

This is a transcript of Video 1 in Marcy Leasum Orwig's webtext "'That Website Looks Weird': Teaching Critical Genre Awareness to Understand Multimodality," published in *Kairos: Rhetoric, Technology, Pedagogy*, 22.1, available at http://praxis.technorhetoric.net/tiki-index.php?page=PraxisWiki%3A_%3Acritical+genre+awareness

TITLE: TIDE SCREENCAST

HOME PAGE WWW.WAYBACKMACHINE.ORG

This is my screencast on how the TIDE website has changed over the years. I will type in www.tide.com into the search function and, we will see, that it has over 700 results of screen captures from Dec. 1996 to present.

FIRST EXAMPLE: DEC. 26, 1996

On this first example of a screen capture, we see (from our vantage point today) how basic the TIDE website looks. At the top there is a clothesline with a telephone providing the "line" and on the "line" hang various shirts with icons that connect to content down the webpage. I find this telephone line interesting because it is taking a familiar object (at that time, the telephone) and putting it into an online environment. As the reading by Dennis Baron mentioned, this TIDE website contains content that you could probably find by reading traditional print material like promotional mailings or the side of the box. This content is part of the reason why it probably looks so dated to us today (all the hyperlinks and text included on the webpage). But, as we continue forward, we will see how the website continues to change and become more of an "electronic" resource for customers.

SECOND EXAMPLE: MARCH 26, 2002

This example is from a few years later. As we can see, it looks much more like a "website" we would expect to see today. For instance, there is a nice clean (and colorful!) background that ties in nicely with the TIDE logo. The main visual did not load quite correctly, but we can see how the website (overall) uses many more (MORE) 2 visuals. Also, while there are still hyperlinks, these hyperlinks are organized in columns and grouped by content topic. For instance, there is a column dedicated to "articles and messages" and "products." While these content areas are again related to the content of the 1996 example (and could probably be found with traditional print communication like mass mailings or sides of boxes), the website does appear more "electronic" because on the side bar there is a spot to "become a member." This is the first instance, on the TIDE website, of customers being able to interact with the site (making it much more "electronic").

THIRD EXAMPLE: DECEMBER 15, 2006

This example from December 15, 2006 is again much more "electronic" looking than the first example we considered from 1996. Ten years later, we see a visual (which is still loading) taking up most of the space but gone are all the hyperlinks. Like the previous example, though, there is still an area for customers to interact with and the same content areas exist (such as "products"). For TIDE, this website has changed greatly when it comes to visual design and interactivity with its customers, but the same content areas remain consistent. This is important to note, because as our reading in Dennis Baron explains, communication doesn't really change. What changes is the technology (or writing tools!) we have to get the job done.

FOURTH EXAMPLE: PRESENT DAY

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The current example of the TIDE website is, as we would imagine, very visual with information being (MORE) 3 conveyed by visuals even. For instance, on the lower bottom it is explaining products and trying to communicate that children should be kept away from laundry detergent. But, once again, this content could be communicated with traditional print modes (such as mass mailings or the side of the box). However, the website allows customers to access such information when they want and also allows for interactivity, which makes it "electronic." With all these examples, it is important to note how the communication does not greatly change, but rather the way in which it is communicated (both enabled and constrained) by the technology.