

This is transcript for Stephen Paur's interview for Inventio in 5, published in *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, 28(1), available at <https://kairos.technorhetoric.net/28.1/inventio/index.html#paur>

Paur Inventio in 5 Descriptive Transcript

0:05

Rich Shivener

Hi, everyone, I'm Rich Shivener.

[Title slide reads: "Inventio in 5: A Kairos Mini Series. Kairos: A Journal of Rhetoric, Technology, and Pedagogy"]

0:07

Liz Chamberlain

And I'm Liz Chamberlain. We're co-editors of Inventio. We're serious about the "how" of digital media scholarship. In Inventio, authors interrogate how their digital scholarship came to be.

[A split-screen Zoom shows Rich Shivener and Liz Chamberlain in their home offices. Each waves at the camera.]

0:16

Rich Shivener

And as Inventio editors, we invite you to participate in this series. Reach out to us anytime at the Kairos email listed below. We also plan to reach out to more authors as the series continues. Until then, thanks for watching.

[An introductory title slide features a photo of Stephen Paur and says, "Stephen Paur is a PhD candidate in Rhetoric, Composition, and the Teaching of English at the University of Arizona." On the right, there is a screenshot of his Kairos review, titled "Post-Trump Rhetoric and Composition."

A question slide says, "What did the prep stage look like?" Then video cuts to a Zoom of Stephen Paur, who is male-presenting with short brown hair, resting his head on his fist, speaking directly to the camera. For a few seconds, we see a screen recording scrolling through Kairos's call for reviews.]

0:50

Stephen Paur

Initially, I wrote the first draft as part of a class assignment. So I was taking a course in composition theory as part of my graduate work. And, you know, Kairos has that call for reviews call for book reviews section on its website. So I thought, hey, you know, maybe there's a chance I could put something together that they might be interested in down the line. So I used that list, to find something that I could, that I could write about, I tried to be a little strategic in my choice. I chose one of the books that was very short. Just so that, you know, I could read through it quickly and sort of write up a review for my class. But yeah, so you know, it started as a pretty traditional just, you know, text-based review. And so a lot of the research and prep that I had to do for this web text involved basically learning the, you know, HTML, and CSS programming languages, and sort of figuring out how to do that, because I had never done that before. So it was kind of a matter of seeking out resources online, and other other people as

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well, who could sort of walk me through and get me started with that. Yeah, that's kind of how I started.

[A title slide reads, "How different is the process for writing a review compared to other writing?"

Then video cuts back to Stephen.]

2:09

Stephen Paur

I suppose one thing is that, you know, you kind of expect that, like, you're, you're almost trying to tell that like, like—to give readers a sense of whether or not, you know, the thing you're reviewing is something that they want to go look at themselves. So I, you know, I wanted to be, I guess, yeah, just more intentional about picking out the the main ideas from the text and saying more about, you know, who specifically might find the text useful, and in what ways just trying to focus more on that than maybe I would in other types of writing. You know, at the same time, I think, you know, people look for summaries of the text, but also, sometimes they go to a review for to see, you know, sort of an author, using the text that they're reviewing to make some sort of argument, as well. And so I didn't want it to just be kind of saying, Here's what the text is about. But I also wanted to try to have it have it be sort of my own, you know, here's my own kind of analysis or argument related about sort of similar themes or similar topics

[A title slide reads, "What does your composing environment look like?"]

3:31

Stephen Paur

I worked a lot in the library on campus, just because they have some computer spaces where they have multiple big monitors, which makes it, you know, really made it a lot easier since I was going back and forth and kept, you know, I'd make adjustments in the code. And then I wanted to see how, you know, how it was going to affect the final thing.

[Title slide reads, "How has your composing process evolved throughout the years?"]

4:02

Stephen Paur

For me, it's always evolving, you know, I'm always learning new things. And one thing that I have tried to get better at, over the years is getting feedback from, you know, at least two or three other people. So in this case, I did you know, I sent it to a few other professors here, and, and they all had sort of different things, you know, helpful things to say about it, as well as the editors, the *Kairos* book review editors. And so that's something that I have been trying to do more consistently. And I think the, in this case, the book review really benefited a lot from different perspectives and you know, they can let me know what's clear what's not clear. Do I need more examples of things?

[Title slide reads, "Do you think that composing for a class, rather than recreationally, influenced the composing process?"]

4:44

Stephen Paur

Yeah, I think so. Again, the book that I chose, you know, I deliberately chose a short one just because I had other readings and stuff for the class on top of that. So, you know, maybe if I

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wasn't in a class, I'd have more time to review a longer text. And also, I knew my professor had kind of a background in like political rhetoric.

[Screen recording scrolls through elements of "Post-Truth," including an animated spiky purple star, a YouTube video embed called, "What is Politically Motivated Reasoning?", and a man in a "Make America White Again" hat drinking from a cup of coffee.]

And so that also kind of shaped my my choice of the text and that in that case, because I knew that, you know, he might be able to have some expertise that he could bring that bring to bear on on that most of the work that I did after after writing it, like a lot of the designs stuff and multimodal elements and things like that, those were all those were all added after, after the class. And I really did have to have a lot more time than just a semester to work on some of that stuff to get it is it is helpful to not be bound by the sort of the time constraints of the class format when composing some of the stuff for sure.

[Title slide reads, "Did anyone give you advice that you've now implemented into your process today?"]

6:04

Stephen Paur

Yeah, yeah, definitely. One of my professors, Tom Miller gave me some great advice recently, he said that, you know, one thing to keep in mind is that when, when I'm writing something for a class, you know, my, the professor is really being paid to read my stuff. Whereas when you're writing for people other than your professor, you really have to do things a little bit differently just to kind of get their attention and to hold their attention. You know, there's nothing that's sort of making them read what I write and so I have to be more try to think more about okay, how am I going to make this worth their while, do more things like, you know, forecasting or previewing what I'm going to talk about just so they kind of have a sense of whether or not this is something that they want to spend their time with, is something I have to be more thoughtful about. And sort of adjust, yeah, adjust my writing. With that in mind.

[Closing slide reads: "Edited by: Leah Ciani, Chante Douglas. Music credit: 'Lo-Fi Chill Hip Hop | Chilling' by Alex Productions"]