and Hill calls for pedagogy with analytical tools that help “students analyze and evaluate such associative arguments” (Intertexts 140). This link to a critical pedagogy circles back to Freire and Macedo’s work and some components of the Post-9/11 Theory in that the 9/11 tragedy provides students and instructors with a contemporary cultural and symbolic event to analyze and evaluate and then respond to by producing visual argumentative texts. Subsequently, the students are acting both rhetorically and visually as critical thinkers and thereby situating themselves as potential critical citizens.

**Media Literacy**

It is clear that Freire and Macedo tie literacy education to critical pedagogy (59), which can also be seen in Jim Whemeyer’s work in critical media studies. According to his 2000 Cinema Journal article “Critical Media Studies and the North American Media Literacy Movement,” the movement toward media literacy began its rise years before the 9/11 event. In fact, Wehmeyer contends that media literacy has been institutionalized in universities since the 1990s (94). And, this institutionalization is evident in modern composition textbooks such as Convergences, where media literacy is one of the main pedagogical goals. So Whemeyer’s point is proven in current textbook ideology and writing curriculum. Furthermore, his concept of media literacy has distinct connections to
the “relationship between mass media and the changing sociocultural norms of 1950s and 1960s” (94). It is this connection to socio-cultural norms that primarily intersects with the Post-9/11 Theory. A more secondary connection to Post-9/11 Theory is the media literacy relationship to a critical media studies project which called for “every citizen to ‘access, analyze, evaluate, and produce communication in a variety of forms’” (Whemeyer 94-95). What Wehmeyer found in his research of media literacy was that shifts in “cultural patterns” drive “a significant portion of the media literacy movement” (96). This is evident in the news media aftereffects of 9/11 – continuous coverage, the constant “ticker” of information at the bottom of the screen, and increased popularity and competitiveness of 24 hour cable news.

As Giroux links literacy to democracy, so is media literacy a “democratic process” (Wehmeyer 97) and a “sense of social responsibility related to that of consumer protection and advocacy” (97). Media studies responds to the “outrage” citizens have toward the operation of media in their lives (99). Wehmeyer contends that “the classroom remains our most significant forum […] to maintain a critical edge to current national discussions of the cultural politics of media” (100). Echoing Wehmeyer’s concern about the influence of media knowledge, Hill claims that to ignore the image is to ignore knowledge (127). He calls for a movement of changing visual literacy from a subordinate to textual literacy and instead placing it as an equal in curricula (127). This idea of equality is reminiscent of Booth’s call for rhetorical education to have equality in English curricula.
Cultural Literacy

In today’s world, our cultural literacy tells us that it is imperative that our students and teachers have a technological literacy. This refers back to both visual and media literacy, for if our students have the technological literacy to participate in producing images and other media based compositions, then they are also more likely to develop critical literacy within those forums. Cynthia Selfe in *Technology and Literacy in the Twenty-First Century* refers to this ability to know “what it means to be a writer/reader” (4) in this technological world as “informed citizenry” (4). Selfe also makes cultural links to literacy as Freire and Macedo do in that technological literacy gives students a social/cultural “context for discourse” (11). And, as Giroux and Wehmeyer tie cultural literacy and media literacy respectively to democracy, Selfe says that technological literacy leads to better citizens and therefore a better democracy (28). Therefore, Post-9/11 Theory must advocate visual, media and cultural literacy in the composition classroom, which follows the ideology of some contemporary textbooks, as discussed earlier.

Multimodal Literacy

James Gee in *What Video Games Have to Teach us about Learning and Literacy* calls the mixture of literacies “multimodal literacy” (14). He claims this “semiotic domain” of literacy allows students to interpret the world through many modes of literacy, not just the textual one we prioritize in contemporary curriculum. By using this type of education through multiple modes, teachers engage their students more critically – they must learn by attending, reflecting, critiquing and manipulating material, knowledge and information at a “meta” level (40). This active, engaged learning is exactly what Freire
and Macedo characterize as a component of critical pedagogy. Despite what critics in the early 80s said (and continue to indicate) about the destructive increase of media use in education, Hirsch, in “Cultural Literacy,” says the decline in knowledge is more causally related to the decrease in shared knowledge (365), not the influx of media. Therefore, in order for literacy rates to rise, we must culturally negotiate the definition of literacy to include multimodality - culture, visuals, and media - as our world demands.

Culture Studies Movement

Noam Chomsky (2003), in his theory on democracy and education, says that “knowledge is typically a communal activity” (379). This same concept is mentioned in earlier cultural theory (1995) by Richard Weaver, who in “The Cultural Role of Rhetoric” claims that “the recovery of value and community in our time calls for a restatement of the broadly cultural role of rhetoric” (89). Both of these men bring priority to the role of community as a distinct part of democratic/rhetorical education. To follow the adage “9/11 changed everything,” then, we must believe that higher education and the way we approach curricular aspects like civic education, too, must change. Such changes have been admirably attempted in areas like culture studies. In fact, Chomsky makes this connection between democratic education and culture/critical studies: “People who participate in [intellectual, cultural, and moral progress] have ways of enriching their own thought, of enlightening others, and of entering into constructive discourse with others which they all gain by” (388). Following that same context, cultural studies composition theory is based on the key questions raised by “social communication, the production of commonsense, and the determination of popular discourses” and the “rhetoric of the middle ground”
(George and Trimbur 76-7). Stuart Hall believes that cultural studies is both cultural and structural, which calls for the inclusion of the “shared way of life” (Bringing 74). Lawrence Grossberg’s ideas correlate both to Chomsky and Hall in that cultural studies is not a linear pedagogical theory; it relies on the changing context of culture and must remain open (377).

Finally, cultural studies and composition rely on “understanding academics in relation to our own lives” (George and Trimbur 79). The event of 9/11 fits securely into this relationship between culture studies and composition. Generally, the attack first brought us together as a nation. We felt a camaraderie in the idea that America was attacked, not just the WTC or the Pentagon. Social communication became vital. Many of us spent hours at a time in front of a television, listening to the radio, or communicating via telephone or the internet. News was broadcast 24/7. Multi-modal literacy became even more important in our everyday lives. Because of this access to many forms of information we, as a country, shared similar sorrows and fears. In a sense, due to the instant access to the events of 9/11, our culture changed from people living as individuals to a society living as a community with shared fears of terrorism and renewed feelings of patriotism. The events of 9/11 are something we all can relate to – and it is important to incorporate that tragedy into academic practices via theories such as culture studies through a theory like Post-9/11 Theory.

*Post-Process Movement*

My proposed Post-9/11 Theory not only has roots in critical pedagogy, literacy, and culture studies, but also the post-process movement in Composition theory because of its
context specific emphasis. Bruce McComiskey’s article “The Post-Process Movement in Composition Studies” defines post-process as an “extension” of the process movement in composition. He supplements this definition by calling post-process composition pedagogy “a method of extending our process into the social world of discourse” (37). Post-9/11 Theory meets this definition in that it does not reject process theory, but extends it to the social context of civic discourse within the context of the 9/11 tragedy. Helen Rothschild Ewald, in “A Tangled Web of Discussion: On Post-Process Pedagogy and Communicative Interaction,” calls the post-process movement “epistemic” (117) in nature, which correlates with Gary Olson’s post-process idea of a shared knowledge – a concept clearly valued in culture studies, as well. She elaborates on that notion by indicating that post-process pedagogy “conspicuously seeks reliable links to students’ prior knowledge” (Ewald 129). As the post-process movement calls for student writers to “address and critique culture in a social and collective way” (McComiskey 41), so does Post-9/11 Theory in its multi-perspective components. McComiskey indicates a parallel relationship between post-process theory with social-process rhetorical inquiry (42), which purpose is “to make visible these opaque institutional ideologies” and to help “students reconstruct perspectives in institutions that work toward more inclusive ethics” (44). This concept of ideology will be discussed in the study, which includes the definition of Post-9/11 Theory using the category of myth in reference to the WTC towers’ iconicity. Furthermore, in “Paralogic Hermeneutic Theories, Power, and the Possibility for Liberating Pedagogies,” Sidney I. Dobrin’s idea of post-process pedagogy shifting from “process to the larger forces” (132) of writing seems to concur with McComiskey.
McComiskey suggests focusing such social-process inquiry in discourses that “profoundly impact their [the students’] own lives” (44). Inherent to Post-9/11 Theory is discourse and inquiry about 9/11, which allows it the capacity to correspond with the post-process movement simply through its social and cultural ramifications. Furthermore, Dobrin claims that in addition to Olson’s and Ewald’s implications of shared knowledge in post-process pedagogy, it, too, relies on “social construction rather than the individual writer,” (132), and it also promotes agency in both the student and teacher (139). As the post-process movement depends on “social construction,” Post-9/11 Composition Pedagogy will encourage the collaborative production of texts, indicated in its multi-perspective attributes discussed later. Finally, the theory will follow the post-process concept of promoting agency by encouraging modern literacy education in students and more technological training for teachers. Through training, teachers will acquire the knowledge and tools to teach alternative practices and help compose alternative texts.

9/11 Rhetorics

The media website www.iwantmedia.com has a special section on media after 9/11. It claims that,

9/11 had a profound impact on the media world. This archive of some 150 articles traces significant events across the media landscape following the terrorist attacks on America in 2001[....] Starting on Sept. 11, 2001 these stories chronicle many media milestones -- the deluge of traffic to Internet news sites on the morning of the attacks; the extraordinary efforts by New York City newspapers to publish special editions on 9/11; the loss of revenue from round-the-clock news coverage and canceled
advertising; the kidnapping and murder of Wall Street Journal reporter Daniel Pearl; and the onslaught of media commemorations of 9/11's first anniversary. (‘Media after 9/11’)

There is no doubt that the news media changed after 9/11. At the same time, popular culture also reacted in the form of commentary, cartoons, blogs, and sometimes a mixture of all of these. For instance the blog “Cox and Forkum: Editorial Cartoons” found at www.coxandforkum.com represents a popular mixed media of cartoons, current news links, and editorial commentary. In addition, especially criticized and admired in the popular media were musicians such as Toby Keith and Bruce Springsteen who tried to put into music what citizens were feeling after the 9/11 attacks. Michael Moore profited from his popular culture reaction to the tragedy in the form of the acclaimed film Fahrenheit 9/11, and more recently, Stephen Spielberg released a remake of the historically acclaimed War of the Worlds, which had distinct script and visual references to the 9/11 tragedy.

In media studies, a textbook called Film and Television covers topics that range from the change in film after 9/11 to historical comparisons with the Holocaust (Dixon 63), Pearl Harbor (79), and censorship (163). Chapter Three will show that it is in this same venue of comparison in historical and popular culture that this proposed Post-9/11 Theory will ground itself. As previously indicated in the Giroux and Giroux excerpts, there has been a change in the needs of education and instruction since the 9/11 attack. To meet that challenge, textbooks like Allen C. Ornstein’s Teaching and Schooling in America Pre- and Post- September 11 specifically call for a historical perspective in education because the perspective “is part of our intellectual and cultural heritage,” it “helps us appreciate and understand national and international events,” and it “can be studied for the purpose of
understanding current pedagogical practices” (261). On the other hand, in her article “Visual Literacy after 9/11,” Alison Russell found that the images of the 9/11 tragedy made her face a “crisis in the classroom” (62) for which she was not prepared because she found that her students could not read 9/11 images with the “personal detachment” that critical visual literacy demands (62). Russell’s class took place in the same Fall semester as the 9/11 attack, and I contend that enough time has passed now that students should be able to examine the visuals and other rhetorics through a more critical lens. And, as Russell suggests in her quote from Charles Anderson and Marion McCurdy’s *Writing and Healing*, when instructors subject our students to “safer” texts, we “marginalize them” and keep them from engaging in “complex material” (Anderson and McCurdy qtd in Russell, 65). We owe our students the respect of encouraging them and offering them the opportunity to engage in public discourse about the contemporary cultural history of their own lives. We also owe our students the information needed to “compose” a critical response to historical perspectives and to produce complex material that enhances that history.

Finally, Jean Baudrillard in *The Spirit of Terrorism* calls the attack on the World Trade Center on 9/11 “the mother of all [symbolic] events” (4). Most Americans agree that when the towers fell, everything changed – even rhetorically. However, there was no significant difference in the way we approached civic education, especially in higher education, even though, as studies seem to indicate and both the Giroux and Giroux and Ornstein texts call for; students are ‘changed’ and so are their educational needs. In fact, one study analyzing college students called “In Search of Generation 9/11” said that after 9/11, “in addition to revealing skeptical patriotism, students who were interviewed also […] held] increased global awareness, heightened political awareness and desire for more civic
engagement […]. Furthermore, about one third of the interviewees reported increased levels of civic engagement after 9/11” (Randall 1). This same study dubs this group of students “Generation 9/11” (Randall 2). If our students are a different type of student – ones that want more global and political awareness and civic engagement - it is our responsibility as educators to implement a critical rhetorical/pedagogical theory in current curricular frameworks that suits those purposes.

The following chart indicates the primary theories, their components and their relationship to Post-9/11 Theory:

![Post-9/11 Theory Web](image)

**Graph 1.** Post-9/11 Theory Web.
Justification of the Study

What Is Post-9/11 Theory and Why Is It Important?

As indicated in the review of scholarly sources, my conception of Post-9/11 Rhetorical Theory is based on the historical aspects of rhetorical education, but with a focus on contemporary critical literacies and their intersection with the formation of a critical pedagogy that fosters civic discourse. To further explain, many educators recognize that college students require an innovative approach to engage them in civic discourse, especially post-9/11. According to the aforementioned study “In Search of Generation 9/11,” these students have personally experienced the US’s largest terrorist attack, they have distinct, valid opinions about what it means to be an American citizen and, generally, they seem to desire to be more involved in their communities than some previous generations (Randall 1-2). Post-9/11 Theory contends that their situation is problematized by the bombardment of media artifacts that require a contemporary critical literacy to be interpreted accurately. Therefore, in order to critique the subtle, yet purposeful media influence in their lives, it is important that educators provide them with a contemporary heuristic by which to evaluate those artifacts and, therefore, become more critically engaged, active citizens. It is my hope in this project within Composition and Rhetorical Studies to place the idea of civic education and engagement into a more contemporary pedagogical context of Post-9/11 society and to supply students with the critical media literacy tools they need to enter and participate successfully in current public discourse.

First of all, I envision Post-9/11 Rhetorical Theory defined through five categories: the rhetoric of dissent, rhetoric of anger, rhetoric of patriotism, rhetoric of memorial, and
rhetoric of myth. This multi-perspective is vital to 9/11 rhetoric because it is the voice of a multi-perspective audience; this complexity of audience mirrors the complexity of the 9/11 attacks and the need to make meaning of them. Consequently, Post-9/11 rhetoric caters to multi-modal thinking and literacy. To ground this term of multi-modality further in theory, Gunther Kress defines multi-modal as meaning that is “spread across several modes” (35).

Post-9/11 Theory calls for making meaning not only across the different categories of its definition and literacies, but also through different modes of composing – textual, visual and technological. Post-9/11 Theory, then, demands a multi-perspective of literacy across multiple modes. Surely this will be an “unquiet pedagogy,” what Freire equates to critical pedagogy (Freire and Macedo 54). And in its multi-characteristics, it will include a “plurality of voice,” (Freire and Macedo 56) as Freire calls for, and community building.

Since 9/11 rhetoric requires a mixture of textual, visual, and technological modes, it is inherently geared toward evaluating new movements in media – especially the news, an entity that changed dramatically after 9/11. It is my hope that the inherent complexity of 9/11 rhetoric leads to increased critical public discourse and thereby creates more critical citizens.

Not only will Post-9/11 Theory contribute to critical pedagogy, but also it will help reform the discipline of rhetoric by offering a contemporary approach to fostering citizenship. Cindy Selfe states that Americans consider democracy a “cultural narrative” (Technology 116-117) and within the narratives of 9/11, the theory’s multi-perspectives and modalities can establish a contact zone as well as the ability to cross borders. With 9/11 as a contact zone, we can follow the logic of Hirsch, who believes that there will be an “increase in writing ability” when there is “familiarity with the topic” since “content is
skill based” (369). Freire’s ideas seem to agree with this premise in that “reality [in this case 9/11] is the base of literacy” (Freire and Macedo 151). His idea that social movement comes from critical pedagogy (62) can be coupled with the fact that society demands a technological literacy, to make it clear why a Post-9/11 Theory is important to our discipline. This might be the type of “improvement” in rhetoric Booth calls for in his *The Rhetoric of Rhetoric* (12), where he states that rhetorical education (91) needs to reestablish “engagement” (46) and “change” (51). Post-9/11 rhetoric, as a theory, requests much the same thing when it asks for a multi-perspective basis in composition education. This gives voice to all students by granting agency to their individual identities.

As a rhetorician and educator in culture and media studies, if I base my composition pedagogy in Post-9/11 Theory, I can foster a more critical reflection, as Geoffrey Sirc suggests (243). I can also follow the lead of Ellen Cushman who states that social change occurs through active civic participation and that we should relocate ourselves in the democratic process as cultural pedagogues with a multi-perspective so that we will not underestimate “our students’ pre-existing critical consciousness” (24). It is this engagement that creates more critical citizens, rhetoric’s roots.

*How Does Post-9/11 Theory Intersect with Rhetorical Education?*

In its contribution to and the formation of rhetoric, the Post-9/11 Rhetorical Theory proposes to focus on these main tenets: 1) democratic values, 2) global and cyber-citizenry, and 3) multimodal literacy. First of all, democratic values are historically a part of a rhetorical education. In a democracy, many of the categories of 9/11 rhetoric such as patriotism, memorial and dissent are apparent. In order for a democracy to work, citizens
usually feel a pride in their country and commemorate those things which the country holds dear. At the same time, a voice of dissent or even conspiracy is just as patriotic as a voice of assent in a democracy. As long as these differing voices are all heard and there is a sense of shared knowledge and discourse, then democracy will reign.

Secondly, citizenry is also an important part of rhetorical education, but as the importance of technology increases, it is imperative for the Post-9/11 citizen also to act in good faith as a global and cyber-citizen. This means teaching in what David Gold calls a “responsive classroom” (228), which in 9/11 terms means teaching tolerance in identity issues in the digital classroom as well as the traditional classroom. In addition to the increase in technology’s changing citizenry, it also creates the possibility for a more multi-media interaction and therefore a more active, multi-modal, critically thinking student/citizen.

The third focus of Post-9/11 rhetorical theory is multimodal literacy. Jon Garfunkel in “Media Literacy in a Post 9/11 World” says that “we need to frame this tragedy [9/11] in a global context …through the education of media literacy” (1). Booth says that media literacy is vital to today’s citizenry because of media’s innate “rhetrickery” (107). He claims that the news distorts the truth and more critical media literacy can help eliminate such distortion (109). Ann Wysocki’s “with eyes that think, and compose and think: on Visual Rhetoric” from Teaching Writing with Computers articulates the value of visual literacy in the composition classroom, but defines it as not just the author’s ability to read images, but also the understanding of “the expectations and assumptions and values” of his or her audience “concerning ALL the visual aspects of a text” (Takayoshi and Huot 183). She further explains that teaching visual rhetoric and asking the students to produce
compositions using it helps them in relating to audience and in “being more responsive to each other” (200), thereby increasing social constructions of meaning. Therefore, media based literacy has been important in composition education, but after 9/11 and the competition between network news and cable news, this type of multimodal literacy gained even more importance. Students, as citizens, need to know how to choose reliable news, make informed decisions about the media they encounter, and critique the media and its role in portraying democracy. A multimodal literacy can aid them in this endeavor.

This Post-9/11 Theory project has its exigency in many areas. Its main cultural demand comes from technology and education. Along the same lines as creating a cyber-citizen, Post-9/11 Theory lends itself to what Don Tapscott calls an electronic (303) and interactive (301) democracy. Technology can create a more interactive student with the proper pedagogy and this could also result in empowering the student in ways that a more traditional pedagogy might not. It is possible through Post-9/11 rhetoric theory, in its multi-perspective, to provide a bridge to cross the digital divide. This is the type of reconstruction of pedagogy that Johnson-Eilola calls for in his *Nostalgic Angels* when he asks for “new ways of writing and thinking” (241). In a new pedagogy, we may have an increased possibility to assert the unconventional student and “make a space” (Clark, “Transcendence” 72) for him or her. In this, democracy will not be limited to the local (72), but become broader through the use of technology.

Another exigency of the Post-9/11 Theory in the composition classroom is the current renegotiation of the definition of “composition.” Technology opens the gates wide for exploration in this area. As Kathleen Blake Yancey says, “it’s not a question of whether you’ll use technology to help students learn, it’s a question of what kind of
technology you will include – and when” (Takayoshi and Huot 105). Weblogs are becoming more popular as spaces for classroom discourse as well as for personal reflection in a public venue. Is that composition? Is making a PowerPoint presentation ‘composition’? A video? A photo montage? We must remember that composition’s process theory taught us that composing is a non-linear process. Technology complements that idea by offering a forum or tool for the production of more contemporarily designed compositions. In that same sense, Post-9/11 Theory calls for the post-process movement of social negotiation and collaboration in the academic conversation about what constitutes ‘composition.’ For, in its multi-modal aspects, the theory allows for alternatives in both composing and composition pedagogy.

How Does Post-9/11 Theory Intersect with Modern Composition Pedagogy?

First of all, Post-9/11 Theory must be based in culture studies theory for obvious reasons: 9/11 was a cultural event. Lawrence Grossberg, when he discussed developing a cultural studies theory, called for three dimensions in its structure. First, he suggests that a theory of culture should come from its mode (“Reflections” 36), which in this case would be the primary mode of composition. However, the definition of ‘composition’ in this theory is negotiable. This Post-9/11 Theory is soundly based in critical pedagogy, culture studies and the post-process movement - all well-respected pedagogical practices in composition. Second, Grossberg says a cultural studies theory must include what is popular (36). Post-9/11 Theory meets this criterion in its inclusion of multimodal literacy. For instance, this theory could be used to analyze the 2005 film War of the Worlds simply by looking for images that remind us of the 9/11 tragedy or in seminar papers like mine,
mentioned in the introduction. Post-9/11 Theory also meets this condition in the fact that many current cultural events still refer to the 9/11 attack. Finally, Grossberg calls for the theory to contain specificity to the discourse (36). Therefore, Post-9/11 Theory in this case should include discourse specific to the pedagogy of rhetoric and composition. This theory also meets these standards by including the primary requirement of rhetorical education by indicating the importance of citizenship, and it also meets the critical, literacy, and socio-cultural foci of current composition pedagogies such as culture studies, critical pedagogy and post-process pedagogy.

Though the primary theory on which Post-9/11 Theory is built on is cultural studies, because it includes of multimodal literacy, it must also be correspondingly supported by media theory, which can be considered a part of the post-process movement. One important media theorist is Douglas Kellner. In his text *Media Culture*, Kellner calls for a multi-perspective theory for media studies (98), much like the multi-perspective component of Post-9/11 Theory. However, Kellner does not necessarily call for the multi-perspective of different participants, but for the multi-perspective of incorporating different theories (98) into media studies. He also calls for historical artifacts to be included because a media theory must have historical context (99) to be credible. Post-9/11 theory meets this component inherently. The images of the planes hitting the WTC, the WTC falling, and the fences full of ‘missing’ posters are all historical artifacts or images that give this theory a historical context (and even an intertextual context if you are moved to recall images of the memorial fence at the OKC Bombing or the famous Iwo Jima image from WWII). These media artifacts or resonant images have socially and
culturally constructed meaning, which coherently ties this media theory back to culture studies.

Finally, much as Booth called for a change in ‘Rhet-Ed,’ James Berlin called for a “revised concept of reading and writing” in *Rhetorics, Poetics, and Cultures: Refiguring College English Studies* (xvii). Berlin’s reading and writing theory requires both “text production” and “interpretation” (xxii) from the student and the instructor. Post-9/11 Theory includes these same aspects: encouraging the production of alternative ‘compositions’ and interpreting compositions and media through a critical lens. Another important element of Berlin’s proposal is the incorporation of signification or “signifying practices” (149). David Chandler, in his text *Semiotics: The Basics*, defines signification as “the relationship between the signifier and the signified” (19). In this sense, a 9/11 historical artifact or resonant image of the WTC falling could be a signifier, and the signified could be that we were all attacked, not just the building. The act of signification is a socially constructed meaning according to Denzin and Lincoln in their *9/11 in American Culture* (xvii). In other words, the act of signification is intrinsic to the ‘social knowledge-making’ evident in Post-9/11 Theory.

The Post-9/11 Theory’s structure must employ different strategies for each medium. It is necessary to have different strategies for different media because the context of each and the composition of each are different. Here is where the concept of negotiation comes about. Much as the definition of composition might need to be negotiated, so might the tactics for representing the 9/11 rhetoric. James Berlin suggests using cultural codes as a strategic method for interpretation (*Rhetorics* 149). David Chandler explains that such codes “provide a framework with which signs make sense” (225). Within this framework
for making sense of signs in society, our culture relies on codes of marked and unmarked status (232). A marked code is something we notice as “different” from the norm in society, and an unmarked code is something we accept as natural to society (232). So, if we use common knowledge or learned social codes as a strategy for analyzing different media in 9/11, this tactic should come naturally to us.

It is in its implications of using shared knowledge that Post-9/11 Theory connects to the post-process movement. This concept of using shared knowledge will also be the basis for the heuristics in Chapter Four. For example, Gary Olson divides post-process writing into three categories: 1) writing that is public and therefore interactive, 2) writing that is interpretive and therefore relies on reception and production, and 3) writing that is situated around cohesive beliefs and shared knowledge (1-4). Here, Post-9/11 Theory first encourages interactive writing through multimodal literacy. Second, it asks students to interpret public texts and each other’s texts as well as produce texts, which leads to better audience reception. Finally, the compositions are based in cultural and social shared knowledge. All of these strategies will be considered in the heuristic developed for both analysis and production based on the Post-9/11 Theory.

Chapter Overviews

Chapter Two will examine the historical interaction in rhetorical education and composition over the last two decades. Here, the discussion will concentrate on the conflation of time and how the idea of civic education has been addressed in composition education. This chapter will be used to frame the Post-9/11 Theory as a rhetorical theory. Chapter Two will also provide further theoretical framework for the Post-9/11 Theory
through the lens of three modern composition pedagogies – critical studies, culture studies and the post-process movement – and their connections to current literacy education.

Chapter Three will explore historical artifacts from prior cultural, popular culture and media reactions to crisis and war in the US, specifically WWII, the Vietnam War, and the OKC Bombing to ground 9/11 as a viable cultural event that signifies a “contact zone” worthy of civic discourse. This chapter will analyze some of the popular culture and literacy and curricular reactions to these events and compare them to the 9/11 tragedy in order to place Post-9/11 Theory in context within contemporary curricular needs.

Chapter Four will further define Post-9/11 Rhetorical Theory by dividing it into five categories: the rhetoric of dissent, rhetoric of anger, rhetoric of patriotism, rhetoric of memorial, and rhetoric of myth. Then I will form a Post-9/11 Composition Pedagogy based on historical and modern composition education as well as Post-9/11 rhetorics. This chapter will suggest a heuristic based on David Chandler’s “Do Your Own Semiotic Analysis” as a model by which to analyze and produce post-9/11 rhetorics and other rhetorics, including images and other new media. Finally, in this chapter, I hope to place the role of Post-9/11 Composition Pedagogy in the context of contemporary composition pedagogies and thereby further implicate the importance of critical visual, media, and cultural literacy into writing pedagogy.

Chapter Five will introduce possible applications of Post-9/11 Rhetorical Theory and Composition Pedagogy in the composition classroom. It will indicate how the heuristic developed in Chapter Four might be used in both the reading of and production of texts. It will also discuss how a heuristic might be subverted in a critical classroom context.
Furthermore, the chapter will discuss the role of teacher training in multi-modal literacy.

Finally, the chapter will explore contentions to the theory and its future studies.
CHAPTER TWO: THE HISTORICAL AND THEORETICAL ROLES OF RHETORICAL EDUCATION IN COMPOSITION PEDAGOGY

Rhetorical and Democratic Education

Introduction

Within this chapter, it is via the framework and context of Modern Rhetorical Theory and Composition Pedagogy Theory that I first base my Post-9/11 Theory and Composition Pedagogy. In rhetorical education, the Classical rhetors distinctly tie rhetoric to citizenship and public service. Following that notion, Post 9/11 theory will use the rhetorical theories of several contemporary theorists to echo the values of classical rhetorical education. Among the classical rhetors, Isocrates believed rhetorical education led to good citizens and better civic leaders; Plato believed rhetors, as good citizens, should convey the truth to an audience to make them better citizens and to keep the audiences’ best interests at heart. He was especially known for his back and forth conversations between student and instructor approach to knowledge as demonstrated in the Phaedrus. Aristotle, too, indicated the importance of considering the audience by forming the dialectic, or academic dialogue. This concept of collaboration and dialogue between students and encouraging comfort in sharing ideas is important to Post 9/11 theory. Another classic rhetor, Cicero, led by example, and he was drawn to public service. He believed in bringing more knowledge than was needed into an instructional situation. And finally, the theory of Quintilian, scribe of the famous “good man speaking well,” culminates the ties between citizenry and rhetorical education.
Post-9/11 Theory will draw on the ideas of all these men by asking students to become more involved in civic responsibility. The theory will use methods similar to these classics in order to combat the technology knowledge gap that can occur between students and instructors in contemporary education. It will also integrate multiple pedagogical theories to push students to think critically about and produce critical texts with the 9/11 tragedy as the primary tenet or rhetorical situation. It can be seen here that these classical, historical references to public discourse and citizenry firmly root the Post-9/11 Theory in rhetorical education.

Though these classicists are considered the ancestry of Rhetoric, Gray-Rosendale and Gruber and others have established that in the twentieth and twenty-first centuries, alternative rhetorics have emerged to expand and improve the classicist canon. But I refer to these men to contend that even though the canon has been broadened these ties to the Classical period and the traditions of early Rhetoric are still important to the legitimacy of Post-9/11 Theory. At the same time, it is also my intention to focus on the last several decades and more contemporary rhetorics, rhetors and pedagogies in my main research for this chapter.

Contemporary Theories of Rhetorical Education

Thomas P. Miller and Melody Bowden in their “A Rhetorical Stance on the Archives of Civil Action” agree with Halloran’s inclusion of public discourse in rhetorical education (Ch 1, p.4), and they write that rhetoric’s educational traditions grant access to “public discourse” (594) and that the traditions also rely on “civic action” (591) as its “guiding purpose” (592). Furthermore, Cheryl Glenn, in her Introduction to Rhetorical
*Education in America*, refers to Bruce Herzberg’s words on rhetorical education where he says it “is the linchpin of a participatory democracy, centering as it does at the nexus of civic virtue and public as well as academic discourse” (vii). In reference to these traditions, the strength of Post-9/11 Theory is in its joining of the classic view of rhetorical education including citizenry with this more contemporary view of incorporating academic discourse. Miller and Bowden further claim that rhetoric and its civic ties correspond to “moral philosophy [and] share a concern for the social construction and practical applications of shared beliefs” (593). In this case, Post-9/11 Theory gleans the concept of shared beliefs of citizenship and the action of public service.

Walter H. Beale in his “Richard M. Weaver: Philosophical Rhetoric, Cultural Criticism, and the First Rhetorical Awakening,” a discussion of rhetorician Richard M. Weaver’s rhetorical theory claims that rhetorical education shapes the character of citizens in both the “practical and moral business” of a government which as a result grants “individual competence and political well-being” (626). Beale also indicates that Weaver’s theory calls for “cultural character” in discourse (629). Beale believes that the outcome of cultivating character is the cultivation of culture. Along this same theoretical line of character and culture, Glenn documents author William Denman as arguing that the “proper end for rhetorical education is the development of the citizen-orator” (“Introduction” xii). Denman, in his article “Rhetoric, the ‘Citizen-Orator,’ and the Revitalization of Civic Discourse in American Life,” says the loss of the citizen-orator has marked a significant change in the “practice of democracy” or cultural construction (10). Denman also references Elizabeth Erwin when she calls for “authentic civic discourse” (emphasis added) (13). In this Theory’s case, the term authentic refers to the students’
critical voice and discourse concerning current social and cultural practices. Post-9/11 Theory proposes to encourage character building and authentic civic discourse not via oration, but through the students’ production of critical and alternative composition texts. This type of practice in the classroom allows students to engage actively in civic discourse through media and technology techniques conducive to their skill sets. As a result, the implications of authentic discourse within contemporary rhetorical education allow for more productive contemporary practices of democracy and thereby an increased cultural capital in students.

To advance the relationship of citizenry and academic discourse, Post-9/11 Theory next looks to Thomas P. Miller’s “Lest We Go the Way of the Classics,” which discusses how rhetorical education needs to move beyond the traditional ideals of civic goodness and move toward a broader definition that includes diverse discourse communities and culture studies (31). Simply put, Post-9/11 Theory meets this broader definition through its inclusion of trauma rhetorics to encourage discourse. Miller also calls for rearticulating the teaching of rhetoric to include a “convergence” of “community literacies” and “historical scholarship” (34). To build on Miller’s idea, Post-9/11 Theory uses an idea similar to the idea of rhetorical place specified in Clark’s “Transcendence at Yellowstone.” In this article, Clark indicates that “individual and collective identity” is associated with “place” in our culture (“Transcendence” 147). Clark believes that this rhetoric of space allows a place of discourse - private and public - which promotes civic responsibility (147). He further calls the education of these rhetorical places “functional civics” (148). Because we culturally (individually and collectively) identify with certain places (in Clark’s case, Yellowstone Park), those places can serve as functional places for civic education. In fact,
he says “the experience [of the place] overlays their [the students’] individual experience with a collective one, the primary lesson in a rhetorical education” (149).

Overall, Clark’s article makes a significant point about rhetorical places valuable to the proposed Post-9/11 Theory: “when individuals share experiences that have been rendered symbolic of their community, those experiences themselves – whether of language or of landscape – wield considerable rhetorical power” (“Transcendence” 159). This is evident in the American ideologies represented in the iconicity of the Twin Towers of the World Trade Center and the Pentagon (Ch 4, p103). Post-9/11 Theory embraces the idea that proper civic education is civic action and that the rhetorical traditions of place can help educate citizens in the “craft of citizenship” (Miller and Bowden 594). As a result of the importance of the rhetorical concept of place, this theory contains academic discourse concerning the sense of place. However, the rhetorical tradition of a civic awareness through identification with place is the most important tie to Post-9/11 Theory since the tragedy seemed to strengthen the American ideology of “citizenry” nationwide.

**Contemporary Rhetors and Rhetoricians**

Post-9/11 Theory calls on the theories of many rhetors of the past few decades for further justification and development. The first discussed here is Michael Bakhtin (1895-1975). The theory which best fits the framework of Post-9/11 Theory is Bakhtin’s concept of dialogue as “a multiplicity and diversity of voices” (Zappen 9). Additionally Bakhtin, similar to Miller and reminiscent of Aristotelian academic dialogue, calls for a “reinterpretation of rhetoric” or what he calls a “dialogized heteroglossia” or “listening to each voice from the perspective of each other” (Zappen 9). Specifically, Bakhtin’s
dialogue is more of a “testing [of] our own and others’ ideas and ourselves and a testing especially of our individual and our cultural differences” (Zappen 17). As Bakhtin re-reads the traditions of rhetoric here, so does Post-9/11 Theory since it uses those traditions in its origination but is multi-modal in its structure. Furthermore, Bakhtin's theory of dialogue and its ties to Cultural Theory help Post-9/11 Theory firmly attach itself to Culture Studies. This relationship to Culture Studies Pedagogy is discussed in a later section of this chapter.

Another theorist, Edward P. J. Corbett (1919-1998), further facilitates the Post-9/11 theoretical basis through his push to include classical rhetoric in writing education as a flexible, “rich resource for modern students” which “revitalized the tradition” as a “powerful tool for contemporary writers” (Zimmerman 108). Post-9/11 Theory inherently meets these conditions through its roots in traditional rhetorical education. Also, Corbett believed that “rhetoric attends not only to the acquisition of knowledge, but also to the processes of learning and living” (Zimmerman 109). Corbett’s theory of knowledge acquisition and living coincides with the earlier referenced Clarkian-vein of Post-9/11 Theory in which knowledge of rhetorical space serves as rhetorical power. Corbett’s rhetorical theory also used the traditions of rhetoric as “a flexible model” in any “given rhetorical situation” (Zimmerman 115). Finally, Corbett’s theory of implementing classic rhetorical traditions helps validate Post-9/11 Theory as a contemporary rhetorical situation.

As seen in Chapter One, Post-9/11 Theory relies heavily on Wayne Booth’s (1921-2005) idea of ‘Rhetorical Education.’ Clark writes that Booth hoped “that through their discourse people can invent sharable reasons to sustain cooperation and connection” (Clark, “Wayne C. Booth” 50). Booth believed that only through using listening rhetoric were people truly able to progress epistemologically (53). The nature of knowledge-
making found in the Post-9/11 Theory involves listening to and questioning shared experiences and reactions to the tragedy. Finally, Booth saw the lines between disciplines as artificial and also “renders rhetorical expertise a necessity for every citizen of a literate culture” (Clark, “Wayne C. Booth” 60). In our Post-9/11 culture, the concepts of citizenry and literacy have been rearticulated into ones that require even more tolerance for diversity and that extend the literacy gap to technology. To meet the needs of such a culture, Post-9/11 Theory requires the more classical thought of academic discourse and combines it with Booth’s ideas of listening and civic literacy.

Another important rhetor to Post-9/11 Theory is Donald Murray (1924-2006). His theories come into play in Post-9/11 Theory through his rhetorical principles, which according to Sherrie L. Gradin consist of focusing on “students as individuals,” and “the student-centered approach” (267). Gradin goes on to say that one way to “contextualize” Murray’s commitment to the student voice is through a “fuller explanation of the ways in which his beliefs arose in response to historical particulars in culture and education” (268). Post-9/11 Theory, with its use of Clark’s theory of rhetorical space, meets Murray’s intentions of individual attention in its multifaceted approach. Chapter Four will more specifically show that Murray’s concern with student voice and agency, history, culture and education will all be implicated in Post-9/11 Theory.

Post-9/11 Theory is concerned with conversation about the shift in the common definitions of composition. One theorist who has led this conversation is Victor Vitanza (1940- ). He has made many important contributions to twentieth-century rhetoric. And, it is Berlin’s words about Vitanza that indicate his theoretical importance to the development of Post-9/11 Theory, Berlin says that Vitanza’s work is a “continual disruption of all
complacency” (Berlin qtd in Hill, *Intertexts*, 340). Post-9/11 Theory expects to follow this lead and disrupt and expand some of the more familiar definitions of Composition.

Later in this chapter, a distinct connection will be made between Culture Studies pedagogy and the Post-9/11 theoretical framework. An important part of this link comes from the theories of the previously quoted James Berlin (1942-1994). Berlin saw the field of rhetoric and composition studies in a continual “state of revision” (Vitanza 33). Similar to Vitanza’s theoretical disruption of rhetoric, Berlin called for a “plurality of approaches” (Vitanza 37) as will be seen in the development of Post-9/11 Rhetoric as a multi-modal theory relying on many different theories in its structure. In addition, Berlin discusses the role of ideology in culture studies (Vitanza 37). This concept will also be considered in Post-9/11 Theory in its explanation of the function of visual and media artifacts in contemporary curriculum in Chapter Three. Finally, Berlin’s ideas of “codes” will help determine the scope of Post-9/11 Theory’s heuristic; I will develop this heuristic in Chapter Four.

The historical ties of Post-9/11 Theory and classical rhetoric stand on ideas such as those of previously mentioned Cheryl Glenn a student of Corbett’s, Andrea A. Lunsford (1942- ). Lunsford is known for “joining the Western rhetorical tradition with composition pedagogy” (Mountford 246). Lunsford, along with colleague Lisa Ede, discounts any “distinct” difference between classical rhetoric and new rhetoric (Mountford 246). This notion and Lunsford’s theory that “ideas are formed in communities” best supplements and supports the multi-modal Post-9/11 Theory (Mountford 249). Her reliance on classical rhetoric is also similar to the framework of Post-9/11 Theory discussed in this chapter’s Introduction.
Rhetoric and Composition Education Curriculum

With the decrease of oral rhetorical education came the increase of its traditions in composition or writing education. For instance, Miller and Bowden describe the movement in writing education to include the traditions of rhetoric in composition as a social constructionist move, which bases itself on the idea of the “practical application of shared beliefs” and “negoti[ing] established values” (593). Beale follows that same concept in his article when he discusses the First and the Second Rhetorical Awakenings. He describes the First Rhetorical Awakening (1950s and 60s) as “suspicious of radical democracy” and “progressive education” (636). But that the Second Rhetorical Awakening (70s and 80s) “embraced composition […] assigning rhetoric to the category of intellectual and cultural history, the background of composition studies” (636). Glenn also mentions that the theory of rhetorical education relies on “participation appropriate to a specific cultural movement” (“Introduction” viii). Glenn goes on to claim that Rhetorical Education needs to teach students how to “insert” themselves into culture (“Introduction” xi). For now, it seems that the situation of 9/11 is a proper and timely venue for such a pedagogical move. The Post-9/11 Theory curriculum discussed in Chapter Four will incorporate Glenn’s claim of ‘insertion’ through the space of the September 11th event and the reactions afterwards.

Miller, too, discusses the role of culture studies in composition education and higher education’s move to “open access” (27-8). Miller claims this cultural move is positive for Composition because of its focus on critical theory (27). Post-9/11 Theory uses a similar focus in its concentration on Critical Pedagogy as a part of its framework. He names noted cultural theorist James Berlin as one theorist essential to the integration of
culture studies to composition. Miller also mentions Henry Giroux, who claims that
culture studies “has been indifferent ‘to the importance of pedagogy as a form of cultural
practice’” until composition education incorporated it (Giroux qtd in Miller 29). This idea
of using cultural rhetoric as a basis for composition education changed the philosophy of
many writing programs’ curriculum, such as Syracuse University in New York (30). The
ideology behind cultural rhetoric and its emphasis on the production of knowledge and the
student’s active role in society more accurately mirrors traditional rhetorical practices than
the Current-Traditional movement which associated more with the First Rhetorical
Awakening. The same sort of ideology is behind Post-9/11 Theory’s curriculum.

One concern in rhetorical and composition curriculum emanates from William N.
Denman who claims we are “depriving” our students of their “rhetorical heritage” (3). So,
the ideal of the “good man speaking well” has historically lacked attention in composition
education. He claims the more modern rise of including cultural values in education came
forth through the rise of the idea of the “individual autonomy” in composition education
(4). However, the initial move from orality to written work is attributed by Denman to
both technology and the rise of higher education enrollment after World War II (6). In
addition, he also claims that the “rise of writing instruction” deeply contributed to the
“demise of rhetoric’s link with civic discourse” (7). He does assert later that rhetoric has
distinct implications within composition curriculum, but that the “civic life” was simply
not part of the instruction in the nineteenth century (8). He believes that as composition is
part of the basic curriculum of most universities, so should rhetorical traditions be justified
in a similar basic course. This education of communication is empowering (Denman 11).
“It is time,” Denman claims, “to bring the ‘citizen-orator’ – and the ‘citizen-writer’ – back
into the college curriculum” (12). Clark indicates that this rhetorical education can be cultural rather than curricular (“Transcendence” 145). Both men, here, seem to agree that a return or a reinterpretation of the civic side of rhetoric education can be beneficial to culture. Post-9/11 Theory includes this return to civic rhetorical education through a cultural lens.

Cheryl Glenn refers to Shirley Wilson Logan and her discussion of teaching rhetoric in the “Introduction” to *Rhetorical Education in America*. Along with advocating “teaching communities of discourse” Logan, according to Glenn, calls for educators to “engage in discussions of the question, ‘Rhetorical education for what?’” (“Introduction” xi). In such a curriculum, “questioning is the core of a critical pedagogy [curriculum], yet it is not promoted just for the sake of questioning, but as a way to deepen knowledge, engage and critique multiple discourses, and transform ideas into more equitable experiences for those involved” (Teitelbaum “Curriculum Theorizing” 133). This practice of questioning is similar to Ira Shor’s theory of a critical literacy that is designed “to bring out the students’ critical habits of mind, [so] dialogic teachers employ a problem-posing method that frontloads student thought and backloads teacher commentary” (Shor, *Empowering*, 147). Post-9/11 Theory curriculum in its blend of critical pedagogy and the classical rhetorical influence incorporates this method of critical dialogue from multiple viewpoints.

Denman further calls for a rhetorical practice in the classroom that “relates their [students’] newly created knowledge to the civic world” (13). A practice such as “critical questioning and thinking allows students to become more skilled at problem-solving and increase their common sense as they question what is so common about it, to whom it is common and why” (Teitelbaum, “Curriculum Theorizing,” 135). Thomas P. Miller
suggests that rhetorical education follows the civic traditions of rhetoric and what John Dewey calls a “civic commitment” (32). To be truly democratic in curriculum, questioning and strong research must be included as Shor explains: “because the critical-democratic classroom involves in-depth scrutiny, it defines students as active researchers who make meaning, not as passive receivers of knowledge” (Shor, Empowering, 169). The Post-9/11 curriculum, by using the rhetorical space of the 9/11 tragedy as a source of community discourse, questioning, and knowledge-making, will provide a place for students to make a civic commitment to the world. Giroux should agree with the building of such a curriculum because it follows his theory that there is a

[...] need for educators to use their classrooms not only to offer a sanctuary and forum where they can address their fears, anger and concerns about September 11 and how it has affected their lives. The terrorist attacks provide educators with a crucial opportunity to reclaim their schools as democratic public spheres in which students can engage in dialogue and critique about the meaning of democratic values, the relationship between learning and civic engagement, and the connection between schooling, what it means to be a critical citizen, and the responsibilities one has to the larger world. (Giroux, Abandoned 22-23)

Visual and Media Rhetorics and Modern Composition Textbooks

One of the primary complications with the curriculum in Composition Studies is the sluggish movement of “traditional” textbooks and publication companies in the last twenty years to include and endorse the legitimacy of artifacts from popular culture.
Contents such as images from the 9/11 tragedy have only recently been included in
curriculum – some five years later. Giroux says,

at stake here is the responsibility to teach students to engage how popular culture both
distorts and seriously addresses these issues [of poverty, conflict and discrimination].
This suggests not only expanding the curricula so as to allow students to become
critically literate in those visual, electronic, and digital cultures […] it also suggests
教学 students the skills to be cultural producers [emphasis added] as well.

(*Abandoned, 39*)

It is our responsibility, as educators and theorists, to build a curriculum and write
textbooks that include artifacts, images and articles that force students to question,
research, and produce “texts” and arguments that affect and are an effect of culture, even if
it is an uncomfortable event such as 9/11.

Likewise, Denman calls for a “restructuring” of textbooks used for rhetorical
education (13). He also claims that public speaking texts “provide little in the way of
guidance on the role of rhetoric in public speaking” (14). This contention could hold true
for composition texts as well. Denman goes on to say that some composition texts,
specifically Writing Across the Curriculum texts, approach “critical thinking [which]
focuses largely on analysis of arguments, not their creation” (15). Post-9/11 Composition
Pedagogy will make a similar point considering the production of visual arguments, a
point that requires exigency in our media saturated world. Keith Kenney and J. Anthony
Blair might assert that the composer/student can build a valid visual argument (Blair 356)
using commonplaces (Kenney 323) like the 9/11 event to reasonably persuade an audience.
In addition to teaching and encouraging production, teaching “critical visual literacy also
involves asking questions about who controls the media. Access to the means to both send and receive information is a vital element of a democracy” (Kealy 289). Therefore, in this democratic avenue, critical visual literacy has distinct ties to critical pedagogy. In fact, “when people have the opportunity to express themselves through the media, they become contributors to a more culturally diverse society” (Kealy 289). The Post-9/11 Theory components discussed in Chapter Four will demonstrate how students can use the September 11th event as a commonplace in composition production and also how visual literacy will be incorporated into the curriculum.

It should be said that it is clear in the last decade that more and more composition textbooks and theories argue for the inclusion of the visual and visual literacy in the teaching of media analysis and more specifically creating a rhetorical argument in the writing classroom. In fact, Diana George’s 2002 CCC article “From Analysis to Design: Visual Communication in the Teaching of Writing” discusses this very topic. However, she says the types of compositions we can teach and allow our students to produce are limited by the dated argument in our field against the inclusion of visual literacy (11). She claims that the journal content in our field marginalizes our students’ composing ability and fails to give the students’ “imagination” the credit it deserves (12). On the other side of this debate is the camp that believes composition is writing an essay, not designing a document. In fact, this belief is so ingrained in our field that even our students believe it. In the Fall of 2005 when I assigned multiple visual composition assignments in an Advanced Composition course, on their end of semester evaluations many of my students indicated that the course did not require enough “real writing” though they wrote four
essays and compiled a comprehensive Annotated Bibliography in addition to the visual composition components of the class.

As compositionists and writing instructors, we need to make a stronger connection between composition as writing and composition as design in our curriculum. Post-9/11 Theory hopes to do this through a triangulation of pedagogical theories: Critical, Culture Studies, and Post-Process. At the same time Post-9/11 Theory will use this triangulation of theories to approach a revised vision of a civic rhetorical education through the cultural lens of a national tragedy.

**Contemporary Composition Pedagogy Theory**

*Critical Pedagogy Theory*

It should be noted here that critical pedagogy has some critics because of its lack of “applicability” and because “theorists of critical pedagogy are more often than not directly implicated in the very systems they seek to change” (Puett). Therefore, in Chapter Four, the applicability of Post-9/11 Theory’s critical pedagogy components will be shown, but it is my intention in this section to show the aspects of critical pedagogy which are applicable to Post-9/11 Theory,

As suggested and outlined in Chapter One, Post-9/11 Theory primarily relies on Critical Pedagogy in its architecture, and one major component of critical pedagogy is literacy education. Critical literacy is, according to *Critical Literacy/Critical Teaching*, students “acquiring ways of interacting with print and who they are in relation to others in the context of print” (Dozier 18). In the Post-9/11 Theory, this same interaction will occur with media analysis and text building. Dozier also claims that “all literacies serve
particular social functions” (18). Furthermore, “literacy is a tool for social action” (Dozier 19). Post-9/11 Theory will encourage social action via the production of media influenced texts.

A more direct tie between critical pedagogy and critical literacy is the shared interest in “asking questions, seeking answers, taking action” (Dozier 49). In fact, “the ‘problem posing’ approach to critical pedagogy focuses on drawing from students’ experiences and concerns to generate themes and derive issues” (Lankshear, Peters and Knobel 152). Post-9/11 Theory will use the rhetorical situation of the 9/11 attacks and the response to those attacks to rely on experience for students to “generate themes” of public discourse and the production of critical texts. At the same time, “the problem of literacy is equivalent to the problem of democracy in contemporary America and the practical political task of fostering the rhetorical processes needed to negotiate differences within a divided and unequal citizenry” (Trimbur 108). To counter this problem, the Post-9/11 Theory will challenge students to “negotiate differences” and build a more democratic, equal citizenry since it will incorporate critical pedagogy, a pedagogy which was developed by “critical theorists [who] are dedicated to the emancipatory imperatives of self-empowerment and social transformation” (McLaren 189).

Another pertinent aspect of critical pedagogy is that it examines social theory, new inquiry, and methodology according to Peter McLaren’s Life in Schools (189). McLaren suggests that since critical pedagogy encourages social transformation, theories of critical pedagogy should be designed with political awareness and action as major components. In fact, Jon Simons in his text Contemporary Critical Theorists seems to agree with McLaren when he writes that critical theory involves a “commitment to political engagement”
(Simons 11). Following that, one major political move a teacher can make is to initiate a
democratic classroom. Democracy in a classroom first means students help make
classroom choices and are “part of the problem solving process” (Dozier 51). Secondly,
“critical literacy and critical teaching require awareness of the social, historical, and
linguistic factors that influence teaching, learning and literate practice in order to work
toward socially just ends” (168). In the democratic classroom, “students can acquire a
literacy that fits them well for developing and participating in a democracy” (18).
Compounding the difficulty of trying a more democratic pedagogy is the fact that “teachers
are not always comfortable with political responsibility” of critical pedagogy (Dozier 169).
Post-9/11 Theory will demonstrate, in Chapter Four, the democratic classroom with a
heuristic and also provide teachers with avenues for feeling more comfortable with
political issues and some other possible implications of using a volatile rhetorical situation
in the curriculum. We are responsible for the system, says McLaren (189), and Post-9/11
Theory hopes to take some responsibility in this re-formation of the system by asking
instructors to re-think the system of teaching Composition.

Though critical pedagogy and critical literacy have a strong interrelation, as
discussed in Chapter One, Post-9/11 Theory will focus more on the interaction of multiple
literacies: critical, media, and visual literacy. Dozier agrees with a move such as this when
he says one literacy is limiting (171). Along with the interface of many literacies, Post-
9/11 Theory also relies on the intersection of multiple pedagogies. As a result, because
critical pedagogy makes connections between course curriculum and society and relies on
socially constructed knowledge (McLaren 195-96), it makes sense that Post-9/11 Theory’s
architecture relies secondarily on culture studies theory. In doing so, critical theory and
Culture studies combined allow students the ability to “read” society (Simons 6). And, a student that is more able to read society will be more able to produce compositions that thereby affect and respond to society.

Culture Studies Pedagogy Theory

Russell K. Durst in “Writing on the Postsecondary Level” claims, “the current climate of composition studies is dominated by political and social concerns” (79). As already mentioned, culture studies theory involves an inclusion of critical theory (Simons 11). Accordingly, “Cultural Studies centres [sic] on the study of the forms and practices of culture (not only its texts and artifacts), their relationships to social groups and the power relations between those groups as they are constructed and mediated by forms of culture” (Van Leeuwen and Jewitt 61). One contemporary vein of critical and cultural studies pedagogy is Contact Zone theory (Ch 3, p.54). This vein is evident in the fact that “contact zone theory compels us to understand that ways of knowing are culturally specific and critical to our approach to pedagogy” (Wolff xix). For example, contact zones are “social spaces” (4), offer a “national collectivity” (15), and provide a place for “cultural citizenship” (16). Finally, in a contact zone, no one is “excluded” and no one is “safe” (Wolff 17). Using the situation of 9/11 as a contact zone allows teachers one way to comfortably enter a politically volatile subject area. Bartholomae “shows how the strongest student writers put forward commonplaces that they go on to problematize, arguing that this way of dealing with complexity characterizes intellectual work in the academy” (Durst 83). Similarly, Post-9/11 Theory uses the 9/11 tragedy as a commonplace for student writers to utilize and problematize in their acts of composition.
Culture studies can be defined in many “legitimate” ways; in one way, “it is the way of studying formerly neglected subjects” and in another way “it is using critical theory to design a sociopolitical project for social justice ends” (Wright 119). My argument here is that 9/11 has been nearly ignored in writing curriculum and should be embraced. Van Leeuwen and Jewitt further argue that “Cultural and Media studies is a compound field” (63), which is parallel to the compound-ness of critical pedagogy and culture studies. In the same way, Berlin contends that culture studies curriculum and “rhetoric, properly used, can help empower students to become aware of social inequities […] and then question and fight the status quo” (“Introduction” 91). Correspondingly, Wright describes cultural studies as a theory that emphasizes “the conception of critical thinking as a combination of thinking and action” (120). This architecture of multi-theory pedagogy is where the complexity of Post-9/11 Theory situates itself. Developing a new theory of pedagogy that includes culture studies along with other theories is important because, as Durst claims, composition is in a “rut” (98).

Finally, John Trimbur, in his “Taking the Social Turn: Teaching Writing Post-Process,” uses Patricia Bizzell’s culture studies theory of “social-constructionist pedagogy at this time learning academic discourse […] led to demystify the authority of knowledge and to reclaim their own agency as learners” (Trimbur 116) as a guiding definition. Bizzell also argues that “the radical educators become a ‘teacher of virtue’ whose authority derives not from ‘some transcendent realm’ but from the ‘values deemed most praiseworthy by his community’” (qtd in Trimbur 118). In this same echelon, Post-9/11 Theory allows for instructors to be co-learners and knowledge makers with their students in the discussion of
and perhaps the technological production of compositions within the rhetorical space of the 9/11 event.

*Post-Process Pedagogy Theory*

The third pedagogical theory Post-9/11 Theory aligns itself with is Post-Process Theory. In the same way that critical pedagogy theory and culture studies theory relate, according to Allison Fraiberg in “Housed Divided: Processing Composition in a Post-Process Time,” “Post-Process thinkers rely heavily on critical theory’s and Cultural Studies’ critique of subjectivity to articulate a theory of writing based on discursive conditions” (Fraiberg 172). As it is with culture studies writing theory, writing, for the post-process composition scholar, is always social: subjectivity is multi-valenced and multi-voiced; writers and readers are always conditioned and interpolated by networks of social relations; and the goal of composition is in part about raising students’ awareness of their own discursive formations (172).

Furthermore, “[…] critical research and post-process perspective are theoretically compatible” (Blyler 72); therefore, “critical research is a valid option for those interested in a post-process perspective” (79). The multiplicity and compatible nature evident in post-process theory is only one way that Post-9/11 Theory mimics it.

Correspondingly, the definition of post-process theory comes in many fashions. Fraiberg defines one version: “[p]ost-process indicates not a rejection of the writing process but a social turn in that process that mandates the kind of discursive inquiry and problematized subjectivity that [Bruce] McComiskey relies on” (Fraiberg 175-6). Fraiberg strengthens that definition with: “[p]ost-process theorists emphasize the political
and cultural contexts of writing” (Fraiberg 177). Joseph Harris’s post-process theory explanation “examine[s] larger systems such as race, class, culture, and gender […] which allows Harris to encourage composition construction to explore conflicting politics to engage students in private and public discourses” (Harris qtd in Dobrin 694). Furthermore, “post-process [is] conceptualizing a composing sequence from invention and drafting to revision and copy editing as secondary [emphasis added] to our emphasis on a range of literate activities that challenge sociohistorical subjects caught in a flawed social order to enact a democratic rhetoric” (Clifford and Ervin 179). For post-process theorists “to interpret means to enter into a relation of understanding with other language users” (Kent, “Introduction” 2). Another characteristic of this movement is that “some post-process theorists suggest that writing as a communicative act is possible only because we hold a cohesive set of beliefs about what other language users know and about how our beliefs cohere with theirs” (3). Therefore, the cohesive nature of community that arose across the nation after the 9/11 event from the idea that we were caught in a flawed international order is a further implication of Post-9/11 Composition Theory (Ch. 4, p.144).

In post-process theory and in the proposed Post 9/11 Theory, the role of the exigency of the author is important. Rebecca Moore Howard describes “…the author who neither is nor can be autonomous and originary; this is the author construct embraced by post-process theorists in composition” (Howard qtd in Fraiberg 172). Trimbur extends the definition of the author’s role: “post-process […] pedagogy represents literacy as an ideological arena and composing as a cultural activity by which writers position and reposition themselves (emphasis added) in relation to their own and others’ subjectivities,
discourses, practices, and institutions” (Fraiberg 109). In this explanation, the multi-faceted Post-9/11 Theory intersects with the multi-faceted role of the author.

Finally, McComiskey’s post-process framework of the “textual, rhetorical and discursive […] could, in fact, function brilliantly to bring all sorts of composition studies into a context that helps us tease out the connections and conflicts” (Fraiberg 178). First of all, “[w]riting requires interpretation, and interpretation cannot be reduced to a process” (Kent 3), and post-process theorists see the traditions of writing moving in “new way[s] of talking about writing” (5). This move indicates that “[t]eachers must prepare themselves and their students for the personal tensions created by dissonance and conflict. Teachers need to preconceive the contingencies their classes will face and think through their possible outcomes” (Foster 161). Clifford laments that “[t]he expanding universe of composition seemed to me to have lost its democratic purpose [during 1975-1984]. But not for long” (Clifford and Ervin 182). Hopefully, Post-9/11 Theory can help Composition Studies renew its democratic purpose through its emphasis on multiple theories and its inclusion of the civic traditions of rhetoric and teacher preparation.

*Rhetorical Space and Post-9/11 Theory*

In agreement with other theorists, one of Glenn’s concerns with rhetorical education is its need for further articulation (“Introduction” x). As previously indicated, Post-9/11 Theory plans to aid in rearticulating rhetorical education through alternative composition practices. Glenn goes on to say that rhetoric always inscribes the relation of language and power at a particular moment (“Introduction” x). Post-9/11 Theory will prove that this is also true of the visual language and visual power of the rhetorical
situation of the 9/11 tragedy. In fact, if we think of the 9/11 attack as a rhetorical moment, it makes sense to build a contemporary/alternative rhetorical theory around it.

According to theorist Lloyd F. Bitzer, a rhetorical situation is best defined as the event that occurs prior to its rhetoric or the meaning which comes from events (3). This is perhaps true for events of 9/11 as it occurred before we could make meaning of it. Richard Vatz, Bitzer’s contemporary, however, would challenge that rhetorical situations are created through the communication of knowledge about them (158-59). This leads to the question: does Post-9/11 rhetoric control the perception of the 9/11 events? Finally, scholar Scott Consigny claims that both Bitzer and Vatz are correct; there is a balance between the rhetor and the situation (176-7). Consigny continues that rhetoric is both an art and a tradition and that a good communicator should be able to function in all situations (179-80). It is on this claim of Consigny’s that a portion of Post-9/11 Theory will stand. It is important for students to be civically functional in a Post-9/11 world. To do this, students must be able not only to analyze the media accurately, but to understand how media works, and to produce media based compositions or visual rhetoric.

Furthermore, Denman believes rhetoric should be presented as epistemic (12). The Post-9/11 Theory is epistemic in nature, as it will be organized to use previous knowledge and cultural experience as a springboard for knowledge-making. It does this based on the historical and rhetorical situation and place of the 9/11 tragedy and the media aftermath. One aspect of Post-9/11 Theory will ask students not only to critically think about historical artifacts such as images of the tragedy, but also to produce alternative compositions that allow them to “insert themselves into [Post-9/11] culture,” as well as respond to the artifacts as previously suggested in Glenn’s discussion of Logan.
Miller calls this historical relation within composition education a “revitalization of rhetorical concerns” (34). In this way, Miller’s idea seems to coincide with Glenn’s concept of “articulation”.

Halloran writes that public knowledge of place initiates public discourse (“Writing History” 131). He says that the diversity in the way one understands a place leads to better awareness of audience (“Writing History” 134). Halloran further believes that rhetorical places can be sites of rhetorical education and research (“Writing History” 144).

Following the idea of rhetorical place, it follows, for the Post-9/11 Theory, that the “place” of the 9/11 attacks can serve not only as a rhetorical situation and as historical artifact, but also as historical and rhetorical space. Halloran follows his theory of knowledge of place as a rhetorical place as “historical perspective” (“Writing History” 142). This is similar to Clark’s idea of “individual and collective identity,” but within the context of “place.” Americans can both individually and collectively identify with the rhetorical and historical space of 9/11. It is in these historical artifacts and places that we can build on the rhetorical tradition of a “national community” (Clark, “Transcendence” 146). Clark also believes that using public symbols, such as artifacts and places, employs public knowledge to encourage “liberal education” (“Transcendence” 157). This public knowledge or public experience of place is vital to the role of identity and thereby “wield[s] rhetorical power” (“Transcendence” 158). Therefore, the situation and historical identity associated with the 9/11 attack holds strong rhetorical power.

Clark uses Burke and Dewey to explain the problem in education: students do not have the language or community relationships to participate in meaningful discursive acts (“Transcendence” 151-2). Miller agrees that students need better tools to keep them from
a “literacy crisis” (35). It is no secret that there is continuously some sort of literacy or education crisis in American society. Since the 1800s, Johnny has not been able to spell, write, read, or do math. Currently, the educational crisis involves technological literacy. Either Johnny does not have access to a computer or he does not have the tools to use it properly.

Laura J. Gurak, in her “Cyberliteracy: Toward a New Rhetorical Consciousness” declares that one problem with technological literacy is that we teach “how to use the technology, not how to critique it, participate in it, and take control of it” (180). In fact, Gurak further claims that until we “understand the technology historically and contextually,” none of us are “truly literate” technologically (180). Gurak says that this change in communication is a sort of “secondary orality” that our society needs to acknowledge in order to understand the critical thinking skills needed for our students to comprehend “online rhetoric” that is unlike “anything we have encountered yet” (183). In addition, this increased need in cutting edge literacy further complicates the “access” issue. Finally, Gurak defines “cyberliteracy” as conscious awareness of technology and how “these technologies change our rhetorical spaces” (191). She says this awareness comes from active citizenry (192) and the critical eye of rhetoricians (196). Correspondingly, Selfe in Technology and Literacy in the Twenty-First Century refers to cyber-ability or “what it means to be a writer/reader” (4) in a technological world as “informed citizenry” (4). Selfe says that technological literacy leads to better citizens and therefore a better democracy (28). As a result, the Post-9/11 Theory calls for an “informed citizenry” from the contemporary composition student by asking students to produce alternative, media based texts. However, not only will it rely on the rhetorical traditions of civic education,
but also it will disrupt the notion of Composition by using a multi-perspective theory. This disruption will be discussed in more detail in Chapter Four.

Conclusion

One facet integral to building Post-9/11 Theory was to use the rhetorical situation of 9/11 as commonplace for critical thinking and alternative composition practices in curriculum. However, I felt it was first important to overview some contemporary rhetors, theories, curriculum theory and pedagogical theory to foreground and legitimate my purpose because Post-9/11 Theory relies on its theoretical predecessors and triangulates some of the contemporary theories as a framework. By doing this, Post-9/11 Theory indicates the true intentions of the composition community – rhetorical tradition, critical thinking, and production of text.

Following that same intention, Chapter Three, entitled “Historical Resonant Media Cultural Events as Civic Contact Zones,” will explore prior cultural, popular culture, and media reactions to crisis and war in the US, specifically WWII, Vietnam, and the Oklahoma City Bombing, to ground 9/11 as a cultural event that signifies a “contact zone” worthy of civic discourse. Chapter Three will also analyze some of the popular culture and curricular reactions to these resonant rhetorical events and compare them to the 9/11 tragedy in order to place 9/11 into context within contemporary curricular needs.
CHAPTER THREE: RESONANT HISTORICAL CULTURAL EVENTS AS CIVIC CONTACT ZONES

Introduction

Early in the 1900s, according to James J. Murphy’s *A Short History of Writing Instruction*, writing instruction was already core to the school system as a discipline. From the belletristic curriculum of the 1930s to the Current Traditional Rhetoric curriculum to the Process movement, writing curriculum has experienced several significant waves over the past few decades. In general, contemporary writing curriculum has continued to revolve around the Current-Traditional movement, the Process movement, and more currently the Post–Process movement. Contact zone theory is one of several theories resulting from the Post-Process movement. As briefly discussed in Chapter Two (page 44), Contact Zone theory is a vein of culture studies that strives for culturally epistemic practices via a particular contact point or commonplace. Though the idea of contact zone theory is relatively recent, the function of the commonplace in writing pedagogy is dated back to the early days of composition education.

Writing instructors and composition specialists understand that it is not cutting edge pedagogy to utilize historical events as commonplaces for instigating creative writing as well as critical thinking in the writing classroom. As such, it is also not a new occurrence for wars or tragic events to affect, in the same way, writing curriculum. In fact, Murphy writes: “World War I served to establish beyond doubt the value of English studies to the nation as a whole” (206). Furthermore, David W. Smit says “Composition studies became a recognizable field after the Second World War, when college teachers and administrators
struggled to teach reading and writing to the huge numbers of students who entered college in the 1950s” (3). Murphy complements Smit’s idea: “The center of composition activities for an increasing number of school and college teachers [post WWI] became expressive writing about personal experience” (260). In this information, it is clear that are not only significant social events used as springboards or prompts in writing curriculum, but also they can foster changes in literacy and curriculum requirements.

As Murphy posits in his reference to WWI and Smit in his use of WWII as a turning point, some significant literacy and curriculum changes can be traced back to wartime events. For instance, post-WWII society called for an upgrade of sorts in how to evaluate the functional literacy of the post-war soldiers who were seeking further education and for new recruits to gain entry into a more technologically advanced military. Additionally, Vietnam brought us a new type of war - one that was seemingly fought in the media - which, too, required an advanced type of literacy for the common audience to interpret the visual rhetorics that abounded on television and in the press. Similarly, the Oklahoma City (OKC) Bombing of the Alfred P. Murrah Federal Building brought a whole new aspect to potential critical and cultural literacy curriculum content in the US. For one, it made educators question how to reconcile teaching critical analysis in regard to domestic terrorism and hate crimes. It also asks: does our cultural literacy include how to teach trauma and understand terrorism or hate?

At the same time, many of the disturbing images from these historical cultural events continue to resonate in curriculum to this day – some of them sixty years later: Iwo Jima, the cratered shell of the Murrah Building, and the Nick Ut photo of the running, naked, napalm covered girl (available here: [www.1stcavmedic.com/napalm_girl.htm](http://www.1stcavmedic.com/napalm_girl.htm)).
All of these are resonant images from distinctly cultural, historical events that can be found in textbooks at multiple levels of education. So, what does it mean that we can culturally, historically and socially identify in some way with these images, even if we did not personally experience the event? Simply put, these events are rhetorically visual commonplaces, and, through them, we have a context or a social collective identity; they are a part of our cultural literacy; they are vital to our social knowledge-making system. Therefore, our achievable level of citizenry is contingent on our knowledge of these events.

In this chapter, I will first explore some of the developments in literacy and curriculum that surround the events of WWII, the Vietnam War, and the OKC Bombing. This chapter will then analyze some of the popular culture reactions to these resonant rhetorical events and associate them with the 9/11 tragedy in order to place 9/11 in context within contemporary literacy needs and curricular options. Finally, through the curricular lens of these events, Chapter Three will justify 9/11 as a viable cultural event that signifies a “contact zone” worthy of curricular attention and civic discourse.
Cultural Events and Literacy Developments

Ask a literacy specialist, and he or she will probably tell you the definition of literacy has changed over the years. What once meant the ability to read and write at a minimal level has developed into a much more complex term. Stuart Selber calls this “basic” type of literacy “functional literacy” (*Multiliteracies*, 33). Selber continues his categorization of literacy through two more terms: “critical literacy” or a literacy that is the foundation for “political critique” (*Multiliteracies*, 75); and “rhetorical literacy” which allows one to “recognize … persuasive dimensions” and “form[s] of social action” (*Multiliteracies*, 140). In the following section, I will provide evidence for how literacy shifts have occurred alongside or perhaps due to resonant historical events.

*Literacy Post-WWII*

Deborah Brandt, in her piece “Drafting US Literacy,” explains that literacy went through a major shift after WWII. She writes,

World War II changed the rationale for mass literacy. Literacy was irrevocably transformed from a nineteenth-century moral imperative into a twentieth-century production imperative […] it also gave the nation an approach to mass literacy that has been equally influential and long-lasting. (485-6)

An advanced functional literacy became a social necessity during this time primarily to keep the soldiers “upgraded” along with the technology that was needed to fight, and more importantly, win wars. Simply put, society had to produce soldiers “smart” enough to operate increasingly complicated equipment. Brandt calls this type of literacy a “cultural mandate” that “is now taught and learned in terms of school success and economic
viability” (487). Selber, in his *College Composition and Communication* article fundamentally agrees with Brandt’s claim. He documents Kenneth Levine’s work that “traces the linkages that have been established between [the terms] ‘literacy’ and ‘functional’ since World War II” (“Re-imagining Computer Literacy” 473). So, it is clear that the literacy efforts post-WWII had a pronounced effect on the concept of literacy education itself and its future.

It is Brandt’s link between literacy and civic obligation, perhaps the most significant result of the post-WWII literacy movement, which is of key significance to my argument in this section. It suggests that ‘good’ citizens are literate and productive and ‘bad’ citizens are not; furthermore, schools can help develop more good citizens by increasing curricular practices of literacy. If, as Brandt suggests, we gauge literacy practices by the needs of our culture and economy, then it follows that subsequent curriculum changes need to occur, too. Ultimately, this social need substantiates my call for a Post-9/11 Theory, which includes multi-modal literacy in its curriculum.

*Media Literacy and the Vietnam War*

With the Vietnam War came a more pronounced war tactic – one of fighting the war in the media. According to the “Media, Propaganda and Vietnam” at globalissues.org, some argue that the media contributed to the US’s losing the war; some say the media wanted to win. Others would argue that we were actually successful in the Vietnam effort (“Media and the War”). Either way, since Vietnam was the first war that was broadcast so openly, the viewing audience once again required advanced literacy skills in order to parse out complicated messages of propaganda from the news. In fact, judgments were made
about the skills of the audience, and many stories were ‘dumbed down’ and even more photos were dubbed ‘too harrowing’ for public view (“Journalism,” globalissues.com). The choice made by the media was based on the assumption that the audience was not prepared to deal with the atrocity of war, but I suggest that this assumption only marginalized the viewing public and denigrated the rising analytical ability of the audience. Even now, the commonplaces of the Vietnam War used in education often include harrowing images of violence and destruction. So, it is the very image that was censored then that is now a resonant image in our collective memory and history.

Education during this era was not only trying to instigate social and civic equality for all races, but also encouraging more critical media literacy in the classroom. This was to prepare society better to examine the ever growing media influences in daily life. This growing need for media literacy has become so ingrained in culture, as suggested in Chapter One, citing Whemeyer’s claim that media literacy necessarily became integral to and institutionalized by universities by the 1990s partly because of the mass media and social events of the 1960s. This occurrence is why Post-9/11 Theory plans to use the social event of 9/11 to encourage even more complicated multi-modal critical literacy practices in university writing curriculum.

**Critical Cultural Literacy and The OKC Bombing**

The OKC Bombing on April 19, 1995, was the worst domestic terrorist attack in the US before the September 11, 2001, attack. Though the bombing did not result in a war, it did cause a change in the way Americans conceived of terrorist attacks. In fact, the social awareness of domestic terrorism increased after the OKC Bombing much more than after
the 1993 World Trade Center Bombing. Terrorism, something that once seemingly happened away from our shores, became something very close to home. Our cultural literacy, then, evolved once again because of a tragic, historical moment.

It seems that every time a major resonant event happens in a society’s history, the society’s cultural literacy must adapt to the notions the event brought with it. For instance, similar to the changes in literacy generated by WWII and the Vietnam War, the OKC Bombing brought a change in our cultural literacy that centered on a necessary awareness of the hate and violence of the world towards Americans. The events, too, glorified the bravery of the rescue groups and citizens who arrived to help with the recovery of victims. It is our cultural literacy that allowed us to collectively identify with the civic responsibility of both remembering the fallen and teaching the living about the social effect of violence. Therefore, with the OKC Bombing, our cultural literacy developed a pronounced awareness of domestic terrorism and a broader appreciation of civic service. This same cultural literacy was indicated in the civic response to the 9/11 tragedy both on the ground and in the sky.

The images of the OKC Bombing are a distinct part of our cultural literacy; therefore, another reason why the 9/11 attack resonated so deeply with many Americans was the collective memory or recall of the OKC Bombing. Our cultural reaction was much the same: notes of encouragement and remembrance hung on a fence, the resonant images of firemen and rescue workers helping victims, and personal items left lying within debris. As citizens our response to 9/11 was individually based on our cultural literacy and knowledge born from the events of the OKC Bombing.
If as Hirsch suggests a “decline in knowledge and a decline in shared knowledge are causally related” then our literacy practices must include more attention to critical cultural literacy (365). For with a developed awareness of the things that our culture shares, we develop more knowledge, and it is clear that much of our cultural literacy can be traced back through resonant images and like rhetorics. Since WWII and probably earlier in history, it is obvious that significant historical events have shaped our literacy practices. As a result, the importance of literacy has become synonymous with civic responsibility and, thereby, rhetorical education. For instance, in order to be good citizens, we must share the events of history like the OKC Bombing and what we learned from the event in order to continue to cultivate our knowledge-making abilities and to value our social history. Bill Cope and Mary Kalantzis, editors of *Multiliteracies: Literacy and the Design of Social Futures*, say that literacy must “include negotiating a multiplicity of discourses” (9) and further that “the domain of citizenship and the power and importance of public spaces is diminishing” (13). Evidence of the responsibility of assuring this does not happen is signified in the rhetorical and civic attention we continue to pay to memorials and museums and other responses to historic events.

**Literacy and 9/11**

It is readily clear that the events of 9/11 spurred the rhetorical mantra: “9/11 changed everything.” Though this seems like a generalization, the attacks of 9/11 did change many things – airline security, media and the economy, to mention a few. Literacy, too, as with WWII, the Vietnam War, and the OKC Bombing, evolved with the 9/11 tragedy. With the influx of 24/7 news coverage, the audience had to develop the ability to distinguish fact
from opinion and propaganda. With the rise of weblogs, the credibility of online information was challenged in new ways. Finally, with the advanced ability of technology to skew the truth in images and videos with editing programs, it became more and more difficult to analyze data legitimacy. Literacy, now more than ever, requires a sophisticated level of multi-modal technical knowledge, in addition to the reading and writing ‘basic’ skills of earlier generations. Chapter Four will further develop the idea of multi-modal literacy in relation to Post-9/11 Theory.

Similar to the critical cultural literacy results of the OKC Bombing, 9/11 required citizens to face domestic terrorism again but at an elevated and drastic level of social trauma. 9/11, like the OKC Bombing, showed the highest act of citizenry - the sacrifice of one’s own life to save another. Being a productive citizen meant becoming active in the tragedy by volunteering, donating money, or simply being aware of our surroundings. Good citizens were also careful not to judge their fellow man based on religion or cultural background, but were also careful to watch out for suspicious behavior. Our cultural literacy has evolved to accept rises in the terror alert because our assured safety was demolished with the towers, the planes, and the Pentagon. We no longer take unbridled travel for granted; it is commonplace to endure delays for security reasons. Before 9/11, society would not have allowed such inconveniences. Now, our current cultural literacy tells us that inconvenience is worth national security; we know this because of 9/11.

Selber claims that a functionally literate person today is one who “is alert to the limitations of technology and the circumstances in which human awareness is required” (“Re-imagining” 477). Selber goes on to say “that functional literacy need not be disempowering and that functional and critical literacies need not be mutually exclusive”
(“Re-imagining” 498). Therefore, if these terms need not be exclusive, it makes sense that a more modern definition of functional literacy should be more multi-modal and include rhetorical literacy and cultural literacy.

Hirsch argues that functional literacy rates can increase if we “redefine” cultural literacy (373). It seems to me that this is a natural occurrence. As indicated in this section, with each major historical event, our cultural literacy was redefined, and in the end, other literacy demands follow. Therefore, if literacy is content based, as Hirsch claims (369), then it ensues that literacy changes, or shifts, or that developments could be based on historical events that provide content to our culture. Along that same line of reasoning, Johndan Johnson-Eilola defines cultural literacy as the “ability to use basic information to thrive in a modern world” (Nostalgic Angels 112). So, as our basic information sources change, our literacy requirements must adapt, and as literacy adapts, so does our culture.

Resonant Rhetorics

Carey Jewitt and Gunther Kress, editors of Multimodal Literacy, define ‘mode’ as that which is “used to refer to a set of resources for meaning-making, including: image, gaze, gesture, movement, music, speech and sound effect. Modes are broadly understood to be the effect of the work of culture in shaping material into resources for representation” (1). Each resonant historical event discussed in this chapter conveys distinct rhetorics or ‘modes’ that represent the ideology of its time. For instance, most Americans are familiar with Rosie the Riveter from WWII, the anti-war protests of Vietnam, and the police rendering of “Suspect #2” from the OKC Bombing. We also recognize songs like “Boogie Woogie Bugle Boy” and “Fortunate Son,” as distinctly WWII and Vietnam music
respectively, and many of us remember the Eric Clapton “Tears in Heaven” lyrics being sung at the memorial for the victims of the OKC Bombing. Finally, countless memorials, museums, documentaries, and even political cartoons have rhetorical significance based on these events. Post-9/11 rhetoric and its modes are no different.

In the following section, following Jewitt and Kress’s text that discusses “the related issues of learning and semiotic forms in which meaning is represented” (9), I will feature some of the rhetorics of WWII, the Vietnam War, and the OKC Bombing. In relation to the images, a brief explanation of those rhetorics will be discussed to strengthen my argument that literacies adjust during and after these events. The discussion will also include some images of advertisements, video jackets, sheet music covers, and lyrics (or different modes). I will explore the idea that resonant images and rhetorical commonplaces are valuable as contact zones in educational practices in order to strengthen critical literacy skills and to encourage civic responsibility. At the end of this section, I will point out how rhetorical analysis and the use of 9/11 rhetorics as commonplaces are significant to the Post-9/11 Theory.

**WWII Rhetorics**

World War II not only produced changes in literacy, but also brought with it rhetorics ripe for critical analysis relevant to current times. WWII rhetoric was abundant in many modes, such as photographs, documentaries, advertising, propaganda, music and much more. As indicated in the Introduction to this chapter, society often closely identifies with historical visual rhetorics, and those images often become commonplaces for the collective
identity of society. In the following Figures, some of the cultural implications of WWII rhetoric are clearly distinguished.


The historically familiar and poignant photo displayed in Figure 3 is of the bombing of Hiroshima. This particular black and white photo clearly shows the characteristic mushroom cloud of the atomic bomb. To the right of the tail of the cloud, the audience can see white patches that are probably a water source. Other white squares indicate buildings. Figure 4, the bombing of Nagasaki, repeats the mushroom cloud image and is even visually appealing because of the reflection quality of the water. However, history tells us that the Japanese lost up to 200,000 lives in the Hiroshima and Nagasaki bombings and that included mostly civilians. So, the fact that either photo can be visually pleasing is worthy of rhetorical analysis itself.

‘Reading’ these photos rhetorically, then, can result in discourse about visual literacy and rhetorical techniques such as framing, viewing angles, proximity and color. It
can also lead to richer cultural literacy or civic topics such as morality, negotiation, cultural
difference, collective memory and current events like war. Debates to this day still include
whether or not the Hiroshima and Nagasaki bombings were a necessary tactical measure.
At the same time, the bombings as events are commonly used as a litmus test for current
military objectives. If our collective identity did not include such events, our social
decisions and discussions about war and conflict would be drastically different.

Figure 5. The Battle of San Pietro.

The image in Figure 5 is of the video jacket of a documentary of WWII from the
1940s. Again, the image is laden with rhetorical possibilities – textual and visual. For a
modern viewer to be aware culturally of the social atmosphere of WWII, he or she can
look at a text like this video jacket and ‘read’ some of the important cultural
commonplaces surrounding the war. For instance, the title of the film “The Battle of San
Pietro: Thunderbolt” is shown in a bold red font, but the jacket indicates preference to the
text “World War II” and “The Great War” by placing those words at the top of the jacket
and using a larger font and a more ornate white font.
Furthermore, visually, the jacket appears to show an American soldier on his knee holding a rifle and towering over the leg of a body. The soldier’s stance indicates a sense of power over the enemy. The stance is similar to that of a photo of a hunter and his prey – a trophy shot of sorts. It also suggests that the soldier is part of the winning side of the conflict depicted in the video. The placement of both the textual and visual elements indicates important rhetorical choices made by the designer of the jacket, but more importantly, viewers need to be aware of the implications of these choices. Not only is it suggested to the audience that WWII was a ‘great’ war and that this battle is worthy of such a ‘trophy shot,’ but also it suggests that this belief was culturally accepted during the time of WWII. As a result, no rhetorical significance or relevance is given to any awareness of anti-war rhetoric.

**Figure 6.** “V Production.” Advertisement. [http://www3.eou.edu/hist06/WWIIPropaganda.html](http://www3.eou.edu/hist06/WWIIPropaganda.html)

**Figure 7.** “Praise the Lord and Pass the Ammunition.” Sheet Music Cover Art. [http://americanhistory.si.edu/collections/](http://americanhistory.si.edu/collections/)
Similar to the rhetoric of Figure 5, the advertisement in Figure 6 is also pro-war. This poster, more importantly, indicates the cultural literacy common at the time. Production was needed to continue to win the war; further, post-WWII, more literacy education was needed to produce more productive citizens and soldiers. This idea of production is visually depicted in the poster in several modes. First of all, the duplication of the word “more” indicates the repetitive motion of the factory line. In fact, it is the repetition of the factory line that allows it to be more productive. This repetition is also indicated in the smoke stacks and the lights on the buildings. The blue colors allude to the necessity of the blue collar worker to be as good a citizen as the soldier by participating in production. Finally, the large ‘V’ that takes up the length of the poster surrounds the words ‘more” and the bottom of it points to the word “production.” This framing indicates that more production will lead to victory.

The ultimate act of citizenry during WWII was to produce in order to better the country, the economy, and the future. Along the same rhetorical lines, Figure 7 is the cover of the sheet music from the popular WWII song “Praise the Lord and Pass the Ammunition.” Without discussing the visual rhetoric(s) of the cover, the cultural implications of the title itself lends it to critical analysis. The social insinuations of the title point toward the idea that soldiers took the time to thank God before they prepared for fighting. To demonstrate, one stanza of the lyrics reads:

Praise the Lord, we're on a mighty mission
All aboard, we're not a-goin' fishin'
Praise the Lord and pass the ammunition
And we'll all stay free (guntheranderson.com)
The social values of Christianity are evident in the lyrics, but at the same time, the cultural literacy of the righteousness of war, the importance of war, and the significance of freedom are also clearly confirmed.

*Vietnam War Rhetorics*

One popular photo from the Vietnam War called “Baby in a Box,” which can be found at [http://smh.com.au/ffximage/2005/05/22/TranThieHetNhanny_wideweb__430x306.jpg](http://smh.com.au/ffximage/2005/05/22/TranThieHetNhanny_wideweb__430x306.jpg), is visually appealing in several ways. First of all, it humanizes the war through the use of children. Secondly, the line created by the older child reaching for the younger child and the corner of the box pointing toward the empty bowl guides the audience to see the innocence, hunger, and empty lives of the victims of war. The feeling of victimization is further shown through the children’s dirty clothing and bare feet. Finally, the fetal position of the older child facing the baby indicates a bodily reaction to fear, and the background of the tiles shows all lines leading to or framing the children. Though the message in this photograph is complicated, it is explicit: war has collateral damage and it is human.

This image also allows for discussion of propaganda and literacy. Was the photo staged? How can we distinguish truth from fiction? In what ways might the legitimacy of the photo mar or facilitate an ideology? It asks the audience to participate in reading the photo through a different mode than that of an advertisement or lyrics. It also asks the audience to share the atrocities of war, not just to revel in winning.
Figures 8, 9, and 10, documentary video jackets from the acclaimed Vietnam era documentary *The Anderson Platoon*, show the many visual ways in which the film was rhetorically marketed. Interestingly, the story is about an “integrated combat unit in Vietnam led by an African-American” (amazon.com). In fact, it was this last detail that made the documentary popular. Figure 8 clearly shows an African-American, but the other two images of video jackets do not. Each video jacket justifies a rhetorical analysis in itself, but by using the other two in comparison, the dialogue about rhetorical choices of design expands even more. Furthermore, the focus of the documentary on an African-American gives credence to the changing cultural literacy of the 1960’s: African-Americans were worthy citizens who fought and more importantly took a leadership role on behalf of our country, and African-Americans, thereby, deserved equal social rights.

The poster depicted below in Figure 11 was designed for a fundraiser for the Vietnam Women’s Memorial dedicated in 1993 more than ten years after “The Wall” was dedicated and some twenty years after the end of the war. Though the poster is not from the Vietnam
Era, it contains distinct Vietnam War rhetorics. The rhetorics encompassed in the poster are many, of course, but the more implicit message is politically conservative: the women who served their country are seemingly more deserving of credibility as good citizens of that generation than those “hippies” who stayed behind and protested.

This message is visually clear in its rhetorical intent with the use of the cultural artifact of the “dog tags.” Our cultural literacy informs us the tags are used for the identification of dead and injured soldiers. The blunt content of the tags is also obvious: name, rank, blood type, and religion. Our advanced critical analysis and rhetorical literacy allows us to make even further judgments. For instance, we also know through our critical consciousness and military rhetorical understanding that each set of tags also signifies a life; most importantly, in this case, women’s lives (Gurney). On the other hand, just as rhetorically important is the fundraising purpose of the poster. Commemorating the women of the Vietnam War keeps the collective memory of that historical event, as well as
the merit of women in the military and their value as citizens, alive. Furthermore, it
reminds us that the event and the social response to it, both pro- and anti-war, still contain
current rhetorical significance.

Much like the conservative rhetoric from the lyrics of the WWII music sample, Merle
Haggard’s famous Vietnam wartime “Fightin side of me” song from the 1970s says:

I read about some squirrely guy,
Who claims, he just don't believe in fightin'.
An' I wonder just how long,
The rest of us can count on bein' free.
They love our milk an' honey,
But they preach about some other way of livin'.
When they're runnin' down my country, hoss,
They're walkin' on the fightin' side of me.

Yeah, walkin' on the fightin' side of me.
Runnin' down the way of life,
Our fightin' men have fought and died to keep.
If you don't love it, leave it:
Let this song I'm singin' be a warnin'.
If you're runnin' down my country, man,
You're walkin' on the fightin' side of me. (cowboylyrics.com)

These lyrics spout typical anti-protest rhetorics. They say that people who protest
against the war are not good citizens and as a result should leave the country. They also
indicate that good citizens are willing to ‘fight’ bad citizens to keep the status quo of the
morals of citizenry at a certain level. This responsive rhetoric emulates one aspect of the
cultural literacy of the era – one of freedom, love of country, and the honor of sacrifice.
However, unlike the rhetorics of the WWII lyrics, these lyrics at least give a nod to the
reality that a broad spectrum anti-war protest occurred. In fact, anti-war rhetoric reached
historic heights during the Vietnam War and became a significant part of America’s
cultural literacy that continues to this day. To be civically aware during this era was to act
with civic disobedience as the Civil Rights movement suggested. The lyrics here indicate that some sort of civil disobedience stemmed from both ideological sides of the war.

**OKC Bombing Rhetorics**

Figure 12 shows the controversial photo taken by Charles H. Porter, an amateur photographer and utility company employee, minutes after the OKC Bombing blast. The photo later received a Pulitzer Prize for Spot News Photography in 1996 ([http://www.pulitzer.org](http://www.pulitzer.org)).

![Figure 12. OKC Bombing. Photograph.](http://www.pulitzer.org)

This image is one of the more significant, resonant images and cultural artifacts of the OKC Bombing. The innocence and violence in this photograph is correspondent to the “Baby in the Box” image from the Vietnam War. Thus, the rhetorical implications of victimization are much the same. However, here, the child is close to death, so the connotations are much stronger. The stoic fireman’s face reminds us of the burden of our
civic responsibilities. The photo shows the care he took in handling the child by the fact
that he removed his gloves. Additionally, it could also be inferred that the victims of this
attack were seemingly more blameless than those of the Vietnam War since the attack did
not come in a time of war.

Similar to the rhetorical technique of repetition used in the WWII poster, the visual
repetition of the “Survivor Tree” in the apparel and media items available at the museum
store (http://store.oklahomacitynationalmemorial.org/) gives the tree rhetorical significance
and indicates an image or symbol of collective identity. The tree depicted in the
merchandise survived the OKC Bombing and is now dubbed “The Survivor Tree.”
According to oklahomacitynationalmuseum.org, “The Survivor Tree, an American Elm,
bears witness to the violence of April 19 and now stands as a profound symbol of human
resilience” (“Memorial and Museum: Concepts”). However, the visual rhetoric of the tree
and its representation of resilience seem superseded in all of these images by the text and
its rhetorical placement. In each, the text is on top of the image of the tree, and the words
“We Remember,” “A Decade of Hope,” and “On American Soil” supplant the image and
provide the viewer with rhetorically rich words. This placement asks the audience to
concentrate first on the words and secondarily on the iconicity of the tree.

On the index page of the Oklahoma City National Memorial website
(http://www.oklahomacitynationalmemorial.org/index.php), the mission statement
distinctly indicates a cultural literacy shift post-OKC Bombing. The last two lines read:
“May all who leave here know the impact of violence. May this memorial offer comfort,
strength, peace, hope and serenity” (oklahomacitynationalmuseum.org). These words
indicate the evolving cultural literacy from the tragedy that the visual and textual rhetoric
of the museum and memorial hope to evoke. The usability and information provided on the website also requires the audience to be multi-modal in their functional literacies in order to view critically and appropriately the site.

*Post-9/11 Rhetorics*

Akin to the previously mentioned resonant events, Post-9/11 rhetoric, too, abounds in many modes and all areas of the media: film, music, advertising, and print. Many of the more popular Post-9/11 rhetorics came in the form of cartoons depicting the social iconicity of the Twin Towers. The World Trade Center (WTC) towers, no doubt, were an icon that changed in rhetorical meaning from power and commerce to one of patriotism and memorial after the 9/11 attack. The following cartoon dated one year after the attack indicates the fragility of that memory:

![Cartoon](https://www.sheldoncomics.com)


The WTC towers, supposedly impenetrable, were reduced to rubble on 9/11. The temporary sand re-creation in this panel seems to indicate the harsh learned myth of that belief. So, the panel encompasses the fragility of the towers yet the durability of the
memory. The raw emotions of many Americans, a full year later, are also depicted in the innocence of the child sitting still in a swing. The sequence here indicates that when we reconstruct the WTC as a sign, we recognize the reality of the tower’s demise, and it gives us pause. No caption is necessary in this panel. The audience’s cultural literacy tells them what the cartoon is trying to say. In this case, they see that the cartoonist communicates a feeling of memoriam as an individual, and they recognize that feeling because of their collective identity based on an iconic cultural artifact or resonant image.

The WTC is just one of many resonant images or icons valuable to the Post-9/11 Theory. Chapter Four will develop the rhetorics of 9/11 more completely and place them within a curriculum. In regard to curriculum, Cope and Kalantzis believe that functional literacy includes certain abilities and that “the most important skill students need to learn is to negotiate” based on difference in ethnicity, dialects, icons, gestures, etc. (14). This includes the ability to analyze critically within different rhetorical modes. Post-9/11 students negotiate in a changed civic space and in order to function as responsible citizens, they need to be multi-modal in their skill set. Therefore, it is important to use commonplaces or contact zones based on resonant historical rhetorics as a basis for curriculum to encourage multi-modal literacy and knowledge-making ability. Such curricular content is discussed in the following section.

Historical Events as Curricular Contact Zones

Curriculum is commonly built thematically. As such, it makes sense to use historical events as themes or contact zones in writing curriculum. For instance, Michael Bernard-Donals uses the Holocaust as a contact zone in his course “Writing (and) the
Holocaust.” In his article “Forgetful Memory and Images of the Holocaust,” he discusses his first semester teaching this course in the Fall semester of 2001 and argues how “photographic images – in this case images from the Holocaust – […] disturb the cultural memory that allows us to engage in, and to write ourselves into, history” (381). This article comes from the March 2004 edition of College English and indicates that using historical events and the resonant images from those events as commonplaces for theory about composition is a valid academic practice. Furthermore, Bernard-Donals’s piece demonstrates that using a content-based curriculum can be a legitimate way to approach writing pedagogy.

Karen Fitts and William B. Lalicker claim in their manifesto that the seeming ‘crisis’ in English curriculum over the last several decades can be blamed on several different things ranging from “culture wars” to “curricular turf” (“Invisible Hands” 427). They go on to argue that students are “rarely asked to examine why they respond in the ways they do” and “that this is because […] English curriculum is insulated from social and historical context, from issues of serious intellectual quality” (“Invisible Hands” 429). Though I agree with Fitts and Lalicker’s ideas in general, I contend that writing curriculum is not entirely insulated from historical context or serious logical examination. In this section, I will explore some current contextual curricular uses of WWII, the Vietnam War, and the OKC Bombing content and images in order to prove that the 9/11 tragedy is relevant for use in contemporary writing curriculum and will be in the decades that follow, much like its counterparts. Finally, the argument for this section relies on the premise that writing or composition curriculum needs to be multi-modal in order to meet the needs of multi-modal audiences and purposes.
WWII Curriculum: Reading and Writing the Holocaust

First of all, one of the major events of WWII is the tragedy of the Holocaust, and it is, of course, significant to curriculum today, especially in History. However, the representation of the Holocaust is more widespread in education. For instance, Phyllis Lassner at Northwestern University teaches several courses cross-listed in Jewish Studies and English and Gender Studies through the contact zone of the Holocaust. They are: “Representing the Holocaust through Literature and Film,” “Gender, Race, and the Holocaust,” and “Children and the Holocaust.”

Dr. Lassner’s “ Representing” course syllabus asks students to read, explore and respond to rhetorics from the Holocaust. Furthermore, one of the course objectives states: “Discussion and writing assignments will encourage students to reflect on their responses to different portrayals of victimization and survival and relationships between the teller and the tale and the role of memory, language, and history in representation” (“Representing”). Dr. Lassner’s “Children” course syllabus reads: “Your own experience in this course will help you think about Holocaust education for young people” (“Children”). Finally, her “Gender” course syllabus introduction says: “We will also study how literature and films depict these [race and gender] complications in the policies and practices of Nazi Germany’s Third Reich and in the suffering and mass murder of Jews, Gypsies, homosexuals, and others” (“Gender”). Similar to Dr. Lassner’s use of the Holocaust, Post-9/11 curriculum will ask students, to enhance their cultural literacy, to respond to 9/11 rhetorics and analyze the hate and violence that comes with terrorism. As a result, it will complicate composition education practices.
Vietnam War Curriculum: The Vietnam War as Contact Zone

The Vietnam War, too, has been used as a contact zone in curriculum. Fred Wilcox of Ithaca College has been teaching it for over twenty years. He taught “Literature from the Vietnam War” at SUNY-Albany in the late 1980’s, co-wrote a text entitled The Lessons of the Vietnam War, and currently teaches classes using the Vietnam War at Ithaca College. In addition, Bowling Green State University recently used Tim O’Brien’s The Things I Carried as a supplementary reading text for the Common Reading Experience in First Year Composition classes. It is clear that courses are being taught today using the Vietnam War as a commonplace, which refutes Fitts and Lalicker’s claim that curriculum is insulated from historical context.

As previously mentioned, composition textbooks, too, use the Vietnam War as a contact zone or commonplace. In fact, Convergences, a current textbook for using different media in composition curriculum, includes three photos from the My Lai massacre. The first is before the massacre and the next two show the victims after the shootings. In the third photo, the bodies are piled and lying against each other along a road. It is possible that the audience is reminded by these images of a collective memory of the victims of the Holocaust because of the historically resonant images from that time. As using Vietnam War rhetorics is still prevalent in modern curriculum and textbooks, it should result that 9/11 Rhetorics, once made a regular part of curriculum, will also continue into future decades.
OKC Bombing Curriculum: Education as a Memorial and Museum Mission

Education, too, is an important part of the mission of the OKC Bombing Memorial and Museum. The Education and Programs page of the memorial website describes one of its programs called “The Hope Trunk” as

An Offering of Positive Education is a program using the story of the bombing to educate students about the senselessness of violence and the need to find more peaceful means to solve our differences. The trunk, which a school may use for two weeks, contains artifacts, visual materials and classroom exercises that may be used as a stand alone unit or incorporated into regular math, geography and reading/literature lessons. (http://www.oklahomacitynationalmemorial.org)

The webpage goes on to explain a program for children called the “V.I.P. (Violence is Preventable) Kids Club”. This program provides a hands-on curriculum based on the lessons of comfort, strength, peace, hope and serenity included in the Memorial’s Mission Statement. The literature-based approach, which incorporates art and music, teaches decision-making, responsibilities and consequences, respect for self and others, conflict resolution and self-esteem through the stories and lessons learned on April 19, 1995.

It is important, as these descriptions show, to educate people and children using tragedy or trauma as a commonplace or contact zone. It proves that knowledge-making via a socially identifying event or a cultural artifact is a valid source of education in many different subject areas and age groups. Therefore, building a curriculum on the resonant events of 9/11 can be a legitimate venue for writing education. Chapter Four will further extend this argument.
Conclusion: Looking toward a 9/11 Curriculum

Hirsch explains that in composition, writing ability declines when the topic is unfamiliar (369). If his claim is accurate, then it makes sense to develop a writing pedagogy around a topic that is both familiar and contemporary. This is my intention in developing the Post-9/11 Theory. Chapter Four will further expand on Post-9/11 Theory through a Post-9/11 Rhetorical Theory in respects to literacy, rhetorics and curriculum by dividing the theory into five categories: rhetoric of dissent, rhetoric of anger, rhetoric of patriotism, rhetoric of memorial, and the rhetoric of myth. From Post-9/11 Rhetorical Theory, I will form a Post-9/11 Composition Pedagogy based on historical and modern composition education discussed in previous chapters as well as Post-9/11 rhetorics. This chapter will then suggest a heuristic rooted on David Chandler’s “Do Your Own Semiotic Analysis” as a model by which to analyze and produce Post-9/11 rhetoric and other rhetorics, including images and other new media. Finally, Chapter Four will place the role of Post-9/11 Theory in the context of contemporary composition pedagogies and thereby further implicate the importance of critical visual, media, and cultural literacy in writing pedagogy.
CHAPTER FOUR: POST-9/11 Rhetorical Theory and Post-9/11 Composition Pedagogy

Introduction

As proposed in Chapter One, Post-9/11 Rhetorical Theory challenges the boundaries of rhetorical discourse within the emergent technological influences in composition curriculum. This chapter will first review the components of the rhetorical theory discussed in previous chapters (literacy, rhetoric, and curriculum) and further define it through five rhetorical categories: the rhetoric of anger, the rhetoric of patriotism, the rhetoric of dissent, the rhetoric of memorial, and the rhetoric of myth. The second section, Theory to Practice, makes connections between rhetorical and composition theory and classroom practice. The next section, Post-9/11 Composition Pedagogy, will explain Post-9/11 Composition Pedagogy through the context of Post-9/11 Rhetorical Theory in the areas of literacy, rhetoric, and curriculum. The chapter will conclude with a section entitled Heuristics which includes models to provide instructors and students an example to follow in order to teach, analyze, and produce alternative compositions and Post-9/11 rhetorics within a democratic setting.

Post-9/11 Rhetorical Theory

As indicated in previous chapters, Post-9/11 Rhetorical Theory focuses on three main tenets: 1) the democratic values of traditional rhetorical education, 2) a complex citizenry that is both global- and cyber-responsible, and 3) the importance of multi-modal literacy. This theory gleams these ideas from the socially shared beliefs of citizenship and
the action of public or civic service. As mentioned in earlier chapters, the ideology behind
the theory is similar to that of cultural rhetoric and its emphasis on the production of
knowledge. Its multi-modal knowledge building component is best supported by
Lunsford’s theory, which contends that “ideas are formed in communities” (Mountford
249) – suggesting the importance of multiple ideas from multiple groups in educational
settings.

Post-9/11 Rhetorical Theory includes a return to traditional, civic rhetorical
education based on Booth’s suggestion but through a critical, cultural lens. By fostering
the student’s active role in society through action, critical analysis and production, the
theory mirrors the traditional rhetorical practices Booth reveres. It also advocates a
reinterpretation of the civic side of rhetorical education. As Bakhtin re-reads the tradition
of rhetoric, so does Post-9/11 Rhetorical Theory by using traditions in its origin, but also
by being multi-modal in its theoretical structure of traditional rhetorical theory,
contemporary rhetorical theory, and visual and media rhetorical theory.

The next segment will expand the previous discussion of the theory by defining it
through five categories: the rhetoric of anger, rhetoric of patriotism, rhetoric of dissent,
rhetoric of memorial, and rhetoric of myth. These categories were chosen based on some of
the rhetoric that emerged after the events of 9/11 and also on the rhetorical reactions
observed in the historical artifacts and resonant images discussed in Chapter Three. It is
important to use several categories in order to match the complex structure of Post-9/11
Rhetorical Theory with the inherent complexity of the events of 9/11 and the resulting
historical artifacts and rhetorics. The definitions provided here offer students and
instructors different aspects of the theory to be used both for analysis of artifacts and the
production of text. Consequently, through these categories Post-9/11 Rhetorical Theory
caters to the multi-modal thinking and literacy needs of post-9/11 society.

Definitions:

Anger: A common reaction to turbulent cultural times is anger, or the emotion of wrath or
belligerence. For this chapter, it is necessary to discuss this emotion and its rhetorical
importance since it was an initial response of many of the rhetorical reactions to 9/11. An
instance of this is Toby Keith’s song entitled “Courtesy of the Red, White and Blue: The
Angry American,” which is packed with references to American commonplaces. Post-9/11
anger seems to be aimed at the “other,” whether that is an enemy or some other target of
objectification.

Patriotism: Often, when a country’s security is compromised, it causes an amplification in
the feeling of patriotism, or love of one’s country. For example, it was obvious post-9/11
that more people became interested in displaying the American flag. Flags were also
emblazoned on t-shirts, car flags and pins and were distinctly displayed at both the WTC
site and at the Pentagon. In addition, there was an outpouring of monetary support and
other civic or patriotic responses to the tragedy. So, patriotism can be expressed in many
ways, even through dissent, as defined next.

Dissent: The notion of dissent, or to have an opinion differing from the popular, is
common in reactions to historical events, especially war. This is evident in some of the
Merle Haggard lyrical reactions to the events discussed in Chapter Three (p. 73). Dissent
can also be linked to civil disobedience or the act of non-violent protest or resistance. In fact, civil rights leaders such as Martin Luther King, Jr. encouraged civil disobedience in order to forward social equality. Dissent, similar to civil disobedience, can encourage social activism. Therefore, it is important to look at dissent that occurred after 9/11 in the rhetoric of lyrics, films and other texts.

Memorial: The United States has thousands of memorials across the country that serve as architectural memories commemorative of different historical moments or influential people. These spaces are important to our collective identity and collective memories as a society and country. They also act as places for examining and producing individual and collective narratives. Despite the controversy around rebuilding the WTC Towers and the construction of any 9/11 memorial, the idea of memorial as memory, representation, and narrative, but more importantly, as space, is key to the Post-9/11 Theory.

Myth: In the case of Post-9/11 Rhetorical Theory, the idea of myth is defined as a misguided collective belief. Following Barthes’ idea of myth and its connections to social identity and ideology and Baudrillard’s response to the events of 9/11, this chapter will discuss the notion of myth associated with the WTC as an icon through some popular culture rhetorics of 9/11. Myth is also explored through the faces of terror, practices of fantasy and imaginative distance in the Applications section (p. 131).
Post-9/11 Rhetorical Theory and Literacy Developments

In post-9/11 culture, the duality of citizenry and literacy has been rearticulated into one that requires even more tolerance for diversity and further extends the literacy gap to include more and more cutting-edge technology. In fact, in his article for the Chronicle of Higher Education on the University of Southern California's Institute for Multimedia Literacy, Peter Monaghan writes that the “institute's mission is to instill those [literacy] skills in students, as well as to train faculty members to understand the vernacular of the screen and to use it — in research, publication, and pedagogy — as an equal of text” (A33). As previously discussed, to meet the needs of such a technologically rampant culture, Post-9/11 Rhetorical Theory uses the more classical notion of academic discourse and combines it with Booth’s ideas of listening and civic literacy.

Post-9/11 Rhetorical Theory’s main foci are on the interaction of multiple literacies: critical, media, and visual literacy with the components of traditional rhetorical education. As Chapter Three discussed the literacies that coincided with historical events and also indicated the need for multi-literacy, the following sections will more completely review how each of the literacies fits into rhetorical theory and contemporary democratic education.

Critical Literacy

Chapters One and Two used Shor, Freire and Macedo to demonstrate that Critical Literacy had distinct ties to Critical Pedagogy and Democracy education, which makes Critical Literacy vital to Post-9/11 Rhetorical Theory. If, as Critical Literacy begins with students’ social and cultural knowledge, and it is important to start with what students
already know, then teachers must engage in dialogic questions with students to discover what they know about a subject, in this case 9/11, in order to begin talking critically about it. Instructors cannot expect students to analyze a song, a comic, a photo, or a film with a critical eye until they know from where the students’ reaction originates.

It is through the questioning and resulting dialogue that teachers and students will be able to negotiate a more democratic classroom. Booth calls this democratic exchange a form of “listening rhetoric” (“Symposium” 379) and further uses I.A. Richards’s definition of rhetoric as “the art of removing misunderstanding” (Richards qtd in Booth “Symposium” 379) to discuss the need for negotiation in classroom communication. Therefore by using the lens of Critical Literacy supplemented by the rhetoric of listening, students will be able to analyze more impartially the texts they read, view and produce.

Media Literacy

If media literacy means that every person should be able to access, evaluate, and produce media as Whemeyer claims (94-95), then arguably, media literacy may be the most important literacy of the 9/11 Generation. In its connections to rhetorical education, Giroux ties media literacy to democracy (Abandoned), and this implicates Post-9/11 Rhetorical Theory in two ways. One, a “good” Post-9/11 citizen must be media literate in order to be culturally literate, and two, a contemporary rhetorical theory must include media literacy in order to function successfully within current civic needs. In other words, in order to participate in dialogue about being a citizen, both the instructor and students need to be media literate. Instructors need the instructional tools to teach media literacy, and students need the exposure to the technological tools that the media use to manipulate
their messages. Monaghan’s piece seems to agree with this idea when he writes
“advocates of a broader definition of literacy say students must be able to interpret not only
words, but also still and moving images, understanding how those images are constructed,
how they create meaning, and how they can deceive” (A33). These techniques will lead to
students being more media aware and more cognizant citizens.

**Visual Literacy**

It is clear that because of the advancements in technology, contemporary students are
visually stimulated now more than ever. In response to those developments, Diane George
and Diane Shoos claim “For more that a decade now, English studies has been increasingly
engaged by questions surrounding visual communication – its function, its limits, its place
in our classrooms […]” (587). As a result, there is a major need for increased visual
literacy in society and an important main component of visual literacy is audience
awareness. If students learn to accommodate audience assumptions and needs in their own
compositions, then as a result, they can become better, more responsive citizens. A
stronger social construction of meaning can also result. As Chapter Three explicated in its
rhetorical analysis of resonant images and as George and Shoos write, “no image can be
understood free of its semiotic, cultural, historical, political, or material context” (589).
Therefore, if students can visually determine what is real and what is myth or ideological,
they can make more informed social choices and judgments. This can make them more
culturally literate and, therefore, more conscious citizens.
Multimodal Literacy

As a result of literacy adaptations, post-9/11 students need to be literate in several modes in order to be able to parse accurately the multimedia messages around them. In fact, to be a culturally literate citizen today is to be functionally literate in critical literacy, media literacy, and visual literacy. Therefore, our curriculum must accommodate such multimodal literacy needs in order to produce “good” citizens. In any case, a more polysemous definition of and approach to literacy in curriculum is the best way to manage the technological influences in our students’ lives. So, the only way to change the way literacy is taught is to allow curriculum negotiation as historical events and the resulting cultural changes necessitate.

Post-9/11 Rhetorical Theory and Resonant Rhetorics

Post-9/11 Rhetorical Theory adds to current academic conversations about alternative rhetorics and complicates them by including rhetorics from 9/11 that before now might have seemed too fresh or personal to include in curriculum or to analyze through a detached, critical lens. However, another claim evident here is that the inherent complexity of 9/11 rhetorics can lead to increased critical public discourse in the democratic classroom and as a result should create more critical citizens who are also more likely to listen to the multi-perspectives of differing audiences. As a curriculum that supports a multi-modal literacy is vital to 9/11 Rhetorical Theory, so is the voice of a multi-perspective audience, because this complexity of audience mirrors the complexity of the 9/11 attacks and its resulting rhetorics and the need to make sense or meaning of them.
In the next section, that complexity will be examined through rhetorics in the five categories previously defined.

*Rhetorical Analysis*

Since the tragedy of 9/11, many of the words in the English language have undergone a turn in meaning. Similarly, words like “terrorist” that once generally defined “someone” with some sort of “suicide bomb” strapped to them who came from somewhere like Iran or Palestine suddenly became redefined on April 19, 1995, as one of our own – an American, Timothy McVeigh, bombed the Murrah Federal Building in OKC. After 9/11, other words like “patriot,” “ground zero,” which originally came from military slang for the Trinity Zone (the testing zone for nuclear bombs) but became a part of American slang after the WWII bombings at Hiroshima and Nagasaki, and “alert levels,” too, took on new meaning for Americans. As indicated in Chapter Three, our language was not the only thing that went through redefinition after these two traumas. Our literacy practices and thereby our rhetorical reactions also changed.

Post-9/11 Rhetoric, by simple definition, is that rhetoric which came about after the 9/11 attack on the US. As indicated, this rhetoric can range from the change in connotative meaning of some words to the appropriateness of the attitude with which one expresses himself or herself. For instance, before 9/11, New Yorkers were stereotypically known for their abrupt behavior and rude demeanor. Now, the attitude and image of the New Yorker has seemingly changed because of the unity and sense of community that tragedy brings. Along with changes in America’s lexicon, such as the phrase “Let’s Roll” has become synonymous with 9/11 and is often included in rhetorics that are distinctly Post-9/11.
rhetoric, can also be represented lyrically or visually. Several Post-9/11 songs were written and books filled with images of 9/11 tragedies and the aftermath published widely in the years following the attack. Most lyrics and images illuminate the destruction or the heroes of that day. Other images, such as typical Americans shrouded in red, white and blue holding candlelight vigils, are distinctly American and patriotic.

Rhetoric of Anger

Perhaps the most prevalent and understandable emotional reaction to the 9/11 tragedy after the initial shock was anger and even violence. Reports of attacks on Muslims or people who looked like Muslims were widespread. As a result of those reports, the Clear Channel Corporation was accused of asking radio DJ’s to remove voluntarily songs like the Bangles’ “Walk like an Egyptian” along with others from radio play lists after 9/11 so as not to initiate more violence or misinterpretation of race. Rhetorical reactions in songs such as Toby Keith’s “Angry American” emoted anger toward the people responsible for the attack while also defending the American value of defending our country. Toby Keith’s lyrics display another angry attitude of 9/11 rhetoric. In a spoken preface to his song, he says:

Following September 11th last year, everybody that was a poet or writer or a song writer of any kind had a reason to write some words down or some thoughts down on a piece of paper. And I was no different than anybody else, that's what you do when you do what I do. And Uhh, my father served in the army in the 50's he lost his eye in a training combat mission. He came home he put up a flag at the farm I was raised on. I lost him six months prior to the attacks on New York City and the United States and
Uhh that flag flew out there in that yard and it's flown there every day. He raised me right and he never bitched one time about losing his eye. Never heard him cry about it one time, he was glad to go do it, that's why we're free today and it's our turn to stand on what our fathers and forefathers did for us and make sure we don't let them down.

I wrote a song in the following days after September 11th. It's called the "Angry American" and I want to send it out to my father tonight. (sing.365.com)

One of the more rhetorically significant sections of the song says:

Now this nation that I love
Has fallen under attack
A mighty sucker punch came flying in
From somewhere in the back
Soon as we could see clearly
Through our big black eye
Man, we lit up your world
Like the 4th of July

Hey Uncle Sam
Put your name at the top of his list
And the Statue of Liberty
Started shaking her fist
And the eagle will fly
And there's gonna be hell
When you hear Mother Freedom
Start ringing her bell
And it'll feel like the whole wide world is raining down on you
Ahhh brought to you Courtesy of the Red White and Blue (sing.365.com)

In the introduction to the song and these few lines, Keith first calls attention to his father’s patriotism, his roots in patriotism, and references to the 9/11 attack. He then mentions the cowardice of the terrorists and distinctly American commonplaces, such as the 4th of July, Uncle Sam, the Statue of Liberty and the Liberty Bell, among others. More about the relationship between rhetoric and the myth that commonplaces/icons represent is
developed in this section under the heading “Myth”. This positions the listener with regard to both the commonplace of being an American and the occasion of 9/11. These lyrics, then, gave voice to many Americans who were angry – about the attack, about the war, about their sons and daughters going to war – and did not know how to express it. The lyrics also did something else. In their representation of the collective feeling of anger, they also gave the soldiers a boost in spirit that could be shared with civilians, thereby enforcing a shared identity or a community of Americans. So, the lyrics provided an enthymeme, or defined a cultural assumption, important to Post-9/11 Rhetoric, one that says: we will honor those who fought and those who fight for the freedoms Americans hold close – a type of patriotism.

*Rhetoric of Patriotism*

Many acts of patriotism like flying the flag occurred after 9/11. In fact, the popularity of the American flag described previously as a symbol of patriotism might have been prompted by the Iwo Jima-reminiscent image (Figure 11) caught in the rubble of the WTC. Like the power of the Iwo Jima photo during WWII, the image of the firemen raising the flag at Ground Zero gave inspiration and hope to the citizens of America. Firemen and other rescue workers were instantly deemed the ultimate patriots: heroes and citizen soldiers.
Some argue this photo was ‘chosen’ out of several photos to represent 9/11 because of its resemblance to the WWII image and its ripeness for propaganda (www.uofaweb.ualberta.ca/researchandstudents/news.cfm?story=40974). More can be read about the photographer and how the photo was taken and other controversy surrounding it here: http://septterror.tripod.com/firephoto.html.

Another rhetorical shift in the meaning of “hero” to include the common man is evident in the post-9/11 cartoon found at the bottom of the following page: http://www.wittyworld.com/news/usa.news.html, which shows superheroes asking a citizen hero (fireman) for his autograph. In this cartoon, reading it from left to right, are Spiderman, Batman, then Superman. They all hold pieces of paper and pens, and in the dialogue balloon above their heads, it says a cumulative, “CAN I GET YOUR AUTOGRAPH?” Batman and Superman have large, round eyes, as if in awe. Behind them is a dark building. Their request is directed to a figure of a fireman, who is wearily walking toward them and away from a building (probably the WTC Towers) in rubble.
behind him. To the right of the fireman lays more rubble and another dark building. Trash and other debris lie in the foreground of the panel. The entire print quality is hazy, indicating the smoky haze that occurred after the towers fell.

The panel holds many cultural traits and artifacts which are vital to its 9/11 rhetorical understanding. First, the three superheroes are all common comic book characters. This is called “intertextuality” in semiotic theory (see Sturken and Cartwright’s *Practices of Looking*) in this case a comic book superhero character used within the context of a cartoon. Next, the role of the superheroes has shifted. Here, they ask an “everyday” man, doing his normal job, for his autograph. Two distinctly social effects happen here. First, a cultural shift – instead of the fireman asking for the superhero’s autograph, the paradigm of admiration has flipped because of the fireman’s acts of patriotism. Next, the act of asking for an autograph is a common American practice when a regular citizen comes in contact with someone they admire, like a celebrity. Therefore, this cartoon, too, indicates the shift in the rhetorical connotation of the word hero (or patriot) and elevates it as more important than the culturally iconic idea of the superhero or celebrity. So, the heroic actions of the fireman are granted more agency as being patriotic in the rhetorical context of 9/11.

It is clear in the photo shown and the cartoon discussed here that the concept of patriotism is complex in nature as are many of the rhetorics that come from 9/11. For example, another famous story of patriotism and yet another shift in the meaning of hero is that of Pat Tillman, who left his lucrative pro football career to join the military and fight in Afghanistan, only to die from friendly fire. However, controversy over the story of his death like Tillman’s parents’ belief that the truth about his death was initially covered up
and his sacrifice glorified for government’s purposes of shedding a positive light on the war. Controversy leads to another form of patriotism and Post-9/11 rhetorics: dissent.

**Rhetoric of Dissent**

It was indicated in Chapter Three’s discussion of WWII and The Vietnam War that dissent was treated differently for each event, both rhetorically and socially. As seen in Chapter Three, during WWII, both the rhetorical and social reactions failed to indicate much dissent. However, the Vietnam War rhetorics and social reactions include an elevated level of dissent. Likewise, one of the major reactions to the 9/11 tragedy was the act of dissent. Most of these acts of dissent were in response to President Bush’s later actions of war in Iraq. One prominent example of dissent within popular culture was in 2003, when while on tour in Europe, Dixie Chicks lead singer Natalie Maines said she was embarrassed to be from Texas, the same state as President Bush.

The backlash against Maines’s words of dissent resulted in once-fans publicly destroying the group’s CD’s, country music turning its back on the group, and media frenzy. Claiming free speech and posing for the cover of *Entertainment Magazine* (Figure 15) failed to resuscitate their country music careers. Now, nearly four years later, the group has instead been embraced by rock music fans, and *Time Magazine* recently used the group as the cover of their magazine ([http://www.time.com/time/covers/0,16641,20060529,00.html](http://www.time.com/time/covers/0,16641,20060529,00.html)). The group also has recently released a documentary (Figure 16) that shares their Post-9/11 dissent experience. Each figure shown below can also be considered a post-9/11 response worthy of rhetorical analysis.
The initial backlash against Maines’s comment still haunts the group’s lyrics. In the Dixie Chicks’ song titled “Not Ready to Make Nice,” they sing:

I made my bed, and I sleep like a baby,
With no regrets and I don't mind saying,
It's a sad, sad story
That a mother will teach her daughter
that she ought to hate a perfect stranger.
And how in the world
Can the words that I said
Send somebody so over the edge
That they’d write me a letter
Saying that I better shut up and sing
Or my life will be over (cowboylyrics.com)

The first line refers back to the well-known American maxim “you made your bed, now sleep in it” which implies that a person should take responsibility for his or her actions. Here, the group indicates that they take responsibility for their actions, but in later lyrics, they question and attack the actions of those who spoke out against them. For instance, in later lines the group accuses mothers of teaching hate to their children. The juxtaposition
important to 9/11 Rhetorical Theory is that protected speech can incite enough anger that it should influence parents’ ethical or civic choices. This stanza ends with unhappy fans insinuating that because the group is in entertainment that they should not have political ideas and if the group does not ‘stay in their place,’ it will end in their deaths. Therefore, public dissent, though a patriotic action, can incite complicated reactions, much like the 9/11 event itself.

Other rhetorical acts of dissent against the country’s actions of war in Iraq and response to 9/11 are in documentary form. Michael Moore’s Fahrenheit 9/11 (2004) showed an interesting collection of fear mongering propaganda and truth to indicate another political avenue to follow instead of blind patriotism. A more recent film 9/11 Press for Truth (2006), stitch[es] together rare overlooked news clips, buried stories, and government press conferences, revealing a pattern of official lies, deception and spin. As a result, a very different picture of 9/11 emerges, one that raises new and more pressing questions. (911pressfortruth.com)

Since 9/11 rhetorics are still being produced, it seems there will always be enough text for use in future curriculum. WWII and Vietnam War rhetorics continue to be produced, and the same could follow for 9/11. And, the amount of dissenting Post-9/11 rhetoric within different genres (which also confirms the need for a multi-literacy) cannot be overlooked within this theory.
Rhetoric of Memorial

One of the most complex social reactions to historical events is remembrance. As a result, the concrete and abstract concepts of memorial are sometimes fundamental to our society’s collective identity. In fact, Paul R. Jones, a sociologist, says that in the commission for the WTC memorial the chosen architect offered “pre-emptive, highly symbolic, interpretations of the building’s relations to a collective identity” (5). To connect to the claim that memorial is a form of identity, Post-9/11 Rhetorical Theory embraces the idea that proper civic education is civic action and that the rhetorical traditions of place can help educate citizens in the “craft of citizenship” (Miller and Bowden 594). For students to visit the place or space of the WWII Memorial, the Vietnam Wall, or the OKC Bombing Memorial and experience the stars that represent fallen WWII soldiers, the names of the Vietnam dead, or the rows of chairs in OKC, is to allow them to identify with the collective memory of those events. Since we do culturally (individually and collectively) identify with certain places, especially memorials, those spaces serve as functional rhetorical places for civic education. In addition to the sense of rhetorical space as memorial, other spaces can also serve as avenues for memorial rhetoric, such as websites, cartoons, song lyrics, photos.

One famous memorial song written after the 9/11 attack was country music singer Alan Jackson’s “Where Were You?” The first stanza says:

Where were you when the world stopped turning on that September day?
Were you in the yard with your wife and children?
Or working on some stage in LA?
Did you stand there in shock at the sight of
That black smoke rising against that blue sky?
Did you shout out in anger
In fear for your neighbor?
Or did you just sit down and cry? (sing365.com)
Here, Jackson asks the audience to remember what place or space they were in when the attacks occurred. He asks the audience to tell their own narrative. This not only gives the audience a common ground for remembrance, but also implies that it did not matter what place the audience was in – it affected them. This collective identification with the attack is what the rhetorical space of this song offers to the audience.

Several places of memorial have been designed for the remembrance of the victims of 9/11. A Flight 93 memorial has been built in Virginia and can be seen at http://www.flight93memorialproject.org/default.asp; a Pentagon memorial rendition can be viewed at http://memorial.pentagon.mil/renderings.htm; and the WTC memorial process can be monitored at http://www.wtcsitememorial.org/. These websites also serve as rhetorical places which exemplify the multi-literacy requirements necessary to analyze the complex space and rhetorical situation of 9/11.

The recently published graphic novel The 9/11 Report: A Graphic Interpretation retells The 9/11 Report in comic book form. The novel has caused controversy concerning whether or not such a traumatic event should be depicted in comic book form. (See: http://www.washingtonpost.com/wpdyn/content/article/2006/07/24/AR2006072400981.html.) I argue that the graphic novel provides yet another space for memorial. First of all, it is a material, portable place of memorial, since it holds resonant images of the attack and thereby carries with it the ability to harbor our collective memories. As seen in Figure 25, the cover of the novel indicates two distinct American iconic images: one of the towers and the Empire State Building. The next section on myth will discuss the rhetorical relationship between icons like these and collective identity.
Rhetoric of Myth

Myth, according to Roland Barthes, is defined as the “dominating ideologies of the time” (Chandler 144). In terms of the rhetorical reaction to 9/11 in the form of myth, the perspective of myth encompasses all of the four previous categories since the reactions Americans had to the tragedy were based on American ideologies and identities. Therefore, for the purposes of Post-9/11 Rhetorical Theory, myth will be discussed here in the context of ideology in reference to the WTC towers’ iconicity. Other iconic images and places (Pentagon, White House, etc) can be used in the context of myth within this theory, but it seems more prudent here to narrow the analysis/example here to focus on one icon.

In terms of the iconicity of the towers, Jean Baudrillard, in his *The Spirit of Terrorism*, claims that the 9/11 attacks were not just on American values but were also an attack on place – the architecture of the WTC (37). So, he believes the terrorists attacked
the symbol of our ideals as well as our ideals. Baudrillard calls this an attack on symmetry or balance (42) and that “their [the towers’] symbolic collapse brought about their physical collapse” (44). Finally, Baudrillard says, “Their end in material space has borne them off into a definitive imaginative space” (48). Therefore, it is also legitimate to see the space of 9/11 in terms of an actual place in the “Memorial” section above, as well as virtual space or another thirdspace in terms of ideology or myth. “Thirdspace” is a term from Edward Soja which was redefined in composition by Jonathan Mauk, who calls it “the spatial and material conditions that constitute the everyday lives of students” (483).

An icon is a symbol of or the representation of an object or idea, and the Towers held a mythical iconic value in our American culture. Since 9/11, however, that icon has changed from one of power and commerce to one of patriotism and memorial. Other representations have also been suggested. Similar to Baudrillard, who said when the towers collapsed, it was a collapse of the American image (82), Arthur Asa Berger, in his *Making Sense of Media* textbook, suggests that the attack on the WTC towers was also representative of “Terrorists as an Infection,” with the terrorists as the infectious virus and the towers as a cell. Berger also proposes that attack was: “Symbolic Castration,” where the towers were phallic symbols cut down by the planes, and other similar representations. Berger says the resonant images from 9/11 represent how our country has changed (172-175). Post-9/11 Rhetorical Theory maintains that students need to participate in deciphering and producing those artifacts in order to be involved in the country’s changes.

The other two iconic monuments shown in the cartoon below can represent the myth of the towers, and like the myth of the towers as being built as impenetrable, these two monuments represent the accepted social myths of American culture of “liberty”
represented by The Statue of Liberty, and the myth of “justice” represented by Lady Justice. The cartoonist seems to be warning her audience that liberty and justice, two strongholds of American values and beliefs, are just as penetrable as the towers.

This figure, an editorial cartoon drawn for the Massachusetts Institute of Technology campus newspaper *The Tech* by Alison Wong, an engineering student at MIT at the time of 9/11, depicts two iconic monuments familiar to Americans whose mythos is as vulnerable as the fallen towers. Beginning reading the image from left to right, and then “top to bottom” as Matthew Pustz suggests (121), a black area releases smoke upward, and the smoke arches up to the right over the top of the monuments and across the entire panel. The first iconic monument is The Statue of Liberty. She is up on a pedestal and her arm with the lamp is engulfed by the smoke. A tear falls from her right eye. Next to her is the
icon of Lady Justice, who is also on a pedestal. Her left hand holds the balance, but her right hand, which is usually depicted holding a sword, is not visible, making her defenseless. Her eyes are blindfolded. In the caption, The Statue of Liberty says to Lady Justice: “Lady Justice, Thank God you are blind. You don’t want to see this.” The panel is dated September 11, 2001.

The cartoonist’s depiction of the two icons as a creative replacement for the WTC towers is an apt pictorial definition of Levi-Strauss’ bricolage or the ability to take a marked image and render it unmarked. Because the marked icon of the WTC has become unmarked in this case, the viewers must critically analyze the cartoon to “see” the towers in the cartoonist’s drawing. The smoke in the background helps the viewers read the cartoon in this way because of the resonant images of destruction we associate with the WTC tragedy in our collective memory.

Jones says that “architecture has been an important cultural expression of collective identity, with states often using landmark buildings to reflect ‘their’ national identity and to supplement the historical narrative of collective memory” (2). Therefore, the original American identity associated with the myth of the WTC towers was shattered on 9/11, and the myth associated with the monuments represented by the towers was clouded. Though the towers were built so that they could withstand hurricane winds, bombs, and even a plane accident, they were not built to withstand a plane used as a bomb. Right after the attack, people were told to stay inside the buildings – the towers would stand. The architect was confident in their structure. However, the towers, and thereby the structure of their myth, fell. It is obvious in this cartoon example that the myth and ideologies
represented in the architectures damaged by the 9/11 attack are of substantial depth for rhetorical analysis.

It is clear in the complexity of 9/11 that the previous categories are not encompassing. And, it important to note that hundreds of conspiracy theories erupted after 9/11 and these theories could also be included in the resonant rhetorics and used as dialogic engagement points in curriculum. For example, see Theirry Meyssan’s *The Big Lie*. However, if students are allowed to use these five categories as primary rhetorical talking points about 9/11 and other social traumas, they are provided with a concrete basis for rhetorical analysis based on collective identity. It is also clear that the rhetorics from 9/11 can include all of the categories or many of them, for to be patriotic, you can be angry or act with dissent; you can analyze the ideologies behind our icons, or you can simply remember. Even now, over five years after the attack, rhetorical reactions from current history or the years that followed can be analyzed through the given categories.

**Post-9/11 Rhetorical Theory as a Curricular Contact Zone**

The rhetorical tradition of a civic awareness through identification with place cannot be ignored in Post-9/11 Rhetorical Theory since the 9/11 tragedy seemed to strengthen the ideology of “citizenry” nationwide. As a result, this theory encourages academic discourse concerning the sense of place or space. Corbett’s theory of knowledge acquisition and living coincides with the earlier referenced Clarkian-motivated vein of Post-9/11 Rhetorical Theory, in which knowledge of rhetorical space serves as rhetorical or persuasive power. Post-9/11 Rhetorical Theory, with its use of Clark’s theory of rhetorical space and Mauk’s idea of thirdspace, meets Murray’s intentions of individual attention to
students in a multifaceted approach. Therefore, this section will review how 9/11 is a viable contact zone or space in curriculum and indicate how Post-9/11 Rhetorical Theory fits into contemporary education via its tenets of 1) the democratic values of traditional rhetorical education, 2) a complex citizenry that is both global- and cyber-responsible, and 3) the importance of multi-modal literacy.

9/11 as a Contact Zone

As suggested in Chapter Two, Post-9/11 Rhetorical Theory aligns itself as a contact zone through its points of “social space” (Wolff 4), the representation of a “national collectivity” (15), and a place for “cultural citizenship” (16). Through the examination of post-9/11 rhetorics through the categories defined previously in this chapter, Post-9/11 Rhetorical Theory engages all of these areas. For example, the “social space” of music, the “national collectivity” of cartoons and monuments, and the place of “cultural citizenship” all correspond to the requirements of contact zone theory. Furthermore, the complexity of the events of 9/11 offers students not only commonplaces in its rhetorics as spaces to anchor analysis, but also problematizes the students’ critical and production abilities.

Teaching Democratically

To teach democratically, an instructor should include students in the dynamics of the classroom, the curriculum, and even the evaluation techniques of the course. In terms of the classroom, dialogue, listening, and discourse are imperative to Post-9/11 Rhetorical Theory because it calls for a close analysis of the different media reactions within the rhetorical domain of post-9/11 America. Since each audience member or classroom
student may have a different reaction to the rhetorics of 9/11, an atmosphere of listening is as important as discussion. Following that same idea, since students are different, it is important in a democratic classroom to allow students to help choose and submit parts of the curriculum based on the limits of the course description. For instance, in the case of including 9/11 rhetorics in a curriculum, one student may want to include music videos. If so, the student would be responsible for finding the video and arguing its legitimacy for inclusion in the course curriculum, and the other students can judge the video’s validity as a text for the course. Students can also be democratically active in the evaluation criteria of the course by participating in producing assignments and heuristics for assignments and co-evaluating texts produced by peers.

Post-9/11 Rhetorical Theory hopes to meet the needs of a civic minded, democratic classroom through encouraging active, critical public discourse by allowing the multi-perspective of all students in the curriculum. In this context of democratic education, Cushman states that social change occurs through active civic participation and that we should relocate ourselves in the democratic process as cultural pedagogues with a multi-perspective so that we will not underestimate “our students’ pre-existing critical consciousness” (24). We also cannot underestimate our students’ ability to react to the resonant reactions of 9/11, nor can we marginalize them by not discussing about 9/11 so that they fail to find their voice in terms of the attack and as a result fail to act as critical citizens during these historic times. It is this engagement in the classroom that creates more critical citizens, rhetoric’s roots. Therefore, as long as students have a legitimate and valued voice in the classroom’s activities, the classroom is more democratic in nature.
Teaching Responsible Citizenry in a Complex World

A recent Chronicle of Higher Education article claimed that the amount of volunteering and community service done by college students has risen since 2002 and continues to rise (Farrell). I claimed in Chapter One that this increase in volunteering could be a community-building reaction to the 9/11 attack. If this is true of “Generation 9/11” and these students want to be more civically engaged, both locally and globally, it is education’s responsibility to offer them a curricular venue such as Post-9/11 Rhetorical Theory in which to actively engage in their communities.

Post-9/11 Rhetorical Theory recognizes the need for promoting a citizenship that is both global- and cyber-responsible. This theory helps re-form the discipline of rhetoric by offering a contemporary approach to fostering citizenship through democratic education and multi-literacy. Post-9/11 Rhetorical Theory curriculum does this through using the rhetorical space of the 9/11 tragedy as a source of community discourse, questioning, and knowledge-making to provide a place for students to make a civic commitment to the world.

Jessica Enoch, in her article “Becoming Symbol-Wise: Kenneth Burke’s Pedagogy of Critical Reflection,” calls attention to the Burkian relationship between critical reflection and war pedagogy that makes an interesting connection to the global-citizen portion of Post-9/11 Rhetorical Theory. She writes that Burkes offered in his “Modern Philosophies of Education” “a theory and practice of language that attempts to abate those competitive and aggressive traits in students that could eventually lead to global conflict” (Enoch 273). By using Burke’s ideas of teaching students “patience” and “reflection” and Booth’s
“listening rhetoric,” Post-9/11 curriculum can encourage students to engage in discourse about global issues.

Moreover, Post-9/11 Rhetorical Theory offers a solid structure for building a cyber-responsible curriculum via its ties to media awareness. Since 9/11 there has been an increase in cyberspace use, and this can be attributed not only to technological advances, but also to increased access to and knowledge of and the need for personal expression on the internet. Cyberspace, then, offers a whole new avenue for citizenry through weblogs, websites, and even interactive news sites. By encouraging critical reflection on the internet and discourse about the internet and its ‘places,’ students should be more apt to become critically active cyber-citizens, especially through global interests, which are easily accessible through cyberspace. This activity, then, helps students meet rhetorical education’s main goal of producing better citizens, and in this theory’s case, global or cyber citizens.

**Teaching Multimodal Literacy**

Post-9/11 Rhetorical Theory is a joining of the classic view of rhetorical education including citizenry, with a more contemporary view of incorporating academic discourse. In order to accomplish this, the theory needs to include literacy practices that meet the needs of contemporary academic discourse. For example, current discourse, especially in the composition pedagogy field, often deals with how to incorporate technology in the classroom. This can include topics such as using technology for technology’s sake, when to use Power Point as a composition tool, e-portfolio as assessment, and even composition as design.
As a result, instructors and students need the literacy tools to discuss these innovations as well as the inclination to think about education in alternative ways. If teachers and students fail to understand that education is continually under renovation, then they fail to understand the need for multi-literacy in the classroom. If we use common knowledge or learned social codes as a strategy for incorporating multi-literacy in curriculum through the different media of 9/11, this tactic of analysis and discourse should come more naturally to our students. As a result, students leave the classroom more apt in negotiating discourse and media and more able to act as critical citizens.

From Theory to Practice

I abide by the idea that theory and practice are inseparable in terms of the classroom, so the division between Theory and Practice is for organizational purposes only. Chapter Two showed the historical and theoretical links between rhetorical education and composition theory. That chapter also indicated that Post-9/11 Rhetorical Theory is multi-faceted in its rhetorical theoretical bases as well as multi-pedagogical in its structure of Critical Theory, Culture Studies Theory, and Post-Process Theory. Therefore, lucid transitions from Post-9/11 Rhetorical Theory to Composition Pedagogy can be specified that will help Composition curriculum renew its democratic purposes through emphasis on multiple theories and inclusion of the civic traditions of rhetoric and teacher preparation.

First of all, the implications of authentic discourse within contemporary rhetorical education surely allow for more productive contemporary practices of democracy and thereby an increased cultural capital for students. To meet that purpose, Post-9/11
Composition Pedagogy is designed to include the primary requirement of rhetorical education by indicating the importance of citizenship, and the critical, literacy, and socio-cultural foci of current composition pedagogies such as culture studies, critical pedagogy and post-process pedagogy.

Secondly, Post-9/11 Rhetorical Theory calls for the post-process movement of social negotiation and collaboration in the academic conversation in composition studies about what constitutes ‘composition.’ In its multi-modal aspects, the rhetorical theory allows for alternatives in both composing and composition pedagogy. This marks an important intersection of Post-9/11 Rhetorical Theory in the composition classroom: the current renegotiation of the definition of ‘composition.’ In its purpose of adding to an academic conversation, Post-9/11 Composition Pedagogy is concerned with those shifts in the common definitions of Composition.

As a result, this pedagogy expects to follow the lead of other theorists such as Johndan Johnson-Eilola, Cynthia Selfe and Gail Hawisher and disrupt and expand some of the more familiar definitions of Composition by encouraging alternative composition production. Post-9/11 Composition Pedagogy plans to meet unconventional definitions of Composition by encouraging character building and authentic civic discourse not via oration, but through the production of critical and alternative composition texts. Glenn says that rhetoric always inscribes the relation of language and power at a particular moment ("Introduction" x). Post-9/11 Composition Pedagogy will prove that this also true of the visual language and visual power that can be produced by students through the commonplace of the rhetorical situation of the 9/11 tragedy.
Literacy

Though the socio-cultural norm of citizenry is the pedagogy’s primary intersection with the Post-9/11 Rhetorical Theory, a more secondary connection is its media literacy relationship to Whemeyer’s critical media studies project, which called for “every citizen to ‘access, analyze, evaluate, and produce communication in a variety of forms’” (94-95). Hawisher, Selfe, Moraski and Pearson indicate this move in their article and claim “If students cannot write to the screen – if they cannot design, author, analyze, and interpret material, and in other digital environments – they may be incapable of functioning effectively as literate citizens” (642). They go on to write: “we can understand literacy as a set of practices and values only when we properly situate our studies within the context of a particular historical period, a particular cultural milieu, and a specific cluster of material conditions” (646). Consequently, Post-9/11 Composition Pedagogy not only calls for making meaning by employing different literacies within the context of 9/11, but also through different modes of composing – textual, visual, and technological. The pedagogy, then, demands a multi-perspective across multiple modes. For students to be civically functional in a post-9/11 world, students must be able not only to accurately analyze the media, but also to understand how media works and to functionally produce media based compositions or visual rhetoric.

Rhetoric

The situation and historical identity associated with the 9/11 attack holds strong rhetorical power. Darin Payne, in his article from College English, writes that space “is, like rhetoric, epistemic in nature and architectonic in its scope and influence on everyday
life. Space creates frameworks for conception, action, and interaction” (Payne 485). As with the rhetorical theory, in Post-9/11 Composition Pedagogy, the place of the 9/11 attacks serve not only as a rhetorical situation and as historical artifact, but also as historical and rhetorical space. Since the pedagogy is epistemic, it is organized to use previous knowledge and cultural experiences of historic artifacts as a springboard for knowledge making; it will also be used to generate other curricular themes. Similar to the theory, it does this based on the historical and rhetorical situation and place of the 9/11 tragedy and the media aftermath. So, Post-9/11 Composition Pedagogy asks students to not only critically think about and respond to those resonant images and artifacts but more importantly to produce alternative compositions that allow them to “insert themselves into [Post-9/11] culture” (Denman xi).

Curriculum

According to Post-9/11 Rhetorical Theory, it is imperative to the Post-9/11 citizen to act in good faith as a global and cyber-citizen. This means teaching in what David Gold calls a “responsive classroom” (228), which in 9/11 terms means teaching tolerance in the digital classroom as well as the traditional classroom. For now, it seems that the situation of 9/11 is a proper and timely venue for such a pedagogical move. The Post-9/11 Pedagogy curriculum will incorporate Glenn’s claim of ‘insertion’ mentioned in Chapter One through the space of the September 11th event and the reactions afterwards and implicating Selfe’s “informed citizenry” for the contemporary composition student by asking students to produce alternative, media based texts using the events of 9/11 as springboards for ideas. However, by doing so, it not only relies on the rhetorical traditions
of civic education, but it also *disrupts* the traditional notions of Composition by using a multi-perspective of theories.

**Post-9/11 Composition Pedagogy**

It was important to base this pedagogy in Post-9/11 Rhetorical Theory, so it can foster a more socio-cultural critical reflection than other like pedagogies employ. As a result, Post-9/11 Composition Pedagogy will challenge students to “negotiate differences” (Trimbur 108) and build a more democratic, equal citizenry, since it incorporates critical pedagogy in its structure. This pedagogy approaches the formal features of the rhetorical situation in original ways by engaging in and producing alternative rhetorics via the situation of 9/11. Post-9/11 Composition Pedagogy also hopes to alter the denotation and connotation of “Composition” by using the space and place of 9/11 as a commonplace for student writers to utilize and problematize in their acts of composition.

**Literacy**

In terms of literacy, Post-9/11 Composition Pedagogy focuses on the discourse language of media as well as cultural language. Post-9/11 Composition Pedagogy also includes discourse specific to the pedagogy of rhetoric and composition. It does this by advocating visual, media and cultural literacy in the composition classroom, which follows the ideology of some contemporary textbooks, as discussed in previous chapters. The theory will follow the post-process concept of promoting student agency by encouraging a democratic classroom and modern literacy education in students as well as more
technological training for teachers. However, in order to facilitate instructor training that is more than ‘training for training’s sake,’

faculty members [need] to change their attitudes about literacy […] by expanding their definitions of ‘texts’ and ‘composing’ practices to include a range of other behaviors: among them, reading and composing images and animations; creating multimedia assemblages; combining visual elements, sounds, and language symbols (Hawisher, Selfe, Moraski and Pearson 677).

Instructors need to inform themselves on how to expand their teaching practices through more technological design training in order to best accommodate literacy changes in the classroom.

Situating Post-9/11 Composition Pedagogy in education through its literacy components demonstrates how students can use the September 11th event as a commonplace in composition production and also how visual literacy will be indicated in the curriculum. This affirms the claim that “we cannot hope to understand any literacy […] print or digital – until we understand the complex social and cultural ecology, both local and global, within which literacy practice and values are situated” (Hawisher, Selfe, Guo and Lui 628). For that reason, the pedagogy also includes interpreting compositions and media through a culturally critical lens and the collaborative production of texts indicated in its multi-perspective theoretical attributes.

The knowledge-making practices or cultural literacy found in the Post-9/11 Composition Pedagogy depends on listening to and questioning shared experiences and reactions to the tragedy. This democratic practice of questioning is similar to Ira Shor’s theory of a critical literacy that is designed “to bring out the students’ critical habits of
mind, [so] dialogic teachers employ a problem-posing method that frontloads student thought and backloads teacher commentary” (Shor *Empowering* 147). Post-9/11 Composition Pedagogy curriculum in its blend of pedagogies and its classical rhetorical influence incorporates this method of critical dialogue from multiple viewpoints to ensure multi-literacy practices.

*Rhetoric*

Miller and Jones say “rhetoric has historically been concerned with the civic process of reinterpreting received beliefs against changing situations to deliberate upon what actions are appropriate, and, occasionally, to appropriate prevailing assumptions to speak for change” (436). Post-9/11 Composition Pedagogy, using the 9/11 tragedy as a rhetorical platform, provides students and instructors with a contemporary cultural and symbolic event to analyze, evaluate and then civically respond to by producing visually argumentative texts. It gives voice to all students by granting agency to their individual identities. To show the applicability of Post-9/11 Rhetorical Theory’s critical pedagogy components, Post-9/11 Composition Pedagogy will use the rhetorical situation of the September 11th attacks to rely on experience for students to generate themes of public discourse and the production of critical texts.

Though his piece mainly focuses on the dangers of “forgetful memory” and the false representation of collective memory, Michael Bernard-Donals’ “Forgetful Memory and Images of the Holocaust” is perhaps one of the most relevant texts in rhetorical terms to Post-9/11 Composition Pedagogy because in his text, he explores
a[n] [alternative] way of reading photographic images that yields, as a byproduct of knowledge, something that might be called ‘forgetful memory’ […] made visible when we are confronted with a narrative or an image that is both intimately tied to other narratives and images that we take for history […] and also intimately linked to a narrative or an image that is ours alone (381).

The connection to the pedagogy here is that in the students’ composition or rhetorical production, there are personal, community and other memory links that can be created via the space of 9/11. Bernard-Donals further explains that photographic representations are simply that, representations, which mediate the viewer’s reaction to both the medium and its object, distancing the viewer from horror, and giving him or her access to the event by transforming it into cultural memory or historical knowledge. (385)

First of all, if students can produce their own representation of the 9/11 tragedy and create their own narrative distance, it could allow them to discuss more comfortably the terror attack. Next, if a student’s own representation can grant them more access to 9/11 and its ideological space, then it can allow them to be more critically aware of other media representations in other contexts and as a result negotiate their own narrative, civic identity and social contribution.

_Curriculum_

Because of the heavy media influence in their lives, college students require an innovative approach to engage them in critical civic discourse, especially post-9/11. Post-9/11 Composition Pedagogy meets this need by encouraging interactive or alternative
composition practices through its multimodal literacy components. It asks students to interpret public and peer texts as well as to produce their own texts that are based in cultural and social shared knowledge, which leads to improved audience and civic awareness.

So, as previous chapters have claimed, Post-9/11 Rhetorical Theory, and thereby, Post-9/11 Composition Pedagogy stands by the idea that it is our civic responsibility, as educators and theorists, to build curriculum and write textbooks that include artifacts, images and articles that force students to question, research, and produce “texts” and arguments that affect and are an effect of culture, even if it is an uncomfortable event such as September 11th. This pedagogy’s curriculum intends to use the rhetorics of 9/11 to avoid marginalizing students’ ability to negotiate shocking resonant images and other media and to make a stronger connection between composition as writing and composition as design in our curriculum.

One way of teaching composition as design is through the manipulation and production of visual rhetoric. Wysocki explains that teaching visual rhetoric and asking the students to produce compositions using it helps them in relating to audience and in “being more responsive to each other” (Takayoshi and Huot 200), thereby increasing social constructions of meaning. Post-9/11 Composition Pedagogy will encourage classroom social action via the production of media influenced texts. The pedagogy’s curriculum structure, then, must employ different strategies for each medium. It is necessary to have different strategies for each because the context and the composition methods of each are different. Here is where the concept of negotiation comes into play in the democratic classroom. Much as the definition of composition needs to be negotiated, so must the
tactics for representing and evaluating 9/11 rhetoric(s). Therefore, collaboration and
dialogue between students and encouraging comfort in sharing ideas is important to Post-
9/11 Composition Pedagogy and its democratic purposes. Students should be collectively
and actively involved in what strategies are best for designing, producing, and evaluating
different media for different contexts. And, as a result, the instructor’s responsibility load
in those areas can decrease. Many of these strategies are considered in the heuristics
developed below for both analysis and production based on the Post-9/11 Rhetorical
Theory.

Heuristics

Chandler says that any text is a compilation of many signs or things that signify or
refer to something else. Post-9/11 Rhetorical Theory asks students to look for, analyze and
evaluate a text through the lens of signs of or representations of the tragedy of 9/11; Post-
9/11 Composition Pedagogy asks students to produce or design texts using signs or
representations of 9/11 in alternative forms of composition. In order to meet the needs of
both the theory and pedagogy and to critique the subtle, yet purposeful, media influence in
the students’ lives, it is important that educators provide students with a contemporary
heuristic by which to analyze, evaluate and even produce artifacts to become more
critically engaged, active citizens.

Janice Lauer called heuristics “the study of the art of discovery” in her “Heuristics
and Composition” from a 1970 edition of College Composition and Communication (396).
Lauer goes on to say that theorists who are developing new theories need to consider and
include heuristics as a part of theory building in order to “measure” its “methods”
(“Heuristics” 397). In a later piece entitled “Toward a Metatheory of Heuristic Procedures,” she enhances the importance of heuristics by claiming that they “increase the chances of discovering [students’ writing] insight” (268). She defines the heuristic model as “a series of questions or operations which guide writers to examine their subjects from multiple perspectives” (“Toward” 268). Therefore, since the heuristic is an important part of validating a curriculum, this section will demonstrate how Post-9/11 Composition Pedagogy will designate a democratic education through sample heuristics, including a heuristic for evaluating the role of citizenry in a text.

This pedagogy asks for instructors to be co-learners and knowledge makers with their students in the discussion of and the technological production of compositions within the rhetorical space of the 9/11 event, so it should ultimately include students in the development of the heuristic. The following archetypal heuristic is based on Chandler’s Do It Yourself semiotic analysis. (For a full supplement to Chandler’s *Semiotics: The Basics* text see: www.aber.ac.uk/media/Documents/S4B/semiotic.html.) The heuristic also uses Cheryl E. Ball and Kristin L. Arola’s companion website to *xi visual exercises* CD-ROM text as a guide to analyzing and producing new media. This section, then, will provide teachers with an avenue for feeling more comfortable with fostering a democratic classroom, discussing political issues, and dealing with the other possible implications of using a volatile rhetorical situation in a composition curriculum. As a result, the pedagogy takes some responsibility in the re-formation of the curricular system by asking instructors to re-think the system of teaching composition.
Do It Yourself

Chandler is renowned for his work in Semiotic theory, and a website was designed to act as a chapter-by-chapter supplement to his text Semiotics: The Basics. One section of that supplement is a Do It Yourself (D.I.Y.) page intended to guide students new to semiotic theory through semiotic analysis techniques. He divides the D.I.Y. into these parts:

- Identify the text.
- Consider your purpose in analyzing the text.
- How does the sign you are examining relate to the type-token distinction?
- What are the important signifiers and what do they signify?
- Consider the text’s modality.
- Apply a paradigmatic analysis.
- What is the syntagmatic structure of the text?
- Consider the rhetoric trope use.
- Consider intertextuality.
- What semiotic codes are used?
- Consider social semiotics.
- What are the benefits of a semiotic analysis of the text?

For Chandler’s complete D. I. Y. see www.aber.ac.uk/media/Documents/S4B/sem12.html.

According to its companion website, (http://bedfordstmartins.com/ix/ix_preview.html)

Ball and Arola’s CD-ROM text was divided into nine sections; each designed to provide the definition of a term, a text for analysis and a sample assignment:

- Element and Contrast
- Text and Purpose
- Audience and Framing
- Alignment
- Context
- Emphasis and Color
- Proximity
- Organization
- Sequence
Obviously, Ball and Arola’s categories have natural overlaps with Chandler’s D.I.Y. guide, so the Post-9/11 heuristics will mesh the two samples to develop an archetype for students to further extend. The following heuristic is divided into three parts: one heuristic for the analysis and evaluation of texts, one for the production of texts and one for recognizing the role of critical citizenship in a text. Following the dialogic emphasis of Post-9/11 Rhetorical Theory, the heuristics are comprised of questions; therefore, each part is open-ended enough for students to contribute to it and participate in its continuous evolution.

**Post-9/11 Composition Pedagogy Heuristics**

**Analysis**

- What is the purpose, genre, mode of the text?
- Why did you choose the text?
- How does the text relate to or exhibit the context, space or rhetoric of 9/11?
- What icons are either implicitly or explicitly represented in the text?
- Which of the Post-9/11 Rhetorical Theory’s categories are indicated either through signs or representation? (anger, patriotism, dissent, memorial, myth)
- What 9/11 signs, representations, or design choices have been used and what could have been used in the place of the given product?
- What is the relationship of the images, etc in the piece? (to each other and to 9/11) Is alignment indicating power?
- What rhetorical devices or sequences can you identify as particularly 9/11? (ie: symbols, irony, enthymeme)
- What are implications of the colors and the organization of the text for 9/11?
- Are there any 9/11 symbols, etc commonly used in other genres uniquely used in the text?
- What social codes, identifiers or collective identities can be implicated 9/11 in the text?

**Production**

- What is the modal purpose of your text? (argument, narrative, etc)
- What genre is your text?
- What tool will you use to produce your text?
- What research, training, or knowledge do you need for designing your text?
• Who do you know in class that can help you with your knowledge level in the process you want to use?
• How much time do you need?
• How will you relate your text to the space of 9/11?
• What Post-9/11 Rhetorical Theory category(ies) do you want to use in your text?
• What rhetorical devices do you want to apply in your text? Why?
• What 9/11 signs or representations will you employ in your text?
• What type of alignment (aesthetic, power, etc) will you use? How does this relate to your purpose and 9/11?
• What colors and organization do you want to use? Why?
• Can you use 9/11 symbols from other genres other than the one you are designing within your text?
• What social code, identifiers, or collective identities from 9/11 do you want to implicate in your text? Why?
• How do you problematize the space of 9/11 with your text?
• What changes can you make in your choices to make your text more rhetorically interesting or convincing?
• What audience are you trying to reach?
• How does your text add to civic engagement? How does it add to the conversation about 9/11?
• How does your text make you or your audience more civically aware?
• What impact do you want to make?
• Who can you help with their composition? What technological or theoretical knowledge can you share?
• What have you learned from other student texts?
• Have you discussed your text/process with anyone?
• How will you present the final product? Why did you make this choice?
• What other questions will you use to guide your production?

Citizenship

In analysis

• In your analysis of the text, what components made you more aware of society or its values?
• What changes would you make to the text to encourage your audience to be more aware of society or its values?
• What details of the text make distinct social comments and how does your response or analysis of them add to the conversation?
• Are there any acts of or representations of dissent in the text? How did you identify them?
• How has the text affected the way you think about its content, and how has that changed your cultural literacy?
• In your analysis, were there any trauma rhetorics that made you want to learn more about a social issue? Why?
• Does the text encourage social action or civic responsibility? How?

In production

• How do the components of your text add your social awareness?
• What components of your text indicate an advanced or critical citizenry? How?
• What social comment are you trying to make? What conversation are you adding to? How is this active citizenry?
• How does your text add to your cultural literacy or your audiences’ cultural literacy? Why?
• Did you use any trauma rhetorics in your text? Were they useful in advocating responsible citizenry? For you or your audience? How?
• Is there any evidence of dissent in your text? Why or why not?
• If so, is the dissent implicit or explicit? Why?
• Does your text encourage social action? How?

The heuristics provided here meet the criteria Lauer calls for in her “Metatheory” article. She claims a heuristic should be “transcendent,” have a “flexible order,” and contain a “generative capacity” (“Heuristics” 398). The heuristics developed here meet the property of transcendence or its ability to be used in a variety of writing or production situations by being applicable to other subject areas other than the 9/11 focus here. The heuristics also have a flexible order and can be used cumulatively, recursively or subsequently, as Lauer specifies (“Toward” 268-9). Finally, the heuristics developed here are generative in that they offer students a forum to develop writing insight and encourage critical examination. The fact that the heuristics are flexible enough to be changed or adapted by the students is also evidence of their generativeness.

Utilizing Popular Culture: Designing the Course

In designing a composition course using Post-9/11 Rhetorical Theory as its theoretical basis it is important to have a rhetorical canon in which to anchor it. Utilizing
popular culture as a primary source for a new media canon is one legitimate system to employ in the curriculum. For instance, one new media text rife with 9/11 rhetorics is a music video made for punk-rock band Yellowcard’s (http://www.yellowcardrock.com/) and the song “Believe,” which uses a multi-media approach of actual news video, still photos, etc. (Watch the video here: http://video.google.com/videoplay?docid=-8456950450304906834&pr=goog-sl). Using this approach as an introduction to the topic of 9/11 rhetorics in the classroom not only approaches the subject through the popular culture interests of many traditional college students, but also employs the everyday use and impact of media in their lives.

The video’s shocking resonant rhetorics of the actual attack should lead to critical discussion about the event. Therefore, by using popular culture as a conduit, it provides instructors with a more comfortable venue for critical pedagogy techniques such as the discussion of this politically tumultuous and harrowing topic. It also initiates conversation concerning the appropriate nature of the 9/11 as a contact zone as well as the venue of new media as alternative composition in the classroom. It seems that if the curriculum can incorporate music videos which include 9/11 images to reach their primary audience, then it validates their inclusion as appropriate popular culture content in rhetorical education’s curriculum as well as their place in production practices in the composition classroom in order to result in the generation of more socially aware students.

The canon in a Post-9/11 Composition course should include a variety of multi-media rhetorics since new media production/composition is the recommended result of the pedagogy. This means that the course could include images, comics and cartoons, song lyrics, music videos, documentaries, popular films, novels, websites, etc or a combination
of them all. For example, the following sample list could act as a choice for canonical
texts within each genre. The course content can always be revised to include the growing
number of new 9/11 rhetorics suitable for analysis.

  Spak’s *Mayday, Mayday, Mayday: The Day the Towers Fell* or the September 11th
  September 11th Remembered in Cartoons
- Music Videos – Yellowcard or YouTube options
- Documentary – *Fahrenheit 9/11* or *9/11: Press for Truth*
- Novels - Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Philip Beard's
  *Dear Zoe* or Lisa Beamer’s *Let’s Roll*

If the course is designed by genre, students should help decide what texts could be used in
correlation with the canonical texts in order to make the classroom a more democratic
atmosphere. They can also contribute, as previously discussed, in terms of what sort of
assignment can be used in each section of the course and how each might be evaluated or
assessed.

**Conclusion**

As in Chapter Three’s discussion of multi-literacy, it is clear that Selber’s ideas of
“basic” literacy as “functional literacy” (*Multiliteracies* 33), and “critical literacy” or a
literacy that is the foundation for “political critique” (*Multiliteracies* 75), and “rhetorical
literacy” which allows one to “recognize … persuasive dimensions” and “form[s] of social
action” (*Multiliteracies* 140) are all pertinent here. Both Post-9/11 Rhetorical Theory and
Composition Pedagogy demand a balance of functional, critical, and rhetorical literacies in curriculum.

The rhetorical theory also challenges the boundaries of rhetoric by triangulating theories, incorporating the technological literacy needs of society and considering the influence of new media on civic responsibility. This provided further evidence to prove the claim indicated in Chapter One. It called for the inclusion of Post-Process theory in the construction of this new theory through its idea that student writers should “address and critique culture in a social and collective way” (McComiskey 41). In Chapter Two, further evidence was given through Fraiberg using McComiskey’s post-process framework of the “textual, rhetorical and discursive [which…] could, in fact, function brilliantly to bring all sorts of composition studies into a context that helps us tease out the connections and conflicts” (178).

As a result of this new rhetorical theory, Post-9/11 Composition Pedagogy complicates contemporary composition techniques by implicating the theory through the production of new media as design and the contact zone of 9/11. Just as Berlin’s “revised concept of reading and writing” theory requires both “text production” and “interpretation” (Rhetorics xvii-xxii) from the student and the instructor, Post-9/11 Composition Pedagogy includes these same aspects by encouraging the production of alternative ‘compositions’ and interpreting compositions and media through a critical lens. Mary E. Hocks wrote in 2003 that

[D]esign moves us from rhetorical criticism to invention and production. […] to establish balanced rhetorical approach, then, we must offer students experiences in both the analytic process of critique, which scrutinizes conventional expectations and
power relations, and in the transformative process of design which can change power relations by creating a new vision of knowledge. (644-5)

Therefore, though the idea of new media in the composition classroom is far from revolutionary, the next step is to include complex, historical artifacts or trauma rhetorics in the curriculum so that students can engage in civic responsibility through difficult matters.

Hocks’ visual analysis of websites in that same article was “in relation to our changing academic conventions during a particular time period” (633). It follows that the post-9/11 period calls for another change or addition to the academic conversation. Of course, the inclusion of 9/11 rhetorics in the classroom might make instructors and students uncomfortable, but it is important to both the theory and pedagogy that students are not marginalized in their ability to analyze texts critically and to produce new media texts generated from disturbing material.

Nancy Thompson voices this same sort of opinion in her July 2006 article in the *Chronicle of Higher Education* when she discusses her regular writing assignment ‘Explain a process by which you changed your life – for better or worse’:

Yes, I want to dance around the edges of the terrible reality looming in my classroom. My students’ experiences in war haunt them. We need to hear those stories because by hearing them, we are all bearing witness together. We are not the sanitized nightly news, we are not the muzzled newspapers; we are the fallout, and there is no shelter for us to crawl into. There is death and destruction sitting in these classes. (“War Stories”)

Thompson’s account of her assignment indicates that students have post-9/11 experiences they wish to share, and this pedagogy provides an avenue for that discourse to begin.
The next chapter will introduce further applications of Post-9/11 Composition Pedagogy in the classroom. It will do this by demonstrating how the heuristics developed in this chapter might be practically used in both the rhetorical reading of and production of post-9/11 texts. Next, it will discuss how the heuristics might be subverted in a critical, democratic classroom. The chapter will then discuss the role of teacher training in multi-modal literacy and the assessment of new media compositions. The chapter will conclude by attempting to explore complications and contradictions within the theory and some possible contentions against the theory and pedagogy.
CHAPTER FIVE: APPLICATIONS, IMPLICATIONS AND CONTENTIONS

As promised in previous chapters, the first section of this chapter, “Applications,” introduces additional applications of Post-9/11 Rhetorical Theory for the composition classroom. The second section, “Implications,” further demonstrates how the heuristic developed in Chapter Four can be practically used in both the rhetorical reading of and production of post-9/11 texts, and it discusses how the heuristic might be subverted by both students and instructors in a critically guided, democratic classroom. That section also promotes the importance of teacher training in multi-modal literacy and in the assessment of new media compositions. The section “Contentions” explores possible disputes with both the theory and pedagogy. The final section “Further Study” indicates the possibilities for applying the theory and pedagogy in other theoretical areas of the Composition field such as Feminist theory and the Katrina tragedy.

Applications

The legitimacy of using popular culture in the classroom and in academic publication is widespread; therefore, my argument here is not whether or not popular culture is a legitimate topic for writing curriculum. Instead, it is my intention in this section to further a secondary argument by suggesting that Post-9/11 Rhetorical Theory is a useful application in the Composition classroom toward a more comprehensive analysis of the modern, complicated rhetorics of popular culture. I will limit my discussion of an application here to one genre, television, as it has become increasingly interactive, and as I have discussed the incorporation of other media in composition in earlier chapters. For my
purposes here in applying analysis of post-9/11 television in composition curriculum, it is
first important to examine how Post-9/11 Theory fits into the previously discussed
triangulation of culture studies, critical theory, and post-process theory in order to envision
how it might be applicable using Post-9/11 Rhetorical Theory and Composition Pedagogy.

According to James Berlin, culture studies “in the United States has been firmly
committed to rethinking and reforming the relation of the work of English studies to larger
societal commitments” (“Intro” 3). The analysis of television through the context of Post-
9/11 Rhetorical Theory applies on this level. The larger commitment in this case is
awareness of civic duty through the analysis of media via a multi-literate lens. Michael
Vivion supplements Berlin’s thoughts with “The content(s) of culture studies are the
‘things’ of culture which help shape language, the nature of experience, ideology, and,
ultimately within English Studies, the production and reception of texts” (“Intro” 168). It
is clear here that using distinctly post-9/11 texts, such as the three television series
discussed later, through the application of Post-9/11 Composition Pedagogy follows the
nature of culture studies according to Vivion; television is the ‘thing’ in this particular
application.

In considering Critical Theory and Pedagogy, the application of using television is
to examine the underlying cultural assumptions about 9/11 in contemporary television
shows. This connection is clear in the later brief analysis of each. Through Post-9/11
Composition Theory, students can further the analysis, consider different or mixed media,
and produce their own post-9/11 texts through critical thinking and analysis of other texts.
This can mean producing alternative texts as discussed in earlier chapters or following the
lead of these television producers and designing many different media and text-based
compositions that can be read or interacted with on one or multiple levels – depending on the interests and literacies of the audience.

The application of Post-9/11 Rhetorical Theory and Composition Pedagogy in the sense of Post-Process Theory is perhaps the most distinct when using television as a text since Post-Process theory is context-based. Of course, there is danger in using a content-based curriculum and this will be addressed later in this chapter (page 137). Analyzing post-9/11 rhetorics in television shows through the lens of Post-9/11 Rhetorical Theory follows that model. If curriculum uses the tragedy and aftereffects of 9/11 as a commonplace for the analysis of television, students are likely to be more actively involved since 9/11 is a crucial time in their history, and the media, especially modern television, plays an important role in their everyday lives.

Along with the assimilation of culture studies into English studies, many Composition textbooks, as mentioned in Chapter Two, also call on popular culture as a commonplace for rhetorical education. One such commonplace is through the consumption of television in today’s culture, which provides instructors with a vast arena of possible and readily available texts for curriculum use. And those curricula use textbooks like Convergences to reach a new kind of student that is described as:

a new kind of reader, one who must respond to a constant stream of images, words and images, words and ideas. To create thoughtful, effective texts of their own, students need to become critical consumers of message, method and medium. (Atwan vii)

Similarly, critical theory is only just acknowledging the importance of researching the “positive mental impact of contemporary media” (152) as argued by Steven Johnson, in his Everything Bad Is Good for You, with the increasing popularity of video game studies and
its effect on new media studies. Johnson, in fact, claims that popular culture cannot keep up with the sophisticated intelligences of society (152). Therefore, as society becomes more complex the curricular response, as developed in Post-9/11 Theory, needs to match it. This can occur in the post-9/11 classroom by requiring critical, media based, sophisticated compositions that respond to and mirror complicated television productions such as the three described later. By using the post-process techniques of social negotiation and collaboration in the analysis and production of media-based texts using post-9/11 images and ideologies, instructors can easily employ post-9/11 television as a pedagogical application. This allows students to participate in discovering post-9/11 rhetorics in any text and thereby identifying what is necessary to produce multi-literate and multi-modal post-9/11 texts.

Finally, using television as a commonplace for an application in contemporary composition curriculum simply makes sense. Neil Postman, in his *Amusing Ourselves to Death*, says that “Television…encompasses all discourses […] and] is our culture’s principal mode of knowing about itself” (qtd in Johnson 121). Likewise, Johnson claims that the modern television narrative asks viewers not just to remember, but also to analyze (64). He says, “this is the difference between intelligent television shows and shows which force you to be intelligent” (64). He further argues that “audiences happily embrace that complexity because they’ve been trained by two decades of multithreaded dramas” (71). One key example of this type of television is the series *24*. He says “following the [24] plot is not merely keeping track of all the dots that the show connects for you; the allure of the show also lies in weighing potential connections even if they haven’t been deliberately
mapped onscreen” (115). The following discussion analyzes 24 and two of its television counterparts and their viability in a post-9/11 curriculum application.

24: Real Time Television

Several television shows have premiered since 9/11, but not all have distinct post-9/11 properties. However, one popular, post-9/11 television series that is currently enjoying a cult-like following is the FOX network’s 24. 24 has several distinct qualities that separate it from any other series, but the main identifying component of 24 is that it is filmed in ‘real time’. Each episode, therefore, is an hour of the day and each season is a full day in the life of the characters involved. One distinct post-9/11 component of the series is that the main premise of the series - that each season deals with a new terrorist action that the members of the Counter Terrorism Unit (CTU) are called to defuse - from nuclear threats to government official-kidnappings and assassinations to drug running.

24 first aired in November 2001, so its conception was well before the attacks of September 11th, but throughout the past five seasons, the series continues to reveal and explore post-9/11 artifacts and ideologies. For instance, as discussed in Chapter Three, clearly the idea of terrorism is more prevalent now in our social literacy than before 9/11 and even the OKC Bombing. 24 shows the inside nature of fighting terrorism and provides viewers with the assurance that someone is doing something to counter terrorism. In one season, a plane is stopped from being used as a bomb, and in another, a bio-terrorism plot is foiled. These post-9/11 images and historical ties to actual 9/11 and post-9/11 events are more explicit than are the implicit post-9/11 ideologies of community, individual and family sacrifice. Each season indicates that the only way to stop the terrorism is through a
complicated, combined effort of the community of CTU and its governmental and familial counterparts; this includes the sacrifice of family and friends for the good of the country or the larger community, both common ideological themes in post-9/11 society.

LOST: Multi-Media Television

Another series that holds distinctly post-9/11 cultural components is *LOST*. One presentation, of several about *LOST*, at the 2007 SW/TX PCA/ACA conference discussed this award-winning television series. The presenter, Scott Rogers, talked about the “frustration factor” of the program because of the need to have access to multimedia in order to understand all the intricacies of the plot. He claimed it was not enough to watch the series passively; it required previous social knowledge of mythology, puzzle solving, access to blogs, wikis, internet sites, interviews with the producers, and also video technology that allows the more maven audience to view each episode frame by frame in order to uncover all of the hidden clues.

*LOST* can be defined as distinctly post-9/11 television not because it premiered in 2004, well after the September 2001 attacks, but because it involves several post-9/11 resonant images and ideologies: a plane crash, the resulting terror, fire and death, ordinary people as heroes, diversity, community, apocalypse, conspiracy, vulnerability, identity issues, revenge, justice, etc. At the same time, the method by which viewers must actively participate in several literacy practices in order to get the full story or plot mirrors Post-9/11 Rhetorical Theory’s call for a multi-literacy rich curriculum.
HEROES: The Graphic Novel meets Television

One more post-9/11 television series is HEROES. This series is described by NBC’s website as an “epic drama that chronicles the lives of ordinary people who discover they possess extraordinary abilities […] and] their ultimate destiny is nothing less than saving the world” (http://www.nbc.com/Heroes/about/). Like LOST, HEROES offers a wiki so fans can interact with other fans and comment on the series. In addition to the wiki, the network website also yields a blog from one of the “heroes” and an online interactive graphic novel that discloses additional surprises about characters, plot, and storyline not revealed in the television aspect. The HEROES website also offers polls, interviews and interestingly a “Games” portion where the audience can play online games that allow them to interact with the series through a whole separate media, even allowing them to take an “aptitude test” to reveal any “extraordinary [heroic] abilities” of their own.

Obviously, this series, like the others, has explicit and implicit references to post-9/11 society. The series just began in the fall season of 2006 and offers the audience much of the hope many Americans need in this time not only after the crisis of 9/11, but also during the time of highly contested war. One panelist at the SW/TX PCA/ACA conference claimed that the post-9/11 audience identifies with characters that have experienced a tragedy (Tammy Burnett). And, HEROES fulfills this need. In addition, in the series, New York City is a target of a large explosion, and the heroic characters are ordinary people, much like the heroes of 9/11. The post-9/11 ideologies of apocalypse, community building, identity and destiny, among others, are all present in the series as well.
Other Application Considerations

Three other Composition-related theories come to mind when I consider additional contemporary application opportunities for Post-9/11 Rhetorical Theory and Composition Pedagogy: semiotics, new media, and visual rhetoric/culture. When examining a text through the lens of semiotics, the context component of the Post-Process theory link to the content specific Post-9/11 Rhetorical Theory can be further implicated. Robert Hodge and Gunther Kress say, “Context has to be theorized and understood as another set of texts” (8). Therefore, in the case of the television series discussed above, the context of 9/11 is a semiotic text in itself. They add, “context is a crucial part of their [signs’] meaning” (37) and that “context is decisive for communication,” for “context can only enter into communication in so far as it is assigned meanings and made meaningful” (39). Post-9/11 Rhetorical Theory attempts to assign meaning to post-9/11 texts through its rhetorical categories of anger, patriotism, dissent, memorial, and myth. Similarly, Post-9/11 Composition Theory attempts to make an assigned meaning through the production of alternative texts and the consideration of multi-literacies. Finally, in the same way that Chapter Three argued that resonant historical artifacts are vital to rhetorical curriculum, semiotics, too, values historical context. In fact, Hodge and Kress claim “our judgment of a text includes our sense of [its] history” (164).

Several Post-9/11 theoretical connections have already been made to New Media theory in earlier chapters. One primary connection not previously discussed can be made clear through an idea of Anne Wysocki when she writes in Writing New Media,

Many writing teachers in the last decades have worked to develop classroom practices that help people in their classes see – through what they write – their particular
locations in time and place, and hence how they are shaped by but can in turn shape those locations (and themselves) through textual work. (“Openings” 4)

In Post-9/11 Composition Pedagogy, then, in Wysocki’s terms, the ‘location’ is 9/11 as artifact, space, place, and ideology. As a result, when students produce texts shaped by their experiences with 9/11, they are able to also analyze how the location of 9/11 shaped them through the critical analysis of texts like the television series discussed earlier in the chapter.

One final possible application of Post-9/11 Rhetorical Theory and Composition Pedagogy can be made through visual rhetoric and culture theory. Charles Hill in his article “Reading the Visual” writes: “Students also need to develop both the ability and inclination to examine their own reactions to such [dominant and ubiquitous] messages, if they are to have any real independence and effectiveness as social agents” (110). This claim of ‘inclination’ supplements Post-9/11 Theory’s democratic curriculum argument that students should be more actively engaged in their own education and knowledge making. Hill goes on to say:

Students need to learn to appreciate the power of images for defining and for reinforcing our cultural values and to understand the ways in which images help us define our individual roles within society. Students also need some understanding of the many ways in which the producers of images take advantage of these cultural values and use them for their own persuasive purposes. (116)

Here, Hill’s comments correspond to the critical cultural literacy and critical production practices encouraged in Post-9/11 Composition Pedagogy. Students can also use the
categories described in Chapter Four to understand how images shape their values as well as shape their own arguments in a post-9/11 society.

Surely, the flexible and multi-modal nature of Post-9/11 Rhetorical Theory and Composition Pedagogy allows it to associate easily with other theories already employed in Composition theory. Its timeliness permits modern students to apply it in the more contemporary context of Composition, which necessitates alternative composition production because of the increase in technology and multi-literacy requirements in the classroom.

Implications

Using the Heuristic

This section focuses on using the heuristics from Chapter Four in both the rhetorical reading of and production of post-9/11 television texts to follow the previous examination. For instance, if we rhetorically read the television series 24 using the analysis heuristic from Chapter Four, the reading might look something like this:

<table>
<thead>
<tr>
<th>What is the purpose, genre, mode of the text?</th>
<th>Entertainment, fantasy/scientific/drama, television series</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why did you choose the text?</td>
<td>Seemed to have explicit and implicit 9/11 contexts</td>
</tr>
<tr>
<td>How does the text relate to or exhibit the context, space or rhetoric of 9/11?</td>
<td>Terrorism, community, planes as bombs, survival, human sacrifice</td>
</tr>
<tr>
<td>What icons are either implicitly or explicitly represented in the text?</td>
<td>Need more examination with specific focus on icons</td>
</tr>
<tr>
<td>Which of the Post-9/11 Rhetorical Theory’s categories are indicated either through signs or representation? (anger, patriotism, dissent, memorial, myth)</td>
<td>Focus on character of Jack here: Anger – at death of family, friends, innocent victims Patriotism – willing to do anything to save the country/ for the greater good Dissent – accept consequences, even</td>
</tr>
<tr>
<td>What 9/11 signs, representations, or design choices have been used and what could have been used in the place of the given product?</td>
<td>Plane crashes, threat of chemical warfare, assassination, terrorism. Could consider more use of terrorists of non-middle eastern descent.</td>
</tr>
<tr>
<td>What is the relationship of the images, etc in the piece? (to each other and to 9/11) Is alignment indicating power?</td>
<td>The chaos of the different points of view and storylines fits the initial reaction to 9/11.</td>
</tr>
<tr>
<td>What rhetorical devices or sequences can you identify as particularly 9/11? (ie: symbols, irony, enthymeme)</td>
<td>Need more explicit analysis here…will try using a character or the architectural space of CTU.</td>
</tr>
<tr>
<td>What are implications of the colors and the organization of the text to 9/11?</td>
<td>Chaotic organization, minute by minute coverage. Not sure about colors, yet.</td>
</tr>
<tr>
<td>Are there any 9/11 symbols, etc commonly used in other genres uniquely used in the text?</td>
<td>Government buildings and figureheads, military garb and lingo, advanced technology in researching terrorists (Patriot Act/civil liberties)</td>
</tr>
<tr>
<td>What social codes, identifiers or collective identities can be implicated to 9/11 in the text?</td>
<td>Community, sacrifice, family, patriotism…</td>
</tr>
</tbody>
</table>

It is clear in this cursory use of the heuristic that the post-9/11 characteristics of 24 are readily identifiable. The heuristic also allows the student to realize what areas might need further examination, what areas are repetitive, and what areas are excluded. If an instructor’s or the students’ access to software or development tools are limited, this heuristic offers them the ability to incorporate Post-9/11 Rhetorical Theory and Composition Pedagogy into the curriculum through analysis rather than production.
For instructors and students who have more technology access, they may use the “production heuristic” from Chapter Four as a guide to produce a television-like piece:

<table>
<thead>
<tr>
<th>What is the modal purpose of your text? (argument, narrative, etc)</th>
<th>Argumentative/persuasive</th>
</tr>
</thead>
<tbody>
<tr>
<td>What genre is your text?</td>
<td>Video/tv</td>
</tr>
<tr>
<td>What tool will you use to produce your text?</td>
<td>imovie/Quicktime or equivalent</td>
</tr>
<tr>
<td>What research, training, or knowledge do you need for designing your text?</td>
<td>Tutoring or training course in video-making technology</td>
</tr>
<tr>
<td>Who do you know in class that can help you with your knowledge level in the process you want to use?</td>
<td>Instructor, John, roommate.</td>
</tr>
<tr>
<td>How much time do you need?</td>
<td>10-15 hours</td>
</tr>
<tr>
<td>How will you relate your text to the space of 9/11?</td>
<td>Through the rhetorical categories from Chapter Four and symbols/images from 9/11</td>
</tr>
<tr>
<td>What Post-9/11 Rhetorical Theory category(ies) do you want to use in your text?</td>
<td>Memorial and myth</td>
</tr>
<tr>
<td>What rhetorical devices do you want to apply in your text? Why?</td>
<td>Symbolism and irony; interesting combination</td>
</tr>
<tr>
<td>What 9/11 signs or representations will you employ in your text?</td>
<td>Pentagon and memorials</td>
</tr>
<tr>
<td>What type of alignment (aesthetic, power, etc) will you use? How does this relate to your purpose and 9/11?</td>
<td>Combination of aesthetics and power relation; show the community aspect of 9/11</td>
</tr>
<tr>
<td>What colors and organization do you want to use? Why?</td>
<td>Black, gray, red white and blue; try to use the chaotic organization of 24 as a guide.</td>
</tr>
<tr>
<td>Can you use 9/11 symbols from other genres other than the one you are designing within your text?</td>
<td>Yes, can use still images, audio</td>
</tr>
<tr>
<td>What social code, identifiers, or collective identities from 9/11 do you want to implicate in your text? Why?</td>
<td>Community, memorial, architecture as memorial, sacrifice – best indicators of myth</td>
</tr>
<tr>
<td>How do you problematize the space of 9/11 with your text?</td>
<td>Using myth and power as ideologies</td>
</tr>
<tr>
<td>What changes can you make in your choices to make your text more rhetorically interesting or convincing?</td>
<td>NA – in pre-production</td>
</tr>
<tr>
<td>What audience are you trying to reach?</td>
<td>Politically active citizens and politically passive college students</td>
</tr>
<tr>
<td>How does your text add to civic engagement? How does it add to the conversation about 9/11?</td>
<td>Provides an argument about accepted myths and ideologies surrounding 9/11</td>
</tr>
<tr>
<td>How does your text make you or your audience more civically aware?</td>
<td>Provokes conversation and awareness</td>
</tr>
<tr>
<td>What impact do you want to make?</td>
<td>Political and social</td>
</tr>
<tr>
<td>Who can you help with their composition? What technological or theoretical knowledge can you share?</td>
<td>Instructor, technology lab, John; can share still image and audio knowledge</td>
</tr>
<tr>
<td>What have you learned from other student texts?</td>
<td>NA – in pre-production</td>
</tr>
<tr>
<td>Have you discussed your text/process with anyone?</td>
<td>Classmates</td>
</tr>
<tr>
<td>How will you present the final product? Why did you make this choice?</td>
<td>In class video via DVD on projector; will post to a website as a link if possible…best technology available.</td>
</tr>
<tr>
<td>What other questions will you use to guide your production?</td>
<td>How can I mimic 24 in more ways than organization?</td>
</tr>
</tbody>
</table>
In this sample, the heuristic is demonstrating the pre-production stage context and seems to be useful in discovering what direction is best for the composition. It also seems useful in the process of organizing the text and measuring the feasibility of the text. Students and instructors alike can benefit from using a heuristic similar to this one since the use of technology is a time-consuming process and this pre-production analysis can help alleviate any potential production obstacles.

Subverting the Heuristics

Subverting the heuristics developed in Chapter Four seems like a natural move in a critically guided classroom. If the students are truly able to act as co-learners and co-developers in the democratic sense of the critical classroom, subverting the use of the Post-9/11 Rhetorical Theory and Pedagogy is likely to occur; certainly, the nature of the theory and pedagogy allows for it. When subversion takes place, it can, of course, occur on many levels: subvert the topic, the role of the student, the teacher, subvert the dynamics of the syllabus, the course, and the role of technology. Certainly, an innate quality of the democratic classroom is the subversion of authority. Here, though, I want to specifically discuss the subversion of the heuristics.

The heuristics developed in Chapter Four and applied in the previous section can be subverted in many ways. Most extremely, the heuristic can be totally ignored in both the analysis and production of 9/11 texts; less so, some of the questions can be discarded, some questions can be significantly altered, and some questions can simply be reworded. The least extreme subversion would be to add only questions to the existing ones. One contemporary method to subvert the heuristic is to use symbols as a heuristic instead of
text and to work on and evaluate the composition in a less linear way. Students may also develop their own heuristic for individual evaluation, so that instructors can evaluate the items the students intended to exhibit in the various stages of production. In the case of a video as discussed above, separate heuristics may be needed in the evaluation of design, usability, audio and video components and the ability to meet deadlines.

_Teacher Training_

In February of 2004 the Conference on College Composition and Communication issued a “Position Statement on Teaching, Learning, and Assessing Writing in Digital Environments” on its website at http://www.ncte.org/cccc/resources/123773.htm, which was designed to affect composition instruction in a digital environment. This statement requires that digital literacy be given more consideration in the writing classroom and that curriculum “provide students with the opportunity to apply digital technologies to solve substantial problems common to the academic, professional, civic, and/or personal realm of their lives” (“Conference”). Most importantly, in the case of teacher training, the statement calls for the assurance that faculty have ready access to diverse forms of technical and pedagogical professional development before and while they teach in digital environments. Such support should include regular and just-in-time workshops, courses, individual consultations, and Web resources; provide adequate infrastructure for teaching writing in digital environments, including routine access to current hardware. (“Conference”)

Therefore, it is the responsibility of the curriculum designers to include digital literacy practices, the responsibility of the instructor to incorporate that curriculum into the
classroom, and the responsibility of the administration to provide access to teacher training.

However, the availability of technology for the classroom moves much faster than the training to utilize it appropriately; thus many instructors who cannot keep up simply fail to modernize their curriculum and classroom practices. Another obstacle to instructor training is a lack of interest in and acknowledgment for updating curriculum that has been used for decades. With no interest, there is no desire to request or discover avenues for funding. With no funding, there is no reward for training or supplies. With no supplies, there is no access. It is a difficult path, and many instructors have neither the time nor the energy to pursue such directions.

This negative attitude carries over to teaching alternative literacy practices. Cindy Selfe says, “Many Composition instructors have downplayed the importance of visual literacy and texts that depend primarily on visual elements because they confront us with the prospect of updating our literacies at the expense of considerable work, precious time, and a certain amount of status” (“Toward” 71). Post-9/11 society and curriculum, however, demands a shift in education practices and that can only occur with better-quality, required teacher training.

In regard to teacher training in visual literacy, Selfe suggests beginning with a combination of alphabetic and visual-literacy exercises (“Toward” 73). Furthermore, students and teacher can learn visual literacy vocabulary together (Selfe “Toward” 73). Both of these suggestions parallel the multi-modal and democratic aspects of Post-9/11 curriculum. If instructors used a collaborative, democratic curriculum to engage with their students, they could learn difficult technologies from their students. This should, in turn,
increase not only their knowledge base, but also their interest in searching out funding to grant their students and their classrooms access to technologies that would positively supplement traditional composition practices. In any case, if instructors begin, as Selfe suggested, by combining exercises that are familiar to them with exercises that are less familiar, while relying on students to add to their knowledge base, they can slowly and more comfortably add additional technological or visual aspects to their curriculum.

Post-9/11 Rhetorical Theory and Composition Pedagogy techniques embrace the reality of the lack of available training in its democratic, multi-literacy practices. In terms of access to media, however, most teachers can easily incorporate advertisements, music lyrics, videos and television into their curriculum as Post-9/11 Theory suggests. Countless textbooks, as previously discussed (p. 40) are available which incorporate media, culture, and popular culture as rhetorical practices. As a result, instructors can use the media available to them and use students as co-learners in learning practices and co-training for production practices.

**New Media Assessment**

The CCCC’s Position Statement contiguously responds to assessment requirements for digital compositions. It suggests that the students’ technology aptitude be assessed along with their access to technology and their attitude toward technology (“Conference”). Concerning the assessment of student products, the statement suggests this: to use an electronic portfolio system that can culminate all student work through their academic careers and that the writing should have “human readers” (“Conference”). The Statement also advises that different assessment techniques are required for different types of digital
writing. My contention is that understanding and implementing these techniques is where instructors can often feel overwhelmed.

If instructors engage with their students and become more technology-literate, then comes the concern of assessing new media or modern compositions through legitimate methods. Very little information about assessing new media was available in literature before the early 2000s beyond Yancey, who acknowledged teachers’ discomfort in assessing new media, and Takayoshi, who called for a transformation of assessment from print to new media. Most of the assessment procedures since then rely on well-known practices of traditional print composition, like narrative quality. Madeleine Sorapure in her article “Beyond Modes: Assessing Student New Media Compositions,” from a recent _Kairos_, suggests taking a more rhetorical approach to assessment using tropes (metonym and metaphor) to talk about the “effectiveness of their work” (Sorapure 2). She also advocates an “assessment strategy that focuses on the effectiveness with which modes such as image, text and sound are brought together, or literally, composed” (Sorapure 2). If instructors are encouraged to assess new media based on their prior knowledge of rhetorical traditions, effectiveness, and audience awareness, they have a substantial framework by which to begin. As their knowledge base of technology increases, their assessment techniques can follow.

If Post-9/11 Rhetorical Theory and Composition Pedagogy follow Sorapure’s philosophy, assessment of compositions within this curriculum could be initially based on the use of rhetorical tropes, ability to follow the heuristic, effectiveness of the use of multiple modes, and audience awareness. Another assessment tool might be how well the categories of rhetoric were used within the new media – anger, patriotism, dissent,
memorial, myth – and how critically they were incorporated according to rhetorical
traditions and techniques.

Student involvement in building assessment criteria in this curriculum is just as
imperative as it is in the heuristic in order to maintain the democratic student-centered
environment of the classroom. This idea follows Beth Kalikoff, who envisions
“assessment as a democratic practice” (111) and as political power. Therefore, including
students who might have a stronger knowledge base in new media in the assessment of
new media compositions distributes the power in the classroom, allows for a more
democratic or critical classroom, and promises students the agency of being a stakeholder
in their own education.

Contentions

Objections to Cultural Theory, Critical Theory and Post-Process Theory

Cultural theory and its ties to including popular culture in education open the theory to
suspicion. The war between privileging high over low culture is a longstanding battle in
writing education, but with the emergence and acceptance of culture studies, this debate
has been rendered nearly moot for twenty years. However, the major objection in the
beginnings of culture studies was Maxine Hairston’s claim that it forced a “leftist
ideology” on unsuspecting students instead of “teaching writing” (George and Trimbur
84). Hairston’s objection, of course, was swiftly met with the response that what Hairston
truly objected to was the “reintroduction of rhetoric into the writing classroom” (George
and Trimbur 85). This reintroduction is one of the footholds of Post-9/11 Rhetorical
Theory and its connections to composition pedagogy. Chapters One and Two legitimated
the need for rhetorical curriculum to remain included in writing curriculum because of the social needs of Post-9/11 society. Therefore, despite Hairston’s objection, it is safe to claim now that culture studies and its relationship to rhetorical education has firmly planted itself into writing education over the past two decades.

Critical theory, too, has received its own objections: the classroom can become overruled by the authority of the students, teachers lose their identity in the classroom, and the classroom can become too politicized. All are valid concerns. One way to counter all of these objections is to maintain a dialectic classroom, where power is distributed evenly – among all students and the instructor. Victor Villanueva calls this type of strategy one that includes both “tradition and change” (qtd in Ann George, “Critical” 100). Another critique of critical pedagogy comes from Gregory Jay and Gerald Graff, who claim that a predetermined outcome of a course to be democratic is actually undemocratic (George “Critical” 100). Hairston stakes an objection to critical pedagogy, as well, in her argument that instructors should teach within their expertise or otherwise find themselves in a “muddle” (“Critical” 101). In challenge to these claims, Post-9/11 curriculum asks that the classroom work toward a more democratic atmosphere, and that instructors stretch their composition knowledge base by experimenting with alternative composition assignments and by learning new media skills through dialogue with their students.

Most contentions against Post-Process Theory do not necessarily lie with its ideas of social negotiation in the classroom, the promotion of student agency, or the criticism of culture in a socially collective way. Instead the primary objection to post-process theory is its specific context nature. Many educators and theorists are wary of any curriculum that is based on the constricted scope of a single content, and the context of this particular
pedagogy is principally reliant on the content of 9/11 rhetorics and ideologies. My counter-argument to the resistance of content-based curriculum is that Post-9/11 Rhetorical Theory and Composition Pedagogy both rely on a triangulation of critical, cultural, and post-process theories. The resonant content of 9/11 and its context as a space is much too broad, both theoretically and historically, to be considered too restrictive to use in a writing curriculum.

Further Study

Feminisms and 9/11

Post-9/11 Rhetorical Theory and Composition Pedagogy both have many relevant characteristics that allow for more research in relation to other areas of Composition and pedagogy. One such area is that of feminist pedagogy. Susan Jarrett writes “Feminist pedagogy in composition emerged out of the women’s movement of the 1970s, which itself grew out of the civil rights and antiwar movements beginning in the 1960s” (“Feminist” 113). The clear relationship to the theory is its emergence from reactions to historical and social events. She goes on to define feminist pedagogy through its practices:

- the de-centering or sharing of authority, the recognition of students as sources of knowledge, a focus on the processes (of writing and teaching) over product. But what makes feminist pedagogy distinctive is its investment in a view of contemporary society as sexist and patriarchal, and of the complicity of reading, writing, and teaching in those conditions. (“Feminist” 115)

These components indicate that feminist pedagogy has sound connections to rhetorical, cultural and critical pedagogical theory. It is clear, then, in these connections that Post-
9/11 Rhetorical Theory and Composition Pedagogy and feminist pedagogy certainly have interlinking aspects. Another feminist characteristic worthy of more research is the reflection and collaborative elements, both distinctively feminist, of the heuristics developed in Chapter Four.

A final venue for research in relation to feminism refers to the idea of 9/11 as a space or location of authority or power from which to conduct a feminist semiotic reading of the icons of 9/11. It would be interesting to view the WTC towers as phallic from a feminist perspective or to read the female rhetorical reactions (Dixie Chicks) as separate from the male reactions (Toby Keith). This would allow a different context and maybe even additions to the categories described in Chapter Four: the rhetoric of anger, the rhetoric of patriotism, the rhetoric of dissent, the rhetoric of memorial, and the rhetoric of myth.

**Learning Difficulties and 9/11**

Learning difficulties, at the surface, seem to have nothing to do with 9/11, but education has made a shift since the 1970s toward a more learning-style approach to education, which caters to student learning problems. This shift is evident in tests like Myers Briggs, Learning Styles Profiler, Dunn and Dunn and others, and the research that indicates “more and more students with [Learning Disabilities] LD are going to college” (Li and Hamel 31). Upon further study, Post-9/11 Rhetorical Theory and Composition Pedagogy’s advocacy of multi-literacy practices and multi-modal production techniques might be shown to benefit certain learning disabilities, especially those students prone to having difficulty expressing themselves through traditional modes of composition.
Another interesting aspect of researching LD in relation to Post-9/11 Rhetorical Theory is the issue of access and success. If learning difficulties such as Attention Deficit Disorder (ADD) or Attention Deficit and Hyperactivity Disorders (ADHD) know no economic boundaries, it should be valid research to study students from “gated communities” who have an LD, but also have access to technology, and to discover how the multi-literacy techniques used in Post-9/11 Composition Pedagogy might help these students better succeed in higher education. In turn, the study could also examine how this research correlates with students from lower economic backgrounds.

Citizen Media and 9/11

An interesting aspect of post-9/11 society is the increasing normalcy of citizen media. With the technology available in cell phones doubling as digital cameras, video cameras, radios, stereos and even computers, ordinary citizens are becoming news and movie makers. The appeal of these media can be seen in the use of websites like YouTube, MySpace, and Facebook, and multiple blogging arenas where people can publicly post their own videos, photos and political ideas, and even market themselves.

Similarly, a professional is no longer needed to present the news. Local news stations now request citizen videos that record the weather in certain areas and even footage of events not caught by the station can be downloaded to the station’s website to supplement the newscast. This increase in multi-media and public interaction with otherwise citizen-inaccessible avenues seems to have increased since 9/11, and it would be interesting to research its effects on the conception of Composition as a legitimate area of study.
In addition, a Smithsonian-sponsored website http://www.911digitalarchive.org/ has been created and defined thusly:

The September 11 Digital Archive uses electronic media to collect, preserve, and present the history of the September 11, 2001 attacks in New York, Virginia, and Pennsylvania and the public responses to them. [...] the Digital Archive will contribute to the on-going effort by historians and archivists to record and preserve the record of 9/11 by: collecting first-hand accounts of the 9/11 attacks and the aftermath (especially voices currently under-represented on the web), collecting and archiving emails and digital images growing out of these events, organizing and annotating the most important web-based resources on the subject, and developing materials to contextualize and teach about the events. The Digital Archive will also use these events as a way of assessing how history is being recorded and preserved in the twenty-first century and as an opportunity to develop free software tools to help historians to do a better job of collecting, preserving, and writing history in the new century. Our goal is to create a permanent record of the events of September 11, 2001. In the process, we hope to foster some positive legacies of those terrible events by allowing people to tell their stories, making those stories available to a wide audience, providing historical context for understanding those events and their consequences, and helping historians and archivists improve their practices based on the lessons we learn from this project. (http://www.911digitalarchive.org/about/)

The website asks society to share, much like what was mentioned above in the news section, by adding to the digital archive of 9/11. The website allows contributors to add stories, email, still images, moving images, audio, and documents. Here, contributors
become, in a sense, active history makers or history providers for future generations. It is possible that by using the theory of Post-9/11 Composition Pedagogy students could publish compositions through historical avenues such as this archive.

**Conclusion: Katrina and 9/11**

My intention in this dissertation was to lay the groundwork toward a new rhetorical theory and composition pedagogy that relied on the historical context and content of the September 11th attacks. It was also my intention, in the design and the motivation behind this dissertation, to present three focal arguments: 1) rhetorical education is a viable ingredient of modern composition, but an advanced kind of citizenship needs to be taught since the social trauma of 9/11, 2) in order to encourage active civic responsibility via the modern classroom, we must advocate multi-modal literacy and multi-modal composition production; and 3) using post-9/11 images, resonant rhetorics and ideologies as commonplaces in the curriculum is a viable solution to these curricular needs.

Beginning with the historically canonical sources, I later relied more on modern connections between rhetorical education and composition pedagogy in order to justify the civic intentions of the new theory and to meet the true intentions of the composition community – rhetorical tradition, critical thinking, and production of text. I triangulated my theory using critical theory, culture studies, and the post-process movement in order to best reach a post-9/11 classroom and audience. And I justified the importance of post-9/11 rhetorics by referring to WWII, Vietnam and OKC Bombing rhetorics and their subsequent literacy movements to place the new theory in a social historical context. I then indicated how Post-9/11 Rhetorical Theory fit into contemporary education via its tenets of 1) the
democratic values of traditional rhetorical education, 2) a complex citizenry that is both
global- and cyber-responsible, and 3) the importance of multi-modal literacy, and I
developed three heuristics – one for rhetorical analysis, one for composition production,
and one for recognizing citizenship.

These tenets of Post-9/11 Rhetorical Theory and Post-9/11 Composition Pedagogy
are easily applicable to historical events that have occurred since the 9/11 attack.
Hurricane Katrina is one such historical, social, rhetorically resonant event that elucidates
the place of trauma rhetoric in a composition curriculum. The citizen response to the
Katrina catastrophe provides an excellent opportunity for service learning pedagogy, which
can range from community service to involvement in the community for “educational
experiences” (Julier 133). Both of these reactions were widespread in the Katrina
response, and responding to a tragedy through a writing curriculum allows students to
engage actively and critically in the civic-oriented traditions of rhetorical education
important to Post-9/11 Theory. Countless community service and service-learning projects
focused on Katrina, the clean-up, the victims, and other areas. (See
http://hurricanearchive.org/ for a digital archive of Katrina and Rita photos.) If the post-
9/11 student is indeed more civically aware, as I have argued earlier, a post-9/11 tragedy
like Katrina offers students the social framework for engaging in critical citizenry, both
through service learning and the analysis of the resonant rhetorics from the tragedy.

If we explore Katrina through the tenets of this theory, it is clear that the tragedy
challenged the democratic and civic values of post-9/11 society and government. First,
countless articles, books and speeches responded to and discussed the unequal treatment of
citizens during the evacuation, the loss of a civic voice for residents, and other social
injustices. Second, the tragedy also required a sophisticated form of citizenry when the call came for a need for alternative higher education for displaced students. Many institutions across America offered free tuition and distance learning opportunities to support affected students. Third, the tragedy promoted the importance of cultural literacy and post-9/11 civic reaction to natural-disaster trauma and categorizing the government as “other”. Surely, the categories and heuristics developed in Post-9/11 Theory apply toward a curricular response to the Katrina trauma and others to come - socially, politically and ideologically. Post-9/11 Rhetorical Theory and Composition Pedagogy provide, in post-9/11 society, the necessary framework for education to be prepared to respond critically to social trauma.

Final Comment

On the morning of 9/11, I was driving the thirty-five minute drive to my temporary faculty position at a regional university in Oklahoma and listening to a book on cassette tape. I arrived and, as I was getting out of my car, a former student stopped me and asked if I had heard about the WTC attack. I said “Another bomb, like 93?” and he replied “Sounds like it.” As we all know, the situation was considerably worse. While my department reacted and provided television access, I taught three back-to-back composition classes and received most of my information from my students. Many had family who worked for American Airlines. One student told me that flights had been cancelled, and I realized my elderly father was trapped at the airport.

So, my initial responses that September morning were administrative. I made sure my mother was contacted to pick up my father. I conducted classes as planned, except I
had to begin each class with a surreal mantra: “If you are a member of the National Guard or are active military in any capacity, you need to leave now and contact your superiors immediately.” Students were in shock, and as I dealt with the emotion of the day, I stood staunch in my opinion that I was not going to bow to the fear or confusion the terrorists wanted to foster. In the days following, I simply continued my everyday schedule and did my best to avoid the television.

A few years later, my father told me his 9/11 story about watching television at the airport and seeing the planes hit the towers. He said he was reminded of the kamikaze attacks on his ship during WWII. Overtime, I was drawn more and more to the rhetorical reactions to 9/11 and their place in our collective identities, and I knew I was onto something that would correlate with my academic interests. It was time for me to respond to the attacks, so I believe building this theory is my response. It seems fitting as to the culmination of my years in academia, which have been largely in a post-9/11 society, to gather my interests into a theory that might provide instructors a pedagogy by which to engage students in a critically civic life in this era that has become labeled post-9/11.
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FIGURES

Figure 1. Iwo Jima. Photograph. [http://en.wikipedia.org/wiki/Iwo_Jima_Memorial](http://en.wikipedia.org/wiki/Iwo_Jima_Memorial)

Figure 2. Alfred P Murrah Building. Photograph.


Figure 3. Hiroshima Bombing. Photograph.


Figure 4. Nagasaki Bombing. Photograph.

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Figure 5. The Battle of San Pietro. Documentary Cover Art.


Figure 6. “V Production.” Advertisement.

[http://www3.eou.edu/hist06/WWIIPropaganda.html](http://www3.eou.edu/hist06/WWIIPropaganda.html)

Figure 7. “Praise the Lord and Pass the Ammunition.” Sheet Music Cover Art.

[http://americanhistory.si.edu/collections/object.cfm?key=35&objkey=81](http://americanhistory.si.edu/collections/object.cfm?key=35&objkey=81)

Figure 8. *The Anderson Platoon*. Documentary Cover Art.


Figure 9. *The Anderson Platoon*. Documentary Cover Art.


Figure 10. *The Anderson Platoon*. Documentary Cover Art.

[http://ec1.imagesamazon.com/images/P/630308432X.01._SL120_SCLZZZZZZZ_.jpg](http://ec1.imagesamazon.com/images/P/630308432X.01._SL120_SCLZZZZZZZ_.jpg)

Figure 11. Women’s Vietnam Memorial Foundation. Poster.
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Figure 12. OKC Bombing. Photograph. Charles H Porter IV. 1995.

http://www.pulitzer.org/year/1996/spot-news-photography/works/

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Figure 14. Flag Raising at Ground Zero. Postage Stamp. Fair Use Applies.

http://en.wikipedia.org/wiki/Gary_Ackerman

Figure 15. Entertainment Magazine. Issue 27 (2 May 2003). Magazine Cover.


Figure 16. Shut up and Sing. Movie Poster.

http://www.dixiechicks.com/06_dcmovie.asp

Figure 17. The 9/11 Report: A Graphic Adaptation. Book Cover.


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