2006 computersandwriting.org

still on the frontier(s)

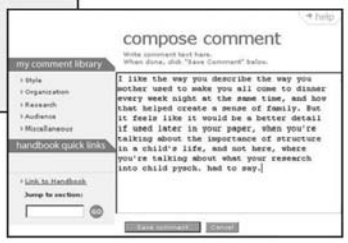
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Conference Schedule "At A Glance"

Breakfasts and poster sessions are in the Atrium of the English building; workshops and presentations are on the 3rd Floor. The "Computers and Writing Video Storybooth" is in Room 202. The GRN is in the Education Building, across the Courtyard, in Room 01. Lunches will be served in the Courtyard. Transportation from hotels begins at 7 AM every day and is available throughout the day. Shuttle hotline: (806) 742-2500 x285.

Day 1: Thursday (May 25, 2006)

7:30 - 9:00	Continental Breakfast and Registration (Atrium)
9:00 - 3:15	GRN and Job Market Round Table (Education 01)
9:00 - 11:45	Morning Workshops
12:00 - 12:30	Box Lunch (Courtyard)
12:30 - 3:15	Afternoon Workshops
2:45 - 3:30	Coffee/Tea (201)
5:00 - 6:30	Opening Reception and *@get info* (01)
7:00 - 9:00	C&W Goes to the Movies: "The Wholphin DVD" (01)

Day 2: Friday (May 26, 2006)

7:30 - 8:00	Continental Breakfast and Mentoring "Hook-Up" (Atrium)
8:00 - 9:30	Townhall I (01)
9:45 - 11:00	Session A
10:45 - 11:30	Coffee/Tea (201)
11:15 - 12:30	Session B
12:45 - 2:00	Chuckwagon Lunch with Locke Carter (01 then Courtyard)
2:15 - 3:30	Session C
3:15 - 4:00	Coffee/Tea (201)
3:45 - 5:00	Session D
5:00 - 6:30	Ranching Heritage Center excursion
6:30 - 10:00	Banquet with Mark Follman from Salon.com (Museum)

Day 3: Saturday (May 27, 2006)

7:30 - 8:15	Continental Breakfast (Atrium)
8:15 - 9:45	Session E
9:30 - 10:15	Coffee/Tea (201)
10:00 - 11:30	Session F
11:45 - 1:15	Lunch with Kelli Cargile Cook (01 then Courtyard)
1:30 - 3:00	Session G
2:45 - 3:30	Coffee/Tea (201)
3:15 - 4:30	Session H
5:00 - 10:00	Dinner with Clay Spinuzzi (Cagle's Steakhouse)
10:00 - late	Cosmic Bowling (Brunswick South Plains Bowl)

Day 4: Sunday (May 28, 2006)

7:30 - 8:15	Continental Breakfast (Atrium)
8:15 - 9:45	Townhall II (01)
10:00 - 11:30	Session I
11:45 - 1:00	7C's Meeting (352)
1:00 - 4:00	[Choose-Your-Own] Excursion
5:00 - late	BBQ at Locke and Becky's

Introduction and Welcome from the 2006 Conference Chair and Assistant Chair

On behalf of Texas Tech University, the TTU College of Arts and Sciences, the TTU Department of English, and the TTU Technical Communication and Rhetoric faculty and students, we welcome you to the 22nd, annual Computers & Writing Conference. We are pleased to host C&W2006 in our academic home. The conference setting reflects our hope that by coming together in the GRN, *@get info*, workshops, Townhalls, conference sessions, keynotes, and informal discussions, each of us will enrich our own practice and scholarship.



The conference theme, **"Still on the Frontier(s),"** prompts us to ask many questions about our technological tools past, present, and future. What have we learned about writing and writing instruction? How are we preparing others to teach in light of what we've learned? How are we disseminating our research results? How are interface and interactive design important to computers and writing? Where are wide-scale teaching and assessment tools taking us? Consider ePortfolios, database delivery systems, social network tools, integration with publisher companion Web site resources, online warehouses, powerful search engines, and specialized search routines. Where and what knowledge is being created, and how is it being recognized? Consider issues such as copyright/copyleft, intellectual property, online education, and promotion and tenure. How are research techniques to study newly technologized contexts being adapted/created? How are we resisting/embracing applications/ideologies from other disciplines? For instance, how are we operating in the "corporate" (or corporatized) university? How are we making room in our disciplines for new ideas and new voices? What is (or should be) the relationship between technical communication and composition? Which technological tools have we adopted out of necessity, and what are our current choices? How has the use of technology in writing centers contributed to knowledge making in writing instruction? What are some of the new frontiers we're exploring, and what are we learning from them?

These questions and more strike at the heart of the work we do, whether that work is in composition, technical communication, writing centers, writing program administration, publishing, or some other area. While each year brings new research questions to the field, scholars and instructors still wrestle with enduring issues. In addition to our quest to understand more about writing, writing instruction, and training new writing instructors, we wish to examine the use of datagogy in our field, continue the search for valid

and reliable visual and socially-networked writing environment assessment methodologies, explore communication through wireless and mobile technologies, develop and integrate open-source tools with system-wide electronic performance support system services, and examine the influence of technical communication on composition studies.

We hope you will find opportunities to explore one or more of these pressing issues. The Townhalls examine the impact of Thomas Friedman's *The World is Flat* on our field, and how the values of software development are still deeply engrained in the pedagogical and administrative decisions we make. The Graduate Research Network, the Job Forum, and the Mentoring Program are designed to facilitate the entry of graduate students and new faculty into the profession, our community, and this conference, in part by foregrounding the professional issues that the emergence of communication technologies has raised. Brief descriptions of conference presentations are printed here, and full abstracts and links to authors' homepages and other materials are available through http://computersandwriting.org/cw2006. We wish for you expanded frontier(s) and an enriching conference experience.

Acknowledgements

For the success of C&W 2006, we are indebted to a host of people at Texas Tech University as well as many in the community. Such an undertaking depends on the cooperation and contributions of many. For each contribution, we are grateful.

First, we thank the Texas Tech community at large, and particularly the Department of English, the College of Arts and Sciences, and the Department of Continuing Education, for their support. Thanks to the Department of English Chair, Sam Dragga, for his willingness to welcome some 300 conference attendees to our building, and to the Dean of the College of Arts and Sciences, Jane Winer, for her support. With the Department of Continuing Education, in particular, we'd like to thank Birget Green, Michele Moskos, Dalana Williams, and Pat Wright for their help with registration and promotion. For their help with the program we'd like to thank Amy Koerber, Angela Eaton, Kevin Garrison, Lyle Hayes, Tony Atkins, Keisha McKenzie, Erika Silvas-Guerrero, Betsy Strosser, Quentin Vieregge, Katherine Walker, and Sarah Wills. Bedford/St. Martin's sponsored the printing of this program. Bedford/St. Martin's, Hampton Press, Houghton Mifflin, Pearson Education, Thomson/Wadsworth, and McGraw-Hill have supported us with publisher tables. Thomson/Wadsworth hosted the usability testing lab open house and offered iPod Shuffle drawings. McGraw-Hill supported the development of the Web site and @*get info*. United Supermarkets provided coffee throughout the conference. Thank you! The *Chronicle of Higher Education* sent along the excellent grading machine graphic for our T-Shirts. For help reviewing abstracts and offering participants helpful feedback we thank Dan Anderson, Corinne Arráez, Tony Atkins, Cheryl Ball, Craig Baehr, Kris Blair, Tommy Barker, Jennifer Bowie,

Rick Branscomb, Michael Day, Locke Carter, Dánielle DeVoss, Keith Dorwick, Sam Dragga, Angela Eaton, Doug Eyman, Kathy Gillis, Morgan Gresham, Dene Grigar, Jim Kalmbach, Fred Kemp, Miles Kimball, Amber Lancaster, Susan Lang, Karen Lunsford, Mike Palmquist, Mike Salvo, Kirk St. Amant, Cindy Selfe, Dickie Selfe, Joyce Walker, Carl Whithaus, and Sean Zdenek. Bob Whipple and Creighton University hosted the Wednesday evening get together. Dene Grigar, with Dickie Selfe and John Barber, created the first ever *@get info*. For the mentoring program we'd like to thank Michael Day, Janice Walker, and others. Thanks to Janice Walker, Becky Rickly, and Susan Lang for setting up the GRN. We appreciate the help of Cheryl Ball and Janice Walker with the Job Market Roundtable, Kirk St. Amant with sponsorship, Carolyn Cook with breakfasts and coffee/tea, Susan Lang with the banquet, Susan Lang and many others who helped with awards, Becky Rickly with featured speakers and music, Hugh Burns and Corinne Arráez with Townhalls, Tommy Barker's "The Prophets of Rockabilly," Christopher Jordon's violin, the Nifty-50's cars (see http://nifty50s.org), and Ken Baake for excursion planning. Thanks to Laura Palmer for designing the conference logos; and Shelley Assister of Tiger-Ts (whose children are entering TTU in the Fall), Fred Kemp, and Becky Norman for help with T-Shirt and poster promotions. We also wish to acknowledge Michael Likhinin and the Teaching, Learning, and Technology Center at TTU for their help with printing and other technologies, and for sponsoring copies of the *Wholphin DVD*. Thanks to Brent Hoff of the Wholphin project. Thanks to Mike Schoeneke for door prize donations. Thanks to Courtney Burkholder and TTU Press for support. Karen Keck, Mialisa Hubbard, Kelly Jones, Sally Henschel, Katherine Walker, and Daphne Ervin helped with streaming video. And for their invaluable help day to day over the past year, thanks go to Carolyn Cook, DarylLynn Davalos, Quita Melcher, Juanita Ramirez, and student assistants Raymond Babza, W.H. Harris, and Abby Hinojosa.



Hosting the C&W has made us intensely aware of the strengths and cooperative nature of this community. Over the two years from the initial proposal to the conference, we have benefited from the experience, knowledge, and advice of Michael Day and the 7C's Committee, Corinne Arráez and the C&W2005 Committee, and all previous conference chairs.

Finally, but certainly not least, we are deeply indebted to the terrific Technical Communication and Rhetoric program at TTU whose work and dedication has made this conference possible: Ken Baake, Craig Baehr, Tommy Barker, Locke Carter, Sam Dragga, Angela Eaton, Fred Kemp, Miles Kimball, Amy Koerber, Susan Lang, Rich Rice, Becky Rickly, Kirk St. Amant, Brian Still, and Sean Zdenek. Do check out http://www.english.ttu.edu/tc.

Rich Rice, C&W2006 Chair
Jonathan Arnett, C&W2006 Assistant

C&W Conference Sites: Past, Present, and Future

#23. 2007: Detroit, Michigan
Chairs: Richard Marback, Jeff Rice

#22. 2006: Lubbock, Texas
Chair: Rich Rice

#21. 2005: Palo Alto, California
Chair: Corinne Arráez

#20. 2004: Honolulu, Hawai'i
Chairs: Judi Kirkpatrick, Darin Payne, John Zuern

#19. 2003: West Lafayette, Indiana
Chair: David Blakesley

#18. 2002: Normal, Illinois
Chair: Ron Fortune, Jim Kalmbach

#17. 2001: Muncie, Indiana
Chairs: Linda Hanson, Rich Rice

#16. 2000: Fort Worth, Texas
Chairs: Dene Grigar, John Barber, Hugh Burns

#15. 1999: Rapid City, South Dakota
Chair: Michael Day

#14. 1998: Gainesville, Florida
Chair: Anthony Rue

#13. 1997: Honolulu, Hawai'i
Chair: Judi Kirkpatrick

#12. 1996: Logan, Utah
Chair: Christine Hult

#11. 1995: El Paso, Texas
Chair: Evelyn Posey

#10. 1994: Columbia, Missouri
Chair: Eric Crump

#9. 1993: Ann Arbor, Michigan
Chair: Bill Condon

#8. 1992: Indianapolis, Indiana
Chairs: Helen Schwartz, Linda Hanson, Web Newbold

#7. 1991: Biloxi, Mississippi
Chair: Rae Schipke

#6. 1990: Austin, Texas
Chairs: Fred Kemp, John Slatin, Wayne Butler, Locke Carter

#5. 1989: Minneapolis, Minnesota
Chair: Geoff Sirc

#4. 1986: Pittsburgh, Pennsylvania
Chair: Glynda Hull

#3. 1985: Los Angeles, California
Chair: Lisa Gerrard

#2. 1984: Minneapolis, Minnesota
Chair: Donald Ross

#1. 1983: Minneapolis, Minnesota
Chair: Lillian Bridwell-Bowles

Interested in hosting?

Directly after the conference, on Sunday at 11:45am in room 352, the 7C's will meet to talk about future conferences. Food provided. Join us! The application process is available through the official conference Web site, http://computersandwriting.org.

Shuttle Service

TTU vans will bring you to and from events if you do not have a car. Please wait outside your hotel 15–20 minutes before breakfast. We will provide schedules, and we'll be in front of the English building and the Hawthorne Suites. Contact the van hotline at (806) 742-2500 x285 for more information, especially if you know you'll need to be picked up or taken somewhere. If we're bringing you to/from the airport, we have your flight information and we'll share a shuttle schedule.

C&W in *Kairos* 11.2 (Fall 2007)

Did you know that the Computers and Writing Conference will be written up in *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*? If you're interested in seeing your work published, please contact Kairos Editors at kairosed@technorhetoric.net for more information.

C&W2007 at Wayne State University

It's not too early to begin thinking about next year's conference. See http://computersandwriting.org for the conference theme, dates, and the call for proposals. The C&W2007 committee includes Richard Marback and Jeff Rice. Continue the tradition!

Need to Check Your Email or Work?

Texas Tech University has a unique login/password requirement for wireless Internet access. Contact jonathan.arnett@ttu.edu if you need a login and password. Throughout the conference room 303 in the English Building will be available for extended email or work use. This room is sponsored by Thomson/Wadsworth. If you require the use of a quiet office at some point during the conference, please let us know!

Poster Sessions (Atrium)

If you'd like to take a break from attending sessions, or would like to continue a good conversation with someone, please take a few minutes to view the posters in the Atrium on the 2nd floor.

"Nanotechnology and Audience-Specific Interface Design" (Peter Bird)

Recent studies of online learning environments have shown that people make near instantaneous opinions about the value of a site largely on its immediate visual appeal (Lindgaard, Fernandes, Dudek, and Brown). This poster discusses and examines an online learning site, funded by the National Science Foundation, created to introduce sophomore engineering students to the societal dynamics of nanotechnology. The site was created in collaboration with engineering professors who provided feedback on the initial content and who were themselves creating companion modules discussing technical advances and principles in nanotechnology. The site combines the hypertext nature of the Web with the function and admittedly traditional metaphor of a textbook. Module examples that highlight the importance of audience-specific interface design for online learning are presented. Complications relating to the integration of the social aspects module are also presented.

"Kairos: A History of Cover Logos" (Cheryl E. Ball, Douglas Eyman, and Cynthia Jeney)

Over the past decade, *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* has published a wide-ranging selection of scholarly texts that engage the intersections of rhetoric, technology, and pedagogy through composition in the very media that best support those intersections. In this poster, we present a snapshot of the issues and themes that have been important to the field of Computers and Writing over the lifetime of the journal by displaying the cover graphics that have appeared from issue 1.1 in Spring of 1996 to our forthcoming tenth-anniversary issue due out this August.

"Evolution and Revolution: The Digital Divide and Service Learning in Public Housing" (Judi Kirkpatrick)

Brilliant students and collaboration across many institutions have brought a small service learning project into the big time—a two-pronged effort to move a small scale after school technology and tutoring program into a much larger scale learning center, and an effort to bring bandwidth and computer access to 305 units where people live who are at or below the "poverty" line. The concept of spending higher education's digital capital in communities of need will be the focus of this poster that documents and brings into focus the challenges and rewards of community-based partnerships for higher education.

Did you know!?

Tracy Bridgeford won the *Kairos* Logo Contest!

This year the conference and *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* have teamed up to provide conference registration to the winner of the next issue of *Kairos* logo contest. The next issue is a special 10 Year Anniversary issue. Congratulations, Tracy! And congratulations, *Kairos*! If you're not familiar with this journal, please see http://english.ttu.edu/kairos. Check out the *Kairos* history of cover logos poster in the Atrium!



Day 1: Thursday
May 25, 2006

7:30–9:00 Breakfast and Registration (Atrium)

Get your conference started right by meeting others at an informal Continental breakfast! Conversation starter:

> ***"I believe computers and writing is best represented as a community because that definition foregrounds the individuals involved in its work, rather than the scholarship or other knowledge they present."***
>
> —James Inman, *Computers and Writing: The Cyborg Era*

9:00–3:15 Graduate Research Network (Education 01)

The Graduate Research Network is a forum for graduate students, recent graduates (and others) to discuss with experienced researchers, editors, and peers research projects or works-in-progress of interest to those working in Computers and Writing. We encourage anyone interested or involved in graduate education and scholarship—students, professors, mentors, and interested others—to participate in this important event. We welcome those pursuing a wide variety of research models (qualitative studies, quantitative studies, textual/hypertextual/intertextual studies, traditional or electronic theses/dissertation projects), at any stage of the process, from design to publication. Roundtable discussions will group researchers and discussion leaders. See http://www.georgiasouthern.edu/~writling/GRN for names of discussion leaders and presenters, along with titles and abstracts. The GRN is organized by Janice Walker, Becky Rickly, and Susan Lang, and is supported by Parlor Press, Bedford/St. Martin's, Allyn & Bacon/Longman, Hampton, and others.

During the afternoon session, the GRN will once again host the **Job Market Roundtable**, a panel designed to aid the professional development of job seekers. The session focuses on finding and getting a job in the field of computers and writing (and its surrounding fields of composition, rhetoric, and technical/professional communication). Participants will be able to ask questions of, get advice from, and hear stories about the job market in the computers-and-writing field.

Each table will have two moderators (a mix of junior tenure-track faculty, senior faculty, and staff from a range of institutions), and participants will be able to switch tables, a la speed-dating format, every 20 minutes to hear new stories, new advice, and receive a variety of tips from an impressive array of scholar-teachers. The Job Market Roundtable is organized by Cheryl Ball.

9:00–11:45 Morning Workshops

You can continuing working on what you're learning in these workshops throughout the conference. Practice these hands-on techniques.

W1. "Using Online Databases to Understand and Improve Writing Instruction" (353)

Facilitators: Fred Kemp and Jim Kalmbach

In this workshop we explain principles supporting the use of internet-accessed databases for writing instruction, and then we spend most of the time guiding participants in the development of their own tables and records. We hope to establish a pervasive understanding of how such seemingly mundane information-handling processes can strongly support the way writers and readers share learning. Databases accessed through the Internet perform as extraordinary storage and retrieval spaces for document-management systems. Database-driven Internet applications greatly encourage not only student writing and the "publishing" of that writing among a defined group of readers, but can provide a "window" into how such interactive processes facilitate instruction. Database "fields" can contain a spectrum of data extending from a simple "true-false" Boolean switch to huge pieces of writing, and the manner in which all such information can be related is virtually unlimited. This seemingly unremarkable characteristic of databases can provide the instructor and writing program administrator not only a great deal of obviously important information, but more interestingly can significantly encourage exploration into what kind of related information is important and why.



W2. "Using and Understanding Digital Audio in the Classroom" (357)

Facilitator: Dean Rehberger

This workshop is designed for both the beginner and seasoned user and covers best practices for recording, processing, and analyzing digital audio. We review the basics of digital audio and share case studies of classroom use to explore equipment selection, recording methods, and other ways to ensure the capture and dissemination of high-quality sound. We cover migration from analog (i.e., records and cassette tapes) to digital file formats, streaming media, online dissemination, and classroom use. We use freely available online applications to help us find and collect text, images, audio, and video. We then use simple tools to edit and segment the media to create multimedia papers and presentations. Our hope is to show that audio can be used to enrich the writing classroom without taking away time and energy. The workshop assists writing instructors as they implement several aspects of digital audio technology in the classroom and online. The workshop also covers a range of practices that include open-source and inexpensive solutions to higher-end applications and hardware, and utilizes a demonstration, hands-on, and discussion format. Beginners will feel comfortable interacting and asking basic questions while seasoned users will add their expertise and explore ways to make the introduction of sound easier and more effective in the classroom.

W3. "Streaming Media for Online Learning" (358)

Facilitators: Mialisa Hubbard, Kelly Jones, Sally Henschel, Katherine M. Walker, and Daphne C. Ervin

This workshop offers guidance for developing and implementing streaming media for writing classes. The workshop includes an introduction to streaming media options, exploration into the process of delivering streaming media to students of writing, discussion of pedagogical considerations, and information about potential resources. It stresses the importance of informed choices that emphasize potentiality and pedagogical considerations rather than emulation.

12:00–12:30 Box Lunch (Courtyard)

12:30–3:15 Afternoon Workshops

If you came for the workshops, consider attending sessions; workshop facilitators are also presenting at the conference, and you might continue the discussion with them during the conference.

W4. "Zero to 60 in a Cross-Campus Collaborative ePortfolio System" (353)

Facilitator: Judi Kirkpatrick

This workshop appeals to teachers who would like to work with others to implement multi-layered, cross-disciplinary, ePortfolio systems for students to collect their best works and represent the collection to others. The workshop is a hands-on demonstration of various tools from the Sakai Project and the Open Source Portfolio system, which work together to provide a rich environment of digital tools for ePortfolio development and dissemination. Samples of ePortfolios that show student use of ePortfolios for college research, service learning journaling, internship documentation, and assessment will be demonstrated. Also, examples of how ePortfolios can be used for faculty will be discussed. Furthermore, this workshop will give attendees a broader understanding of the philosophy of and the implications of choosing a community source tool for higher education. Workshop participants will gain a broad understanding of strategies for successful ePortfolio development: where academic, extracurricular, and reflective learning are combined into presentations and processes that document learning and allow the sharing and review of learning by others.



W5. "Casting About with Sounds Through Podcasting" (357)

Facilitators: Dan Anderson, Erin Branch, and Stephanie Morgan

This workshop provides a foundation for understanding podcasts as well as practical instruction in how to develop podcast assignments, select and set up equipment, and conduct and edit podcast sessions. Workshop participants explore the *whys* and the *hows* of podcasting from a teacher's perspective. Coordinators tap into the range of expertise among the audience, soliciting advice and information and enlisting participants' help to establish an appropriate level of instruction.

We begin by addressing rhetorical implications and pedagogical possibilities for podcasts. We will look conceptually at RSS feeds and the phenomena of casting and subscribing as publishing technologies, as well as at the medium of the podcast as a composition space. We will then use assignments and sample podcasts to conduct a full group exploration of productive uses of podcasts in the writing class that will provide participants with background information and ideas for applying podcasting in teaching.

Next, we turn to logistics and equipment options. Again, we begin conceptually, looking at distinctions between stand-alone recorders and computer-based recording equipment, and between live recordings and edited productions. We also consider possibilities for recording podcasts over the Internet. We then demonstrate several equipment set-ups designed to provide options based on the resources available to participants (a $30 set-up, a $150 set-up, a $500 set-up, and so forth).

Finally, we divide into break-out sessions to develop podcasts. Sessions will be designed to provide several options for participants. One session will storyboard and then conduct a live podcast. Participants will learn to work with a rough script, record a podcast using multiple microphones, and integrate audio samples into a live broadcast. A second session will provide hands-on instruction for producing a first podcast. Participants will learn how to capture voice, import audio, work with sound editors, and publish a podcast.

W6. "Show Me the Money: Applying Effective Grant Writing Techniques" (358)

Facilitators: Janie Santoy, Cynthia Davidson, and Wayne Ballentine

Have an idea about how to use technology to improve course delivery or student success? Have you read new research about composition or cognitive development and would like to implement those findings into the curriculum? Is there pressure to write grants in your department? In times of budget cuts and limited funds, faculty and college leaders must actively locate sources (or grants) to fund innovative programs. Grant writing is like any form of authorship. One can only become proficient through practice. However, just like any other skill, a person must possess the correct tools, know how to perform effectively, and be able to locate appropriate organizations that match the project's aspirations. With more than 73,000 organizations offering funding opportunities, it becomes imperative to learn the best methods for seeking grants and funding. Many books and Web sites provide established methods which can help secure funding for a project. What are those methods? How much research is required to learn grant writing? Is that time available? This three-hour workshop communicates these methods in a hands-on format. Workshop leaders guide participants through "best practices," offer search techniques and suggestions to interpret funding source statements, and illustrate how to align one's efforts to the most appropriate granting organizations. We provide samples of successful grants and identify specific places clearly aligned with the granting organization's stated mission. Bring your inspiration and initiative and we will help you develop that idea into the beginning of a viable proposal.

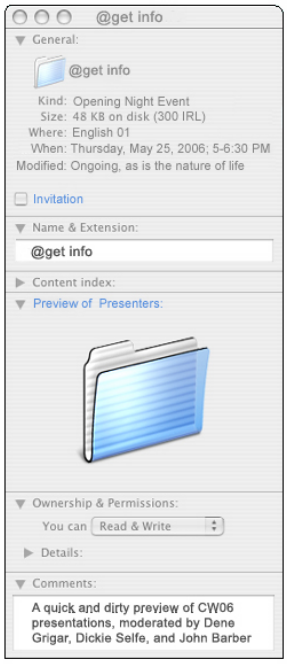
2:45–3:30 Coffee/Tea (201)

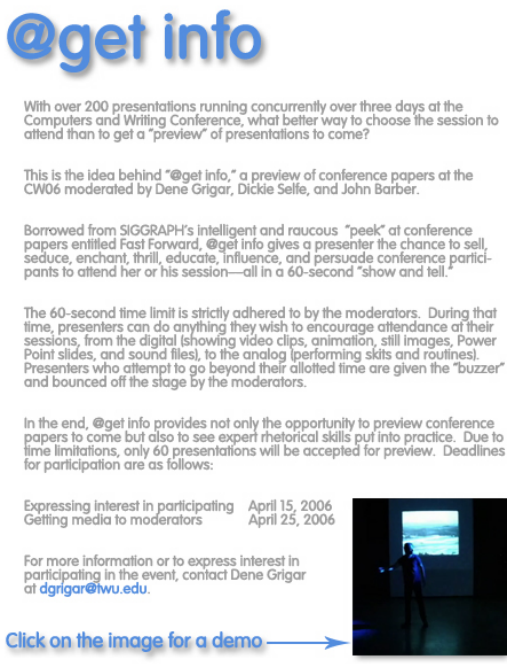
Sponsored by United Supermarkets.

5:00-6:30 Opening Reception and *@get info* (01)

Dene Grigar, Richard J. Selfe (Dickie), and John Barber

The field of Computers and Writing is known for its innovation. In recent years, the online companion conference has also been very innovative. This year we're rolling out *@get info*, an excellent opportunity to preview the conference. See http://computersandwriting.org/cw2006 for this excellent new innovation. In the sonic and highly animated world of our students, *don't we need a Rhetoric of the Senses*?





6:30-7:00 The Mentoring Program (01)

Let's say you have taught literature and composition for 25 years and are attending C&W for the first time. Or perhaps you are a graduate student presenting a paper, anxious to meet computers and composition folk, but do not know how to go about it. Maybe you've attended a variety of conferences, but you are not sure what to expect at C&W. Or perhaps you have taught in public schools and participated in NCTE conferences, but this is your first time at C&W. The mentoring program is for you. Meet your mentor or mentee Thursday evening or Friday morning.

7:00-9:00 C&W Goes to the Movies: "The Wholphin DVD" (01)

This year's film is sponsored in part by Brent Hoff at Wholphin, McSweeney's Publishing, and the TTU Teaching and Learning with Technology Center. See http://www.mcsweeneys.net. McSweeney's is an innovative community publishing house that has recently taken *CCCC* and other conferences by storm. McSweeney's sponsors 826 Valencia, for instance. *Wholphin* is a new project; this is the cover of the first edition. From the first DVD issue: "Wholphins are a cross between a false killer whale (*Pseudorca crassidens*) and a bottlenose dolphin (*Tursiops truncates*). They are not only real but, unlike nearly all other crossbreeds, they are fertile. A result of a chance pairing in a Hawaiian sea park, the wholphin is not a sterile mutation, but a viable new species. We honor this new sea mammal, and proudly hoist its banner above these films." See also http://www.wholphindvd.com for information about subscribing to this exciting new journal. We are sharing the inaugural issue with all C&W participants, thanks to the TTU Teaching, Learning, and Technology Center (https://www.tltc.ttu.edu). For the second issue, just released this month, see http://www.wholphindvd.com/issue2.html. Join us after *@get info*.



Did you know!?

Help Us Make History: Participate in the Computers and Writing Video Storybooth (During Sessions A-G in 202)

Amy Kimme Hea and Melinda Turnley

Computers and the Teaching of Writing in American Higher Education, 1979-1994: A History (Hawisher, LeBlanc, Moran, and Selfe) offered us a critical view of the first 15 years of our field. Currently, we are planning a second volume which begins where this significant historical text left off. Our project, *Version 2.0: Computers and Composition from 1995-2006,* will review of the past 10 years of on-going conversations about the research, teaching, and larger cultural contexts of our work as computer compositionists.

To help frame our reflections, we would like to hear from you. Please come by the video storybooth to share your experience and expertise. Whether you are relatively new to the field or a seasoned veteran, we encourage you to share the richness of your perspective. Grab a colleague or come alone and offer your thoughts on issues in computers and writing. We would greatly appreciate the opportunity to videotape your monologue or dialogue. Your conversations will help us identify trends, shape the direction of this project, and create a living history of computers and writing. Thanks in advance for your support!

Day 2: Friday
May 26, 2006

7:30–8:00 Breakfast and Mentoring "Hook Up" (Atrium)

If you didn't have the opportunity to meet your mentor/mentee last night, now's the time! Conversation starter:

> ***"If writing is a complex number of related abilities that rely on very different kinds of knowledge, depending on the writer's purpose and context, when writers learn any particular piece of knowledge or when they learn how to put a particular skill into practice, just what have they learned? Have they learned a general skill that can be applied any time they write again, or have they learned something that can be applied only in very limited circumstances similar to those in which they learned that knowledge or that skill in the first place?"***
>
> —David W. Smit, *The End of Composition Studies*

8:00–9:30 Townhall I: The World is Flat (01)

Moderators: Corinne Arráez and Hugh Burns

Invitees: Corinne Arráez, Hugh Burns, Fred Kemp, Nick Carbone

This open forum will include reflections over Thomas Friedman's *The World is Flat: A Brief History of the Twenty-First Century*. Speaker positions are available through http://computersandwriting.org/cw2006. Each presenter will have 2–3 minutes to provide an opening statement. From the text: "I cannot tell any other society or culture what to say to its own children, but I can tell you what I say to my own: The world is being flattenened. I didn't start it and you can't stop it, except at great cost to human development and your own future. But we can manage it, for better or for worse. If it is to be better, not for worse, then you and your generation must not live in fear of either the terrorists or of tomorrow, of either al-Qaeda or of Infosys. You can flourish in this flat world, but it does take the right imagination and the right motivation" (469). See http://www.thomaslfriedman.com/worldisflat.htm, and please consider these discussion titles:

- To Flourish or Not to Flourish in the Flat World
- Imagination and Motivation in the Flat World
- Learning Not to Fear the Flat and Brave New World

9:45-11:00 Session A

A1. Here Be Fiery Scorpions: Bumping into the Limits of Traditional Notions about Technology and Composition (301)

Lonie McMichael, moderator

Bill Endres, "Visible Signposts for Re-Theorizing Composing: What the Humorous Transformation of Images in Flash Animations Tell Us About the Symbolic Work of Composers"

This presentation explores ways that images are transformed in multimedia compositions to portray meaning and their implications for how writing and composing are conceived, theorized, and approached. The multimedia work of Ian, who, as a thirteen-year-old boy, began creating Flash animations, is studied. Ian's ability to portray his meanings through the humorous transformation of his images offers specific significance.

Stan Harrison, "Writing Our Way Out From Under the Necessity of University-Provided Technologies"

Teachers of computers and writing have long needed to adopt but need no longer accept university support for such things as stand-alone software applications, web hosting for students, and web-based collaborative software like bulletin boards and wikis. Teachers who have access to removable storage devices, portable applications, and affordable web hosting can develop courses that require of the university the presence of USB-equipped, Internet-ready computer work stations; a floor upon which to stand; and little more. Faced with this opportunity, my question is this: Should we choose to develop and teach computer-assisted courses that use technological tools that free us from having to use those university-provided technologies we heretofore adopted out of necessity?

Carl Whithaus, "Illegal Literacy and the Materials of Composition"

This talk explores the concept of illegal literacy and digital composing practices. Starting with Lawrence Lessig's works on copyright, creative commons, and the sometimes illegal composing practices of writers (remixing audio, video, graphics and text files), this presentation will try to examine how a notion of "illegal literacy" might be useful for writing teachers working with students in digital environments. Four sample student works will be discussed: (1) a hypertext based on *Jurassic Park*, (2) a hypertext based on *Where the Wild Things Are*, (3) a student's Flash composition rewriting of her own poems, and (4) a student essay submitted to multiple classes. Which one(s) of these works is plagiarized?

A2. Writing Technologies and Collaborative Generation of Meaning (302)

Teryl Sands, moderator

Paul Shovlin and John Borczon, "From I to We and Ink to Electron: A Perceptual Study of Interactions between Student Writing and Technologies"

In "Petals on a Wet Black Bough: Textuality, Collaboration, and the New Essay," Myka Vielstimmig argues that American students resist collaboration and that teachers "largely under-conceptualize it" (96). Electronic environments, according to Vielstimmig, are more conducive to the kind of collaboration, "the collective identity," that they seek to explore via the "new essay." In the past year, the wiki has established itself as a popular tool for collaborative writing online. Educational developments such as, the Wikipedia, have challenged traditional institutions through their unique form of construct. We are currently conducting a study in two advanced composition classes, in which students are participating in a collaborative writing project based in a wiki. The topic of the classes is technology and students will be encouraged to write about their experiences with both wiki and MOO-based activities that contribute to the final group project.

Susan Antlitz, "Building Textual Spaces: First-Year Writing Students Meet the MOO (or What the MOO Can Still Teach Us)"

A text-based MOO offered first-year composition students experience with authoring, reading, and building MOO spaces that combined researched information with the MOO's spatial metaphors. The presenter discusses four student MOO projects and the patterns emerging from other students' writing and reflections, and addresses the following questions: What textual features characterize students' writing while they attempt to present information in the MOO; how do students subjectively respond to and perceive working with the MOO, and what might account for these responses; and if, as others argue, text-based MOOs are becoming outmoded in a world of point-and-click graphical and multimedia interfaces, how might MOO technology's unique benefits be preserved and carried into new authoring spaces? Although MOOs present composition students with unique experiences that can help them to understand writing in new ways, the presenter argues that the challenges that MOOs pose and face must also be overcome.

A3. Making "Frontier Pedagogies" Sustainable through Situated Co-Creation of the Learning Landscape (350)

Karla Kitalong, moderator

Richard J. Selfe (Dickie), "Sustainable Pedagogies Across the Curriculum: An Eco-Social Approach to Learning"

Traci Gardner, "Don't Think of the Technologies: Know Your Values and Frame the Debate—The Essential Guide for Progressive Educators"

Warren Jones, "Video Killed the Writing Star? Revisiting Rhetoric in a Digital Age"

Karla Kitalong, "Traditionalist, Apologist, Evangelist, Contortionist? Toward Sustainable Teacher Identities in Technology-Intensive Learning Landscapes"

This lively panel discussion challenges attendees to imagine new frontiers for techno-pedagogy in their classrooms and institutions. **Dickie Selfe** begins by illustrating that productive, replicable techno-pedagogical practices across the curriculum require attention to the entire eco-social environment surrounding everyday technology-mediated communicative moments. George Lakoff in *Don't Think of an Elephant*, suggests that we need to know our own values and reframe debates based on those values, not on others' conception of what we do. **Traci Gardner** describes the values embedded within NCTE's successful and popular *ReadWriteThink* Web site and the practices that grow out of such values. When people ask how to use software to teach, they are in turn asked how they already teach—or aspire to teach. The advice they receive then emphasizes how technologies can support their current or future practice. **Warren Jones** assigns complex digital audio visual projects in a variety of courses. In these assignments, which include the common "social commentary" genre, students employ conductive and affective thinking and composition frames (similar to music videos) to render meaningful, informative, and persuasive messages. Sustainability is achieved by having students create the quantitative assessment rubrics and evaluation protocols by which these messages are judged, and by promising to air the completed projects in the public space of the Internet. **Karla Kitalong** examines the affordances and constraints of typical—or stereotypical—teacher identities, including the traditionalist, apologist, evangelist, and contortionist. The presenter argues that such identities predict particular behaviors and values that may not be sustainable, either by teachers themselves or by the educational enterprise as a whole, in rapidly changing technological environments and posits a framework for a more sustainable teacher identity that builds upon Stuart Selber's notion of rhetorical literacy.

A4. Critical Networks: Technological Literacy as Public Practice (351)

Lynn Lewis, moderator

This panel posits dynamic relations among network technologies, critical education, and public intellectualism. While theorizing modes of technological literacy that challenge currents of anti-intellectualism and corporate globalization, we examine how politically-conscious rhetoricians publicize their work through progressive blogs and wired demonstrations. We then sound a cautionary note about how ideologies of technical efficiency hinder problem-posing pedagogy in the computer-mediated classroom.

Susan Kates, "Academic Blogs and the Return of the Public Intellectual"

Russell Jacoby argues in *The Last Intellectuals* that the public intellectual has retreated to the academy, writing in a specialized discourse that is no longer accessible to members of the larger culture. This presentation suggests that academic blogs have established new public intellectual voices who have helped to combat a climate of anti-intellectualism in blog salons, which operate as new sites of 21st Century public discourse.

Justin Young, "Popular Education and Critical Technological Literacy: Radical Labor Education for the 21st Century"

While our globalized economy has had an overall negative effect on the workers movement, it has also created the conditions for global resistance: communications networks can be a crucial tool for union organization and action on both the local and international level. Radical workers education must therefore enable students with critical technological literacy.

Chris Carter, "The Gadgetry of Subversion: Prosthetic Rhetorics for Protest Movements"

This presentation analyzes discourse surrounding the *Institute for Applied Autonomy*, a group that designs robotics and communications devices for mass-action protest. Building on Cynthia Haynes' idea of prosthetic rhetoric, which denotes a mediated extension of organic subjectivity, this presentation observes how technologies that frequently replace or monitor human labor can also supplement workers struggles for self-determination.

Lynn Lewis, "Visible and Hidden Transcripts: Word Domination and Paths to Resistance"

This presentation argues that Microsoft Word contains a particular rhetoric, and is soggy with an ideology whose values directly contravene the goals of critical pedagogy. Where critical pedagogy sees transformation as humanity ontological purpose, Word sees speed, data transfer, and efficiency. The presenter calls for interrogation and a move towards deeper reflection about the consequences when Word is god.

A5. O Pioneers!: The First Two Years of an Online Ph.D. Program in Technical Communication and Rhetoric (352)

Locke Carter, moderator

Sally Henschel, Pam Brewer, Barbara D'Angelo, Peter England, Charlotte Kaempf, Kendall Kelly, and Lennie Irvin

One of the expanding frontiers both faculty and students are exploring is at a distance, a frontier populated by professionals from academe, industry, or private enterprise who choose to continue their education in order to advance their careers, while living and working across the country and the globe. Supported by the latest information and communication technologies, these pioneers today seek opportunities in meeting tomorrow's needs in a virtual, global community through online certificate and degree programs. In 2004, Texas Tech University started the first online Ph.D. program in Technical Communication and Rhetoric (TCR). This panel, which includes the Director of Graduate Studies in TCR and students admitted to the first class of the online doctoral program, will discuss the issues that surfaced during the first two years of the program:

- What economic factors led students to forego a traditional residency program in favor of an online program?
- Is there a typical student profile?
- What allowances do students make to integrate a Ph.D. program of studies into their schedules?
- How do students fund their studies without the aid of teaching and research assistantships?
- How does online graduate study differ from more traditional study?
- What effects does online graduate study have on collaboration between the students, the faculty, and the students' peers?
- How is research affected when faculty and resources are distanced?
- What are the online students' career plans after graduation?

The panel will discuss the values these pioneers have found most helpful in the journey to date: risk-taking (both personal and professional), intercultural awareness, collaboration, perseverance, and self reliance. The panel will close with an open question to the audience. As the first students begin to approach graduation and job searching, what perspectives or perceptions do you have about a Ph.D. earned through an online program?

A6. Instructors' Knowledge, Knowledge-Sharing, and Fostering Student Learning (353)

Robbin Zeff, moderator

Shari M. Childers, "Beyond Idealism: Real Applications for Real Technology in Real Classrooms"

As an educator who has worked with composition at both the high school and college level, and who has used the traditional method of grades, paper-based portfolios, ePortfolios, and blogging to assess student performance, I offer a critical examination of the value potential of computers in the writing classroom. I will consider the dream of fostering each student's individual development: technology can provide new avenues for assessing student progress in a learner-focused, student-referential way.

Glenn Blalock, "Using CompFAQs to Share What We Know We Know"

We have no communal space to share our answers, to compile, and to aggregate our various answers for our benefit and for the benefit of newcomers to our field. Our various forms of publication provide valuable venues for sharing our knowledge-making. But we do not have a space to share answers for frequently asked questions about using technology to teach writing. I present CompFAQs as a tool we could use as a professional community to gather and share our "institutional knowledge" about issues and questions that reappear regularly.

Ray Watkins, "As Important as Electricity: Self-Designed Faculty Web Sites"

Self-designed faculty Web sites (SDFW) serve complex roles that traverse the traditional frontiers of service, pedagogy, and research. SDFWs may, for example, serve as a pedagogical portal where students can find their syllabi, course policy statements, writing assignments and other resources. SDFWs can include articles and other forms of writing authored by the teacher or by colleagues, as well as collections of links to sites that can range from professional resources, personal quirks, or political obsessions. In effect, an SDFW is an argument about what intellectual life can and should be or become: a nuanced, ongoing hypertext research project.

A7. Freud Was Right: It's All About Sex (357)

Will Banks, moderator

Kim Thomas-Pollei, "The Hybrid Composition Classroom: Wrestling with Gender and Space"

Technology use in the composition classroom necessitates a close analysis of rhetorical space as represented by narratives; specifically, the narrative processes that students and instructors use to create and present discourse that communicate meaning and/or effect change within the composition classroom. I presume that rhetorical space (*a la* Lorraine Code), as it relates to technology and composition, must be re-visioned through a careful analysis of contested narrative sites in the composition classroom, particularly gendered electronic discourse. Through an examination of the hybrid (online/live) classroom, my presentation hopes to examine the role of gender in electronic communication and how it can inform our use of online narrative sites within composition, to enable a gender-diverse pedagogy.

Keith Dorwick, "Cutting UP: Negotiating *Ethos* via Humor in a Gay Chat Room"

Successful players in gay.com's chat rooms manipulate text in ways that enrich their online ethos. Unsuccessful players attempt to create a viable ethos fail and their own rhetoric backfires on them. Humor often is the vehicle by which players mark each other as irritating or difficult as in the following exchange:

> «DaKid» Melody from Josie and the Pussycats is such a dumb bitch
> «DaKid» She ruins everything
> «gottaSing» well yeah
> «gottaSing» she's the "loveable goof"
> «gottaSing» if i'm not mistaken
> «gottaSing» and if i am
> «gottaSing» then she's not
> «YourDaddy» in which case, you would be playing the loveable goof
> «gottaSing» oh gosh!
> «gottaSing» i didn't know i was in the group
> «YourDaddy» now you do!
> «YourDaddy» i'm the heroine's slightly plainer friend who always gives her good advice that she should listen to–but she doesn't so then I have to fix it
> «YourDaddy» and of course it's the lovable goof's attempts to help her out that REALLY cause me problems

So far, so good: while a bit pointed, the tone of this exchange is still light, but then things change as two of the players begin exchanging death jokes.

A8. Making Room for New Voices: The Graduate Research Network (358)

Janice Walker, moderator

Kami Cox and Janice Walker

The Graduate Research Network had its inception at the 2000 Computers and Writing Conference. Since then, it has become an integral part of the conference and of the computers and writing community. Originally conceived as a forum for graduate students to share work and work-in-progress with other graduate students and with faculty discussion leaders, it has grown to provide a forum for more advanced researchers to get feedback on their own developing ideas as well. The GRN has also had a small but continuing undergraduate presence whose participation is a way of introducing them to the field as much as it is to aid them in their own work, and has provided an important mentoring opportunity to newcomers to the conference, as well as taking a leadership role in helping to support graduate student and non-tenure-track faculty travel to attend. Last year, the GRN also included an afternoon workshop on the job market. In this presentation, we discuss ideas for the future of the GRN. **Kami Cox**, an undergraduate student, discusses her experience, including how she became interested in the field and what brought her to this conference, and posits ways the GRN might better serve her needs. **Janice Walker** encourages ideas from the audience to consider how the GRN can best go about ensuring that our field makes room for new ideas and new voices and offers the best possible experience to participants—both presenters and discussion leaders—as the GRN begins plans for 2007 and beyond.

See http://www.georgiasouthern.edu/~writling/GRN/2006 for titles, abstracts, and presentations of yesterday's GRN.

10:45-11:30 Coffee/Tea (201)

Sponsored by United Supermarkets.

This is a great time to meet people and see what publishers are working on these days!

11:15–12:30 Session B

B1. What to Grade, How to Grade It, and Students' Thoughts on the Matter (303)

Michael Martin, moderator

Vicki Hester, "Online, Anonymous Response to Student Writing: Balancing Comments on Content and Form"

Anonymous online grading systems should develop a degree of consistency among grader response to student writing. If students find no correlation between their grades and revising their work according to grader response, they may quit following grader responses. This presentation focuses on theories of assessment and response to drafts at various stages to suggest how graders might balance their responses in ways that maintain student trust and post-process theories.

Drew A. R. Ross, "The Status of Learners' Online Writing: Counting Lexical Choices"

This presentation excerpts findings from a three-year study of three cohorts of independent, online learners in the U.S. and U.K. who created Internet communities for themselves to support their own learning. Corpus linguistics techniques were applied to large samples of text from each of the three online learning communities and the status of electronic writing on the speech-writing spectrum was interrogated, with an eye toward exploiting the unique properties of computer mediated communication (CMC) to help support learning. Our results indicate that: (1) learners tend to use small sub-vocabularies when writing online about their learning processes, and (2) learners use diverse vocabularies when writing online about their fellow community members and the content of their chosen disciplines.

Karen Lunsford, "The Kettles Revisited: Patterns of Multimedia Influence in First-Year College Writing and Teacher Response"

How does student writing of today compare with that of 20 years ago, and what patterns now characterize teacher commentary? In particular, what aspects of student writing do today's teachers now consider as errors that require correction and response? This study's findings suggest how our discipline(s) may be reaching a new consensus on what to privilege as error and on how to best comment on first-year student work.

B2. Online Writing Environments and Service Learning (302)

Marc Wilson, moderator

Teresa Fishman, "Who are you, and what are you doing here? Finding Our Way[s] in Online Environments"

As teachers move deeper into cyberspace, we become increasingly aware of the need to address questions that have heretofore been taken as "givens." Students' identities, locations, and authenticity can, and sometimes must, be actively constructed and negotiated and selectively projected in ways that are elided in F2F classrooms. This presentation will explore some of the ways in which those constructions occur and suggest ways to make those processes more visible, useful, and thoughtfully undertaken. It will begin with a brief discussion of weblogs, wikis, and moos as instructional spaces, then continue with a discussion of the ways in which students construct their online identities. The presentation will conclude with suggestions as to how students might be guided toward informed, critical practices regarding the construction of identities, both their own and those of others.

David Barndollar, "Expanding the Frontiers of Computers and Writing Through Service"

My presentation discusses how computers and writing can be brought into courses such as Information Technology and Social Life in the Science, Technology, and Society (STS) interdisciplinary concentration at Texas. This intensive reading course includes an academic service-learning component intended to involve students with real-world issues in IT and society. By presenting my students' experiences and reflections on this semester's service project, I hope to show what the field of computers and writing has to offer in teaching outside the traditional scope of computers and writing courses.

Chris Dean, "Embracing the Old to Help the Young: Email Service Learning in Theory and Practice"

The presenter outlines how students in three projects used email to cross geographic and institutional divides. Referring to the work of Goffman, Winnicott, Landow, Selfe, Dewey, and Deans, the presenter shows that service learning works best with well-established technologies. The presenter also explains why email abets service learning and composition studies' overlapping aims.

B3. Not Only Poor Carpenters Curse Their Tools: Technology's Impacts on Composition Courses (350)

Karla Kitalong, moderator

Rick Branscomb, "Staring Across The Chasm: New Students, New Literacies/Old Teachers, Old Pedagogies"

"Leave me alone; I'm writing" may be the mantra of my generation; "Get my texting camera phone, my IM, my Wikipedia, my Blackberry, my iPod; I'm writing" is the mantra of our students. Though it is more often called a contact zone or frontier, in my bluest moments I think that the boundary between students and teachers is best described as a chasm: no contact, no retreat or advancement by either side, a kind of stare-down. And if we teachers do manage to cross the chasm briefly, transitorily, we are "digital immigrants" as Marc Prensky has noted. This presentation explores the pedagogical implications of teaching the Net Generation. The question I pose is, how much do we colonize these new students, and how much do we allow ourselves to be melted in the new pot?

Peter England, "Erasures: The Absence of the Writing Tool in Computers and Writing"

New writing technologies like blogs and wikis have refueled our interest in writing technology research. Datagogy and visual rhetoric also help us to use information technology to examine teachers' and students' writing practices. However, this recent, energetic devotion is ironic because blogs, wikis, and other such technologies are media, not writing tools. Researchers have not yet investigated tools like keyboards, mice, and voice and gesture recognition technologies, or their role in writing and digital composition. Thus, the presenter proposes that technical communicators help composition studies to develop new writing tools, and that writers become involved in creating writing technology.

B4. OWLs Beyond the Frontiers: Usability and Writing Centers (351)

Tammy S. Conard-Salvo, moderator

Tammy S. Conard-Salvo, "Creating a Usable OWL: Challenges for Writing Center Administrators"

Michael Salvo, "Usability Consulting: Expertise Across Writing Programs"

Jingfang Ren and H. Allen Brizee, "Expert and Apprentice: Hybrid Identities for Graduate Students"

The panel describes the redesign of Purdue's Online Writing Lab (OWL), specifically how user-centered design can create a more usable collection of digital writing materials. The OWL revision has presented challenges and opportunities for writing center administrators, site programmers, and content developers, and it has allowed undergraduate and graduate students in Purdue's Professional Writing program serve as usability experts and consultants. As such, it acts as an example of effective intra-program collaboration and development.

This panel describes the process of making the new Purdue OWL site more user-centered, drawing on the expertise of specialists in the Writing Lab as well as from other academic programs, especially the Professional Writing program. **Tammy Conard-Salvo**, a writing center administrator, provides background on the OWL revision and offers reasons why writing center directors should confront—and how they can confront—usability issues in the writing center. **Michael Salvo**, a Professional Writing faculty member, describes his role as usability consultant during the OWL redesign and how his expertise and that of his students supported both Writing Lab and Professional Writing program goals. **Jingfang Ren** and **H. Allen Brizee**, graduate students in the Professional Writing program, illustrate how the redesign project serves as a unique internship opportunity for students, allowing students to serve as both experts to writing centers and apprentices who are gaining usability experience with clients.

B5. Wheat, Chaff, and the Difference Thereof (352)

Joel Kline, moderator

Robert Hudson, "Using Electronic Mindmapping Tools for Research, Prewriting, and Structured Composition"

Information management and organization is a critical skill for writers who must deal with both the daunting task of electronic research and the struggle to develop the results into a coherent composition. In the past, only linear tools, like word processors, were available to arrange topics and develop writing. Today, both free and commercial utilities provide access to flexible techniques to present and outline information using existing MindMapping and ConceptMapping techniques. My discussion will present examples of both research and development of a composition using these tools.

Susan Lang, "Mining and Analyzing Data in ICON"

For the last five years, the first-year writing program at Texas Tech University has implemented a pedagogy in which the responsibilities of classroom instruction have been separated from the grading of formal student writing assignments. Not surprisingly, much attention in the early phases of the program was given to the logistics of the program—how the assignments are distributed, evaluated, and turned back to the students. Less has been said about how this restructuring of an essentially traditional composition program has helped provide more effective writing instruction for students. This presentation will look at evaluation criteria for assessing effectiveness and examine some preliminary data to see if, in fact, we are collecting data that will help us determine the effectiveness of instruction in this program.

Liticia Salter, "Widgets: Innovation and Ownership in Technical Communication Classes"

A Google search for "syllabus technical communication (or writing)" will return over three million hits. In these, you will find variations of the same course objectives and assignments: audience, rhetoric, manuals, instructions, and correspondence. Most of the assignments are hypothetical exercises. Over 50% of these courses are taught by non-tenured master's degree level instructors with a mastery of Microsoft Word and proficiency in Excel and Publisher. Few have ever worked as writing professionals in business and industry. Using recent research by Rainey, *et al.* in combination with data collected from my own survey of practicing technical writers as well as practicing domestic and international instructors of technical communication, this presentation explores the pedagogical implications facing technical communication faculty and suggests the need for a new breed of technical communication teacher.

B6. Collaborating Across Contexts: Art & Design and Writing Studies (353)

Gail E. Hawisher, moderator

Joseph Squier, "On Writing with Video"

Maria Lovett, "On Teaching with Video"

In October of 2005, the University of Illinois approved as a required writing course, "Writing with Video," a writing-intensive course that relies on multimodal composing as the major writing component of the class. The first speaker will talk about the trials and tribulations of initiating and developing Writing with Video, a course that made its first appearance in the fall of 2005. In addition to talking about the infrastructure challenges that still remain in scaling up the course, the speaker will discuss the philosophy underlying the class, the kinds of assignments the students undertook, and future plans for integrating the course fully into the university's writing offerings. The second speaker will describe the goals for the course and demonstrate the video projects that students undertook in meeting the requirements of the course. (See http://www.art.uiuc.edu/courses/art199-wv/syllabus.htm). The speaker argues that we not only live in a visually-saturated world, but indeed one in which communication has moved from being primarily text-based to a more visual form. Advances in technology have further accelerated the proliferation of these image-based expressions. Human experience has been transformed by the images we consume. The cultural environment in which we consume these images determines how we interpret them and how they influence our further experiences. Studying visual imagery is just the beginning. Students must also engage in new ways of writing and expressing themselves with this visual text. Educators must supply students with tools for sharing their knowledge and for making meaning in this perpetually changing world. Writing With Video is a gateway for discovering the valuable expression of ideas inherent in images. Visual culture can be more than a vehicle for the perpetuation of consumerism. By becoming media authors, students gain access to a sophisticated medium to "write" about the world in which they live. The session will culminate in the audience joining a discussion on the turn to the visual in literate activity—its promises and challenges.

B7. Composition and Digital Literacy: From "Dick and Jane" to Wholphin (357)

Richard J. Selfe (Dickie), moderator

Keith Dorwick, "Aiming Low: The Really Hot Stuff is Maybe the Low-End Stuff"

Those who work with technology every day naturally think about the next new tool, but most people in cyberspace are using low bandwidth tools such as text messaging and chat rooms, where the occasional still image is disseminated as "high-end" technology. Thus, if a low band-width PDA and an online profile with jpgs is what most people can manage, researchers need to defend and analyze low technologies as new media. The presenter argues that low-end technologies are a democratizing influence in a technological universe where access is still a significant issue and bandwidth is the turning point.

Baotong Gu, "From Word Processing to Datatizing: How Close or Far Are We from the Frontier of Knowledge?"

While part of the field of computers and writing is applying "datagogy" and teaching students to datatize information, the field as a whole seems to be still grappling with some fundamental issues: why do we teach computer technology in our writing classrooms? what is it about technology that we are (or should be) teaching in our writing courses? what kind of technology should we teach, and, the most fundamental of all, how should we teach it? From a pedagogical perspective, this presentation will examine how we should approach the teaching of software in technical communication classrooms: what aspects of a particular piece of software should we focus on? Using a web design class as an example, the speaker will illustrate different assignments informed by different conceptions of and approach toward digital technology.

B8. Fostering and Sustaining an Ecology of Digital Writing: Community, Engagement, and Application (358)

Dánielle Nicole DeVoss, moderator

Dánielle Nichole DeVoss, Angela Marie Haas, and Douglas Eyman

Increasingly, writing takes place in computer-mediated, networked environments and is distributed within and across networked spaces—on web sites, under the visible surface of the Internet on peer-to-peer systems, within blogs, and across other digital environments. In these spaces, multiple sign technologies (e.g., image, sound, video, text) produce artifacts that can be networked, interactive, and hyperlinked in ways that foster interactivity and transcend time. Given this, the shape of writing itself has changed; composing means weaving "traditional" media (like text, graphics, and audio) with, through, and for computer interfaces (DeWitt, Grabill, Takayoshi, WIDE Research Collective). Consequently, teaching, learning, and research within these environments requires a theoretical and curricular framework that recognizes the ways in which composing has evolved and facilitates the rhetorical practices critical to digital writing spaces.

This presentation offers such a framework—one that emphasizes building community, fostering critical engagement, and engaging in practical application as key tools for understanding, analyzing, and producing digital compositions. This presentation will describe the upper-level digital rhetoric course in which the presenters participated and share the course syllabus, goals, materials, and example student work; address the ways in which this digital rhetoric course lent itself to rethinking the ways in which we teach writing; and suggest ideas, activities, assignments, and curricular initiatives for teaching digital writing within the framework of community, critical engagement, and practical application.

This presentation is sponsored and presented by http://DigiRhet.Net, a digital rhetoric research collective at Michigan State University.

12:45-2:00 Chuckwagon Lunch with Locke Carter: "Speculative and Formative Knowledge-Making: Conducting Research on Texas Tech's Online Doctoral Program" (01/Courtyard)

Research isn't just for earth-shattering, well-formed scholarly questions. Ongoing research on an evolving, new graduate program is a good example of messy research in less-than-textbook situations. It's a circumstance that cannot tolerate a delay while one waits to collect comprehensive data before asking key questions that might lead to making good decisions, identifying errors of execution as they occur, and correcting mistaken assumptions. In this talk, we will look at early research questions that arose during the proposal phase of Texas Tech's online doctoral program in technical communication and rhetoric, and will trace those early speculations through firmer and firmer formative data collection as a case study on how program administrators can view themselves as researchers.



Introduction by Lennie Irvin.

Locke's BIO:
Locke Carter is an associate professor of rhetoric and technical communication at Texas Tech University, where he teaches undergraduate and graduate courses in argumentation, hypertext, usability research, publication management, and rhetoric and technology. His most recent work is the Hampton Press book *Market Matters: Applied Rhetoric Studies and Free Market Competition*, which examines market and market-like rhetorical activities. He wrote the proposal for, and currently manages, the Texas Tech Ph.D. degree offered via distance education. His current research involves studying the value of communication activities within organizations. Before coming to Texas Tech, he was the CEO of the Austin-based Daedalus Group, Inc., an educational software firm that was founded by himself, fellow graduate students, and faculty at the University of Texas.

2:15–3:30 Session C

C1. New Media and Open Source Course Management Systems (301)

Aaron Barlow, moderator

Anthony Ellertson, "New Media Rhetorics, Interactivity, and Code"

Recent discussions on multimodal composing within Rhetoric and Composition have begun to take a materialist turn, seeking to understand the processes and procedures that enable effective multimodal communication. This presentation will deal with the implications of creating multimedia arguments through the structure of code. Through analysis of multimedia web sites and student Flash essays, I use B. J. Fogg's theories to illustrate how microsuasive and macrosuasive techniques can be effective in helping students understand how to construct multimedia arguments in interactive environments. I also will showcase an approach to teaching a functional literacy of interactivity that asks students to see beyond media objects into the meta-argument of code.

David McMurrey, "Open Source Courseware: Rapid Online Reviewing and Commenting"

One of the problems we face as writing teachers is the labor-intensive nature of our work. That characteristic seems to be compounded multiple times when we take our courses online. In this presentation, I demonstrate an application that provides a way of addressing the problems of efficiency and effectiveness in teaching and learning online. Classes can group-revise exercises on transparencies displayed on a white board, with the instructor writing the revisions on the projected sentences with a red marker. Online, this becomes a problem. Chat rooms prove too chaotic to be practical, nor is a threaded-forum solution any better. Email begins to solve the problem although the process is still laborious and repetitive. The application demonstrated here uses automatic email and Web pages to ease the process and employs codes to eliminate entering the same comments again and again.

Cynthia Villanti, "SLN goes OS: The Pedagogical, Political, and Union Implications of SUNY Learning Network's Adoption of an Open Source CMS"

In 2005, the State University of New York Learning Environments (SUNY LE) announced its plan to upgrade its learning management system, the SUNY Learning Network (SLN), from a homegrown application based on IBM's Lotus Notes to a components-based open source application for its statewide online teaching, learning, and research environment (http://le.suny.edu/sln/rpc/sln2tsr.pdf). This presentation will introduce SLN's technology solution and discuss the pedagogical, political, and union implications of this decision, by one of the largest state university systems in the nation, to go open source.

C2. A Survey of Multimodal Composition Practices: Report on a CCCC Research Initiative Grant (302)

Cheryl E. Ball, moderator

Cheryl E. Ball, Dan Anderson, Anthony T. Atkins, Cynthia L. Selfe, and Richard J. Selfe (Dickie)

A survey was conducted (150 questions; 45 respondents) to discover what sorts of multimodal composition instruction happens in writing classes at higher-education institutions in the U.S. The presenters were especially interested in student and faculty production of multimodal texts (rather than analysis-only). The purpose of this roundtable is to share the data the presenters collected in several categories that address the following questions: How do teachers practicing multimodal production define multimodality; what theories do they use to support their teaching; and how do they engage students in composing multimodal texts? How do teachers assess student-produced multimodal compositions? What teaching resources (such as instructional materials) do they use and what resources would they like to see made available? What technological resources do they have access to and how is the technological infrastructure of their teaching situation administered? What technological and pedagogical training do they get (or can they participate in) to learn more about teaching multimodal production? What methods are available for assessing the kinds of technology training they receive? Do these teachers also produce multimodal scholarship and, if so, how do such texts impact tenure or promotion on their campus? Each roundtable participant discusses one of these questions for 4–5 minutes, provides an overview supported by qualitative and quantitative data from the survey and offers best practice suggestions and further research questions.

C3. Wary Travelers and the Oasis: Discussions of Blended Classrooms and Pedagogical Experiences (350)

Elizabeth A Monske, moderator

Elizabeth A. Monske, Lanette Cadle, and Cheryl Hoy

This roundtable discusses different approaches and elements of the blended classroom, a space that looks like the traditional classroom of chalk and chairs, but under the surface integrates technology into the writing and learning process. In a time where budget cuts are the norm, the dream of computer-mediated classrooms for all writing students, with some lucky exceptions, is just that—a dream. For the vast majority of our peers, the blended classroom is their reality, if they take the initiative to use the digital tools available. Three facilitators for this roundtable discuss current issues at their universities. At a university where engineering programs are kings and the English department is truly the ugly step-sister across campus, **Elizabeth A. Monske** expresses the voice of the teacher who uses an out of date computer lab with hand-me-down computers and limited software options. She specifically discusses opportunities and strategies for using these limitations within a technical communication classroom to the benefit of the presenter's students. **Lanette Cadle** discusses what it is like to use open source software in the blended classroom including breaking away from Blackboard or WebCt and using Drupal alone. The flexibility of Drupal and the low cost makes a savvy choice for writing instructors who must, due to budget or time limitations, make the maximum impact with what is available. Since open source software is free, there is just the expense of a domain for those without sufficient university server space. Tailoring this content management system to the instructor's needs may take more time initially, but it offers more options. Lanette Cadle also discusses no-to-low cost ways to digitally expand classroom walls with other tools such as Sakai or Moodle and other technologies such as Podcasts, RSS, and scholarly compilers such as CiteULike. **Cheryl Hoy** discusses how to teach four classes with technology, including the unique challenges of the adjunct or instructor course load and how blending strategically placed technology, into a more traditional structure, can enhance the process for both student and instructor. Presenter 3 also discusses how teaching a "mix" of computer mediated classes with more traditional classes changes pedagogy. The roundtable opens with each presenter's experience and welcomes participants to add their experiences and possible frustrations to the mix. Topics we will explore include: wireless access, either in a specific classroom, building, or campus; when the building is wireless, what that means for you in terms of pedagogical opportunities; and how we can help expand our resources and educate each other about free programs.

C4. Web Site Designs Across Cultures: A Comparative Analysis (351)

Barry Thatcher, moderator

Barry Thatcher, Chris Ford, and Sipai Klein

The presenters' work compares the website designs of public universities in seven countries or regions (Mexico, USA, China, Ireland, Germany, Nepal, and South America). It explores two questions: 1) how accurate are intercultural descriptions of countries from traditional sources such as Trompenaars (1994) and Hofstede (1991) as exemplified in university websites; and 2) do university websites reflect their local values or more global or universal values based on the influence of the web?

For the comparative analysis, the authors use a mixed methods approach (Kreswell, 2003). Each author of the work being presented first developed a list of public universities in his or her selected country (and in all cases, the authors were either very familiar with or natives of the target country). After establishing criteria such as size, purpose, and website development, the authors eliminated universities that did not meet these criteria, numbered each of their remaining universities, and randomly selected three universities for their analysis.

For the cross-cultural analysis of these 21 websites, the authors used nine intercultural constructs that are common in cross-cultural comparisons (See Hamden-Turner & Trompenaars, 2000; Hofstede, 2001; Thatcher, 2005) and then compared those constructs to information architecture, navigation structures, and content of the selected websites. The data analysis compared the nine constructs with the 21 website designs using three main methods: 1) frequency counts and correlation analysis of structure, navigation, and content, which are common in mixed methods and discourse analysis (Kresswell, 2003); 2) rhetorical and cultural analysis including the graphical, verbal, and content design of the websites (Thatcher, 2005); and 3) contextual analysis (Yin, 2003) of the 21 websites, including the university within its community and its key personnel.

The results show that the universities reflected the cultural values and rhetorical traditions of their local cultures with only a few exceptions. Thus, despite the growing global interdependence facilitated by the WWW, the universities almost always drew on their local cultures for their website designs. In other words, little evidence of "global web culture" was apparent. In addition, despite many postmodern critiques of intercultural rhetorical inquiries, this study shows strong correspondences between previous intercultural research (Hofstede, 1991, Hamden-Turner & Trompenaars, 2000) and current rhetorical traditions across the globe.

C5. Technology & the Composition Curriculum: Training TAs (352)

Pat Tyrer, moderator

Pat Tyrer, Steve Severn, Melissa McCoy, Dollie Buckhaults, and Mary Brittain

This roundtable discussion centers on the need for training which extends beyond pedagogy and theory, to provide a supportive framework for accommodating technology in the composition curriculum. Short presentations from roundtable participants will highlight the training program currently being offered to new teaching assistants in West Texas A&M University's Department of English and Modern Languages and invites dialogue from similar institutions investing in graduate teaching assistants. The need is great for teacher training in electronic pedagogy; teachers are not becoming obsolete, but training new teachers by handing them a textbook and pointing the way to the classroom is quickly becoming outmoded. Beginning with an initial graduate seminar in the pedagogical implications for teaching composition, teaching assistants at West Texas A&M University are provided training and opportunity to teach composition courses on-site for traditional students, online for students at a distance, and in technologically-enhanced traditional classrooms. This roundtable invites both pedagogical and technological discussion attuned to preparing graduate students to teach writing.

C6. old + old + old = new: Multimedia Writing, Copyright, and Remix Culture (353)

Dánielle Nicole DeVoss, moderator

digirhet.net (Rob Reyes, Andréa D. Davis, and Dánielle Nicole DeVoss)

Multimedia compositions require writers to handle multiple modes of representation and meaning-making. Whereas modern computers and robust networks allow composers to choreograph a variety of media, composers may not have the rhetorical or technical tools to create audio, video, or other visual elements for multimedia compositions. Composers may also wish to incorporate popular imagery or widely circulating audio or video into their work. However, most circulating work is copyright protected, even though it is relatively easy to download from Internet Web sites or file-sharing spaces. The presentation is influenced by the work of Lessig, Litman, Vaidnathan, Porter, Logie, and others, and explores four facets of copyright in multimedia writing: the widespread confusion about what constitutes appropriate use of copyright-protected materials; the complexities of ethically using another's words and works; the cultural polarization of copyrightists and copyleftists; and writing teachers' need to advocate Fair Use while the culture is extending copyright protection and closing access to modes and media of meaning-making. The presenters discuss multimedia pieces they have created that push the margins of copyright and Fair Use, and that open spaces for discussing multimedia writing's key promises and perils.

C7. Crossing (Out) the Frontier: BrightMOO, Remediation, and Authorship in the Age of the Networked Graphical Environment (357)

Brent Moberly, moderator

Brent Moberly, Keith Dorwick, and Kevin Moberly

C&W2006 marks the fourth anniversary of the BrightMOO project. As an open source attempt to develop a graphical MOO interface, BrightMOO is part authoring tool, part electronic environment, and part three-dimensional game engine. BrightMOO was originally conceived to address two of the most pressing problems that students confront when using text-based MOOs in the classroom. In its four years of development, however, BrightMOO has increasingly become an experiment in New Media and in what Dan Bolter and Richard Grusin understand as remediation—the process by which new forms of media adapt, incorporate and ultimately assimilate established forms. BrightMOO, in this sense, is as much a pedagogical project as an attempt to develop an open source alternative to what is currently the frontier of networked, graphical environments.

Brent Moberly will demonstrate the capabilities of BrightMOO's graphical interface. This presenter will not only show how BrightMOO's interface facilitates navigation, creating and describing objects, and other MOO activities, but will demonstrate how BrightMOO's terrain editor and image libraries can be used to create complex graphical environments. In doing so, this presenter will discuss the development of the BrightMOO client and will explain how the client reflects the pedagogical imperatives that underpin the BrightMOO project.

Keith Dorwick will discuss the recent conversion of AcadianaMOO from a JHcore database to a BrightMOO database. After summarizing the history of AcadianaMOO and the decision to convert it to a BrightMOO database, this presenter will discuss the challenges that are involved in moving from a text database of more than two hundred rooms to a graphical database. This presenter will thus provide a real-world example of remediation that will speak to the larger theoretical question of how remediation occurs, what it involves, and the costs and the benefits that accompany it.

Kevin Moberly will discuss the theoretical possibilities of BrightMOO. Using World of Warcraft as an example, this presenter will explore the question of how grammar, syntax, and vocabulary are manifested in the complex visual rhetoric of networked graphical environments. This presenter will then show how BrightMOO's modular, building-block, approach to graphics and design foregrounds issues of authorship that are not immediately apparent in the hyper-realistic, three dimensional graphical environments that MMORPGs such as World of Warcraft offer participants.

C8. Sustaining Service Learning Initiatives and New Media Writing Programs (358)

Deborah Church Miller, moderator

Amber Lancaster, "Video Media in Technical Communication & Rhetoric Programs"

Video production and video editing are becoming more necessary skills in communication-related positions as businesses rely more heavily on the Internet to disseminate information. As a result, technical communicators are likely to play additional roles in the production and editing of video media. What are these roles and are we preparing students for them?

This presentation will provide some insight to the various ways video is being used in business and educational settings, the tools and technology skills required for related jobs, and the learning opportunities for students to acquire video production and editing experience. I will present findings from a year-long project in which I've tracked job positions on two free national job databases that required video production and video editing as part of the job requirements. Each job position is categorized as one of the following roles: creating training materials, delivering corporate correspondence, providing sales and technical support, presenting applied research, and other. This presentation will conclude showing that many technical communication and rhetoric programs have yet to respond to a growing trend of video use in communication-related jobs.

Corinne Arráez, "Implementing and Sustaining a Technology Infrastructure for New Media Writing Programs—An Overview"

In Fall 2004, Stanford's Program in Writing and Rhetoric implemented a writing requirement that focuses equally on new and technology-mediated writing and oral delivery. This presentation reviews the course's two-year implementation and explains how administrators set up and maintain its expansive media technology infrastructure. The speaker focuses on instructor and student support, equipment management, and cohesion amongst the program's constituents. Administrators have successfully implemented such a large technology infrastructure in a short time by working with the larger university community and building consensus between administrators and teachers to ensure student support and a uniform technology landscape. This presentation explores the difficulties of establishing large technology infrastructure when different users have radically different skill sets, and also discusses the use of low-cost resources to decrease costs to students and faculty.

3:15-4:00 Coffee/Tea (201)

Sponsored by United Supermarkets.

3:45-5:00 Session D

D1. New Media Strategies For Embedding Instruction (301)

John Zuern, moderator

Marcia Hansen, "Fully Functional Professional Writing: From Technology-in-use to Technology-rich Professional Writing"

Professional environments have become media- and technology-rich; however, changing professional writing courses from merely technology-in-use to technology-rich courses remains a challenge. One reason for this challenge is our students' understanding of professional writing has not changed much even though many of them send text messages, share images online, and play mp3s with abandon. Many of them still expect professional writing to primarily include simple letters, traditional memos, and standard resumes. This presentation will discuss the technology-rich revisions attempted in a single professional writing course, including design principles and networked writing.

Anthony T. Atkins, "Remediation in Practice: Onscreen Video Tutorials and Professional Writing"

While the concept of remediation has been discussed on a number of scholarly fronts, this speaker presents one project that teachers of writing can use to illustrate the idea of remediation and what Jay David Bolter and Richard Grusin mean by hypermediacy, remediation, and transparent immediacy. The speaker discusses the theory of remediation, shares a pedagogical assignment, and shows what students in an undergraduate course entitled "Writing & Technology" produced as a result.

Doug Dangler, "Making the Ephemeral Durable: Audio Recording and Online Dissemination of Writing Center Tutorials"

Because of the popularity of MP3 players and the ease of digital recordings, clients and tutors can retain and later review writing center tutorials. This presentation discusses the successes and challenges that one writing center encountered in making tutorial recordings available online to clients. On one hand, these recordings may alleviate difficulties that clients sometimes have with taking notes or remembering the topics and connections that were covered during their tutorial. On the other hand, these recordings open up many theoretical questions.

D2. Moving from 20th to 21st Century Research Contexts (302)

Cynthia L. Selfe, moderator

Using Hugh Burns' statement as a starting point, this session will consider the history of research in computers and writing while at the same time arguing that we must continue to refine our research methodologies for 21st century contexts. Since the onset of the field, which arguably began in 1977 with the appearance of the first fully-assembled personal computer, research has been key to the work we do. From the start, we have attempted to assess the possible impact of computing on writing and learning and to devise research methodologies for studying new technologies, new theoretical understandings in relation to composing. Research continues to evolve as the contexts for inquiry expand out from the classroom into our professional lives.

Cynthia L. Selfe, "Where Has All the Research Gone?"

In the session, Cindy Selfe discusses how the numbers of research projects—what used to be termed variously investigations or studies—has declined steadily over the last three decades. Contributing to this trend have been changing attitudes toward particular methodologies (e.g., protocol and speak-aloud analysis, treatment-and-control studies), the diminishing cultural capital of empirical research in the field of composition studies, and the ideological and postmodern turn away from a unified understanding of Truth. This paper focuses attention on this trend and on some of the methodological issues connected with computers and composition research over the last 30 years, tracing the history of methodological approaches and looking forward to the challenges of the future. To mirror some of the complexity that characterizes computers and composition research, the talk will sketch some of the broad historical patterns of methodological approach, even though these trends are, inevitably, shot through with contradiction, variation, and exception.

Gail E. Hawisher, "Evolving Research in Computers and Writing"

Gail Hawisher turns to recent studies that have contributed to the rich tradition of research that marks the field. Although in the early 1990s young people were working in electronic environments, most of their online literacy practices in academic settings were primarily alphabetic. At that time, while desktop publishing, email, and photo manipulation were gaining considerable currency, the Web and graphical browsers were just emerging. Only a decade later, however, young people were commonly using visual presentation software, creating web documents, and experimenting with video clips. Their composing, at this point in time, could no longer be considered primarily alphabetic; they had, in Gunther Kress's words taken a "turn to the visual" and to the multimodal. In an attempt to capture the generational changes that mark this period, this paper will look at research by the two presenters, along with that of several other scholars such as Alexander (2005), Morrison, (in press), Blair, *et al.* (in press) and Snyder and Beavis (2004).

D3. The One About Wampum, Hypertext, and Video Game Praxis (350)

Heather McGovern, moderator

Angela Marie Haas, "Wampum as Hypertext: Re-Imagining the History of Hypertext Theory"

The "history" of hypertext is a Western frontier story, a narrative that most often begins with the exploration of the land of Xanadu and the Memex and eventually leads to the trailblazing of the WWW. Although some storytellers in the C&W community have interrupted this dominant narrative with non-Western themes, such as the Chinese I Ching, none have shared stories of hypertexts that existed in Native American territories long before the land of Memex and Xanadu. This presentation offers a preliminary hypertextual historiography of how several American Indian communities employed the material rhetoric of wampum belts as hypertextual technologies that extend human memories of inherited knowledges through interconnected, non-linear designs and associative storage and retrieval methods.

Derek Van Ittersum, "Hypertext Revisited: Examining the History of Failed Technologies"

In their 2003 article in *Computers and Composition*, Johndan Johnson-Eilola and Amy Kimme Hea look back at hypertext, and work to "rearticulate" it, which "requires us to recognize that the multiplicity of links and nodes did not begin with a technology program, but rather within a cultural network, as a politics about relationships" (418). Similarly, Bruno Latour has shown, particularly in his study of the failed commuter train Aramis, the value of tracing out cultural networks associated with technologies. In this presentation, I focus on the three figures most often discussed as hypertext's creators, Vannevar Bush, Douglas Engelbart, and Ted Nelson, and follow the networks they formed and were aligned with. These figures are of particular interest because none of their original designs for hypertext were taken up by users.

Judith Szerdahelyi, "Constructing the Video Syllabus For Online Writing Classes"

This presentation will focus on how the syllabus, a traditionally text-based course document, can go through a makeover and appear in an experimental new form called the "video syllabus." The purpose of this paper is to discuss the implications of turning a traditional syllabus into a multimedia syllabus that provides students with essential course information that they can both read and view. The topics in this session will include an explanation and rationale behind the idea of the video syllabus, the theoretical and practical decisions an instructor has to make when deciding on the distribution of information via text and/or video clip, and the technical challenges encountered while implementing the project.

D4. Smart and Guided Negotiations Between Learners and Researchers (351)

Rob Hudson, moderator

Lynn Hanson, "Style Guidelines for Looping Presentations: Encouraging Smart Use of PowerPoint"

Among others, Karl Keller and Barbara Shwom assert that we can all be smarter about using PowerPoint. In particular, those of us who teach technical communication need to pass along smart practices to students likely to use PowerPoint in their careers. One of the keys to smart usage can be found in Edward Tufte's complaint against "the compressed language of presentation" (see *The Cognitive Style of PowerPoint*). Compressed language, also known as telegraphic language, is indeed a problem, but a workable solution for teachers who encourage students to think and write clearly can be found in crafting the PowerPoint assignment. The solution is in emphasizing a different context than we typically see in our common textbooks.

Karla Kitalong, "Using Visual Autoethnography to Present Research, Social Commentary, and Memoir"

Ethnographic research has long been a mainstay of composition and professional communication scholarship. Autoethnography, traditionally defined as "the cultural study of one's own people," is a variation on ethnography (VanMaanen 106–67). An emergent variety of autoethnography, which corresponds with the visual turn in cultural studies, blends visual representation with narrative and self-reflection. As a visual culture research method, and as a vehicle for constructing memoir, social commentary, and other visual arguments, visual autoethnography has the potential to be a "powerful invitation to communicate and make meaning of lived experience" through language that is "not neutral or objective" but is a "vulnerable and public sharing and expression." Autoethnography, combined with visual representation, encourages reflection and in doing so "concerns itself with the moral, ethical and political consequences" of its use (Kawalikak and Dudley).

D5. Breaking the Gaze: Genre Conventions and Identity Construction in Not-For-Profit Medical Organizations' Web Sites (352)

Deborah Harris, moderator

Deborah Harris and Jennifer Heckler

We seek to create an intersection between discussions of hierarchical relationships in text-based medical discourses (Barton 2004, Schryer & Spoel 2001, and Popham 2001), and the power struggles in electronic contact zones (Selfe & Selfe 2004), combining these theories to investigate the emerging relationships between medical organizations and the WWW. Moreover, we explore how a narrow specialization of medical discourse can be and is appropriated and used in Web sites that appeal to diverse (often unspecialized) audiences.

These discourses emerge as genres, or discursive categories, which organize information and shape conceptual spaces in which we operate. Research into forms as genre (Popham 2001), identity formation through genre conventions (Schryer & Spoel 2001), and constructions of normalcy in infant-feeding discourse (Koerber 2001) have complicated the role of genre classifications in socially constructing medical discourse and medical representations of illness. Our research extends these discussions to include the genre of the Web sites. Using Foucault's theory of the medical gaze, we discuss the hierarchies created through patient representations on two Web sites, highlighting the usability (or lack thereof) of the Web sites and how the interfaces have the potential to construct and limit users through discursive representations. We compare two local not-for-profit Web sites to a national mental health organization's Web site, offering examples of rhetorical constructions that empower both patients and users.

These analyses can serve as a model for rhetorical investigations in the composition classroom, as well as in business, technical, or professional writing courses. Further, our goal is to discuss the pedagogical applications of rhetorically analyzing Web sites as a means of complicating audience construction, identity formation and issues of agency. In regards to technical communication, we hope to identify existing opportunities for the revision of sites to better characterize and appeal to multiple audiences, inviting organizations' clients to participate in constructions of illness.

D6. Defining Outcomes and Assessing Them with Validity and Reliability (353)

Kevin Eric De Pew, moderator

Liz Stephens and Lennie Irvin, "LEAP II: A Video-Case Based Program for Critically Examining Technology in Writing from Multiple Perspectives"

This presentation will demonstrate and discuss the recently composed LEAP II, a video-case based tool designed to guide writing teachers, as they examine methods of integrating technology into the teaching of writing. Sponsored by a grant from the National Writing Project's New Teacher Initiative, the video-cases show teachers in authentic settings using technology in their teaching. Built on cognitive flexibility theory (Spiro & Jehng, 1990), LEAP II's structural design is based on the principles of this theory and a constructivist approach to learning. The program allows for the viewing of mini-cases, accompanied by text and resources from different perspectives, as well as different purposes defined around particular themes: student role, teacher role, technology, and environment. In addition to providing this hypertextual and constructivist means of "reading" these video-cases, LEAP II affords a means for composing video-supported essays. Users of the program can select parts of video-cases to include in a written presentation. In this way, LEAP II supports cognitive flexibility in both the reading of these video-cases and the multimodal writing process based from these videos. The presentation will show parts of LEAP II and demonstrate how it would be used in a professional development workshop. It will also discuss the technology behind the tool, the challenges of composing it, and future development of other video-case sets.

Kevin Eric De Pew, "Are We There Yet? Defining Outcomes for Computer-Mediated Empowerment"

Scholars examining the empowering potential of computer-mediated writing technologies rarely define dis/empowerment. However, by not articulating outcomes for empowering pedagogy, scholars and instructors risk appropriating students' subjectivities, essentializing empowered subjectivity, and discounting means of disempowerment (Ballif 1997; Butler 1999). Without articulated outcomes, marginalized users may be attracted to writing technologies' default, accessible, and empowered "white" position (Blackmon 2003; Nakamura 2003). Romano's (1993) reflections on computer-mediated pedagogy illustrate the influence of defined empowerment outcomes. Consequently, the presenter proposes pedagogical and methodological suggestions for developing local understandings of empowerment and for negotiating empowerment outcomes with students and research participants.

D7. Just for Fun: Teaching Writing through Immersive Online Games (357)

David Sheridan, moderator

Kym Buchanan, "Designing Persistent-Alternate-World Games for Learning"

David Sheridan, "Kairos and the Promise of Immersivity: Alternate World Games and Rhetorical Context"

Janet Swenson, "Fun and Games—and Learning"

This session will explore the potential of immersive, multiplayer online games for teaching writing. Our principal example will be *Ink*, an online game being developed by the Writing Center at Michigan State University, with funding from MSU's Writing In Digital Environments (WIDE) Center. Adopting the metaphor of a city, Ink focuses on civic concerns, emphasizing public rhetoric and its ability to effect social change. The world of *Ink* has an economy, a government, neighborhoods, streets, and forums for public discourse. As exigencies emerge in this complex social environment, players need to make appropriate rhetorical interventions. The immersiveness of persistent-alternate-world games like *Ink* foregrounds the highly contextualized nature of rhetorical production and circulation. Writers can assess the reception of their compositions in a variety of ways: they can study the interpretations, counter-responses, and actions of other players. Further, they can analyze the extent to which their exigency was, in fact, addressed in the way they had hoped. The game encourages metadiscursive reflection through a variety of structures, especially "Paths"—sequences of activities (including composing and reviewing texts, as well as various forms of participation in groups and city council) whose completion is certified by other players within the game, that have themselves, achieved a certain level of game-play. In exploring the challenge of designing pedagogically-effective game environments, we will draw on three trajectories within the field of composition and rhetoric: (1) recent work that emphasizes the contextual nature of rhetorical production and circulation; (2) explorations of online discussion spaces; and examinations of games as educational tools. This session will combine formal presentation with interactive segments, including guided explorations of *Ink*, which will be in public beta testing at the time of the conference.

D8. *Kairos'* 10th Anniversary Celebration (358)

Cheryl E. Ball, moderator

Kairos: A Journal of Rhetoric, Technology, and Pedagogy (http://english.ttu.edu/kairos) turns 10 this year. This panel includes editors, editorial board members, and contributors to *Kairos* over the last ten years to discuss its impact to the fields surrounding technorhetoric, as well as changes the journal has experienced, and what we might expect in its future. We also invite the audience to share their experiences and stories about *Kairos* following the presentations.

Douglas Eyman, "The Arrow and the Loom: A Decade of *Kairos*"

This presentation will provide a historical overview of the development of *Kairos*, tracing the changes in design, philosophy, and disciplinary position between 1996 and 2006. In addition to this overview, the presenter will focus on two key aspects of electronic scholarship as enacted through the history of *Kairos*—the economics of online journals and the distributed work practices and processes that lead to the publication of each issue.

Jim Kalmbach, "Reading the Archives: Ten Years on Nonlinear (*Kairos*) History"

I discuss my analysis of the *Kairos* archives, a project in which I endeavored to uncover and categorize the various hypertextual strategies that *Kairos* authors have used in the ten years of the journal's history. I present the challenges of working with large digital archives and overview some of the major strategies that authors have used for organizing webbed essays.

Tracy Bridgeford, "Kairotically Speaking: *Kairos* and the Power of Identity"

I analyze *Kairos'* identity as an online publication and speculate whether it has the power to change scholarly practices. Using Langdon Winner's concepts of autonomous technology and dismantling, as well as Manual Castells' theory of identity, I consider the tenure system in relation to *Kairos*' digitally constructed identity within the field of technorhetoric.

Cheryl E. Ball, "Editing Scholarship in a New Media Age"

I discuss how *Kairos* editors have to attend to technologically experimental texts, which changes processes including peer-reviewing and copy-editing, among others. I argue that the ethical responsibility of publishing relevant scholarly webtexts should be shared between authors, editors, and editorial board members who should be collaboratively responsible for ensuring accessibility and usability when promoting (by publishing texts that use) the newest technologies available.

5:00-6:30 The Ranching Heritage Center



You have time. Consider **walking across campus** to the Ranching Heritage Center before dinner. The heart of the Ranching Heritage Center is a 14 acre site where over 30 historic ranch structures have been relocated and restored to their original condition. These buildings show the evolution of ranching from the early trail driver's one room cabin (c. 1838) to a prosperous rancher's stylish Victorian house at the turn of the century (1909). Linecamp, dugout, bunkhouse, blacksmith shop, cowchip house, schoolhouse, corrals, shipping pens, windmills, chuckwagons, coal burning locomotive: these diverse structures depict the development of ranching from the drover, open and closed range, to modern management of the cattle business. (http://www.texasoutside.com/lubbock/ranchingheritage.htm)

If you'd rather not walk over, consider **driving over**, 50's style, in a car from the Nifty 50's Club in Lubbock. Cars will be leaving at 5:15pm outside the building. See http://nifty50s.org. Otherwise, vans will be available to bring you over either to the Ranching Heritage Center or the TTU Museum where we'll be having dinner. Enjoy the museum. Don't forget to see the Buddy Holly artifacts! The center is right next to the museum. See http://www.depts.ttu.edu/museumttu.

Dinner is served at 7pm. Our awards ceremony follows.

6:30–10:00 Mark Follman Banquet (Museum): "Terminal Velocity: Writing and Editing in Online Overdrive"

Information streams at us like never before—available instantly, delivered constantly, ever more mass-produced. The search engine accelerates us, as blogs crank up the chatter and media outlets race to publish around the clock. These are exhilarating if sometimes daunting times for communication online. Readers must navigate new languages of brevity and endless byways. The political spectrum expands, at once intimate and global. What makes for quality content? What does it take to find our way to the factual? How does the medium transform the ways we create and absorb information?

Introduction by Peter England.

Mark's BIO:

Mark Follman is an associate editor of the online magazine Salon, for which he has focused on national security and foreign affairs as a writer and editor since 2003. He was a founding author of "War Room," Salon's popular news & politics blog. His weekly column "Right Hook," which covered conservative commentary and analysis in the media, was noted in Forbes Magazine's 2004 "Best of the Web" survey. More recently, he has worked as a lead editor on Salon's investigative reporting team. His writing has appeared in other publications including the *Toronto Star* and *Der Spiegel*; his articles on Salon can be found at http://dir.salon.com/topics/mark_follman.

Follman also works as a volunteer instructor for 826 Valencia, a San Francisco-based literacy project and community center dedicated to helping students from ages 8-18 develop their writing skills. In collaboration with other Bay Area writers and editors, he helped launch the Bay-Farer, 826 Valencia's student newspaper. Follman is a graduate of Duke University, and of the M.F.A. in Writing program at the University of San Francisco.

Awards

John Lovas Memorial Academic Weblog Award

presented by *Kairos* and *Kairosnews*

For the past several years, many scholars have been making a significant contribution to the knowledge in rhetoric and composition via their weblogs in much the same way that *Kairos* has worked to push forward scholarship. Academic bloggers are conversing about topics such as professional issues in the discipline, best teaching practices, electronic discourse, and cultural criticism of digital space. This year we will once again present the Best Academic Weblog Award in recognition of the valuable contributions that bloggers have made to the discipline. In addition, in honor of John Lovas, we have decided to name the award the John Lovas Memorial Academic Weblog Award, in recognition and remembrance of John's contributions to the legitimating of academic blogging.

Kairos Best Academic Webtext Award

presented by *Kairos*

Kairos: A Journal of Rhetoric, Technology, and Pedagogy will again recognize outstanding webtexts. According to Kairos Senior Co-Editors Douglas Eyman and James Inman, this year's Best Webtext Awards "once again showcase outsanding work that engages design and media as integral elements of scholarly argument. We hope to see *your* work nominated for this award in the coming years." Information about the award, including nomination criteria, past winners and links to this year's winning webtexts may be found at http://english.ttu.edu/kairos/awards.

Kairos Awards for Graduate Students/Adjuncts

presented by Bedford/St. Martin's Press and *Kairos*

In Computers and Writing, TAs and Adjuncts do some of the most interesting work in the classroom and in service to the field. Ten years ago Kairos was started mostly by graduate students and adjunct faculty, and so the journal once again seeks to honor those who change the field while becoming a part of it. But Adjuncts and TAs often don't receive much recognition and/or reward from their home institutions for the work they do in our field, not to mention the kind of extra work they end up doing as the "computer person" in their given departments and programs. This award has been created to recognize this work.

Computers and Composition Awards

presented by *Computers and Composition*

Computers and Composition: An International Journal for Teachers of Writing offers four awards each year: (1) the Hugh Burns Award for the best dissertation, (2) the Ellen Nold Award for the best article in *Computers and Composition Studies*, (3) the C&C Distinguished Book Award for the best book or large digital project work, and (4) the Charles Moran Award for Distinguished Contributions to the Field. See http://www.hu.mtu.edu/~candc/award.htm for previous award winners and more information.

The Technology Innovator Award

presented by Conference on College Composition and Communication Committee on Computers in Composition and Communication

This award is presented, as occasion demands, to a person who has served or serves as an exemplar for teachers working with computer technologies in his or her classes and who represents the highest ideals of scholarship, teaching, and service to the entire profession. The recipient of this award is an outstanding leader in computer-based pedagogy who has made a continuing contribution to the application and use of computer technology in the field of composition studies (including scholarly work in language, composition, rhetoric, and pedagogy). In the typical language of exemplar awards, the recipient might be referred to as a living legend, an outstanding leader, or an electronic pioneer. The award is presented by a representative of the CCCC Committee on Computers in Composition and Communication (7C's).

Did you know!?

***Kairos* Call for Webtexts**

Computers & Writing 2006 C&W Conference Issue

Kairos: A Journal of Rhetoric, Technology, and Pedagogy, an online, peer-reviewed journal (http://english.ttu.edu/kairos), invites authors to submit their work from the C&W 2006 conference for inclusion in this Kairos special issue. The editors encourage all authors who present at the C&W Onsite and Online Conferences to submit for this issue.

Presentations must be revised (technologically and rhetorically) into webtexts before they are submitted (i.e., outlines or brief discussions based on presentation notes will not be accepted). Abstracts and/or advance queries aren't required, but are welcome. Complete webtexts are required by the submission deadline.

To better your text's chance of acceptance, please follow the submission and design guidelines online.

Please email the Co-Editors, Cheryl Ball and Beth Hewett, at kairosed@technorhetoric.net with questions.

Submission Deadline: July 1, 2006

Publication: January 2007

Day 3: Saturday
May 27, 2006

7:30-8:15 Breakfast (Atrium)

This is a great time to visit the exhibitors and poster demonstrations. But before you do, check out this conversation starter:

"This is a demanding, exciting, and risky time for colleges and universities. Suddenly, higher education is in the grip of transforming change. Part of this change flows from the demands of political leaders for access for a greater share of the population to meet the needs of the New Economy; part from the growing concern that the skills and attitudes young people bring to their roles as workers and citizens are inadequate; part flows from the growing impact of external forces such as information technology and globalization."

—Frank Newman, Lara Couturier, and Jamie Sucrry,

The Future of Higher Education: Rhetoric, Reality, and the Risks of the Market



8:15–9:45 Session E

E1. Adapting to the Environment and Looking through Others' Lenses (301)

Ray Watkins, moderator

Beth Brunk-Chavez and Shawn Miller, "Decentered, Disconnected, and Digitized: Why Students Successfully Adapt to the Online Environment"

In our hybrid composition course, what we would subjectively call "the best" students did well, but they also completed the minimum amount of work. This observation led us to ask: If it is true that technology-enhanced pedagogies further de-centers the teacher and encourages increased interaction between student and content as well as between students, how do students who are accustomed to learning (and excelling) in the traditional "sage on the stage" format make the adjustment to online learning? We also noticed that those students who initially struggled with the course were more engaged with the online portion. We have begun to wonder, then, if it is possible that the "average" student more readily adapts to the online environment, and if so, why? The findings of this study will lead to further research into student learning styles, pedagogical methods, and interaction with technology. Research along these lines could lead to a new host of pedagogical solutions for online instructors looking to engage their students and increase interactions.

Monica Norris, "Trading Spaces: Finding New Locations for Learning in First-Year Writing Programs"

The ICON program (Interactive Composition ONline), used by the first-year composition program at TTU, has created changes in the composition classroom. One of the most notable changes is the way in which ICON redistributes the duties of classroom instruction and responses to student writing. Under the ICON system, these tasks are divided between classroom instructors and document instructors, so that the two groups share responsibility for different aspects of student instruction. Classroom instructors are primarily responsible for in-class (or F2F) instruction, while document instructors focus exclusively on responding to student texts. According to spatial theory, as well as composition history and practice, physical space both shapes and is shaped by social practice. Space and place shape both perception and practice. If the spatial theories are valid, then the fact that DIs and CIs are working in different spaces could lead us to conclude that each group uses different practices in their teaching. The area of response to student writing is one shared frequently by both categories of instructors, and this presentation focuses on that shared teaching space.

E2. Following New Media: Assessment, Evaluation, and the (Accidental) Collage (302)

Robert Dornsife, moderator

Robert Dornsife, "Paper Mache, a Desk Drawer, and an Old-Fashioned Collage: The (Unforeseen?) Challenges of New Media Evaluation"

Bob Whipple, "Evaluating Student 'Newmediations': Foundational Principles and Generational Questions"

Russ Wiebe, "Following: what follows:"

In theoretical and applied terms, **Robert Dornsife** examines pedagogical, logistic, and modal challenges to Walker, Faigley, George, and others. The presenter addresses what happens to "literacy" when the written word is not required, explains the extent to which other modes like genres occupy the written word's vacancy, and then indicates where the speaker should put the deliberately filled and composed desk drawer offered after the class watched Office Space. **Bob Whipple** examines some difficulties that instructors who finished college/graduate school before 1994 encounter when evaluating "newmediations" composed by multimedia-engaged students. These difficulties range from the cognitive ("We don't know how to read what they are 'writing'") to the curricular ("What should they be 'writing?"), and from the political ("What difference does it make that they can 'write' this way?") to the professional ("How can I learn to 'write' this way?") Using examples of student-created "newmediations" and drawing on the work of Dornsife, R. and C. Selfe, Hawisher, Duffelmeyer, Sorapure, and Haas, Bob Whipple suggests pedagogical and cognitive approaches to these questions. **Russ Wiebe** discusses insights from multimedia in composition classrooms, and uses Nolan's first film, Following, as the departure point. One paradigm in the movie is unconscious collection: as Cobb puts it, "everyone has a box." After watching the movie, students are asked to make a box that expresses a character unlike them, and the presenter begins considering the idea of the accidental collage. The presentation examines such "accidental collage" as a principle of the multimedia composition classroom.

E3. Converging Learning Literacies and Diverging Learning Spaces in FY Comp: Where Is the Class in This Class? (350)

Will Hochman, moderator

Will Hochman, Andrea Beaudin, Lois Lake Church, Chris Dean, and Andy Piscitelle

We assert our belief that general education should include first-year writing instruction. That's our job. We strongly believe that our current attempts to teach academic discourse must continue to be supported. Synchronous to participating in and respecting the mission and work of our writing faculty, we spend more and more time thinking about how teaching college literacy skills with computers changes where writing learning happens. In her keynote address to the largest gathering of composition teachers in l998, Cynthia Selfe taught us to pay close critical attention to the challenges of teaching technological and traditional literacies. In her words, "We have, as a culture, watched the twin strands of technology and literacy become woven into the fabric of our lives—they are now inscribed in legislation, in the law—in the warp and woof of our culture. But, recognizing this context, we cannot allow ourselves to lose sight of either formation. We must remind ourselves that laws write the texts of people's lives, that they constantly inscribe their intent and power on individuals." Selfe stressed several key issues in her ongoing call for active, critical thinking and teaching with computers. First, she advised us to avoid overly narrow, official versions of literacy practices or skills. (Historically, literacy standards have been used by dominant groups to oppress others.) Second, Selfe understood that if we see that written language and literacy skills are the professional business of all educators, then so too is technology. In my opinion, it is no longer acceptable for professors to claim ignorance of using computers and the WWW while claiming to be literacy teachers in the 21st Century. Third, "we have to resist the tendential force that continues to link technological literacy with patterns of racism and poverty." We understand this concern and believe we must make it our mission to ensure that our students have access and encouragement to participate in 21st Century cyberspace. Our students must not be left behind because they came to school without their own personal laptops or lack some fundamental elements of computer literacy.

E4. Disclosures: Public and Private Accounts of Digital Communication (351)

Joan Latchaw, moderator

Joan Latchaw, "Crossing Boundaries: When Private Communications Enhance or Sabotage the Public Good"

David Peterson, "A Case Study of Knowledge-Making Practices in Online and Hybrid Gen-Ed Discussion Forums"

Terry Smith, "Theory and Practice of Large and Small Discussion Groups in Online Professional Writing Courses"

Many educators attribute a communication boom/boon to email and discussion forums. While some studies confirm educational and psychological benefits of digital communications, others question, challenge, or qualify the alleged gains. This panel investigates the dynamics of online communication among students and teachers in public discussion groups/forums and private emails.

Joan Latchaw: Studies of group dynamics and group formation help educators understand the complexities of developing and maintaining online communication. Particularly, research on social presence examines psychosocial factors that enhance or detract from cognitive tasks in online environments. Social presence refers to "a temporary judgment of the nature of interactions with the other users, as limited or augmented by the medium" (Rettie 3). The social presence of virtual communicators depends on the degree of intimacy and immediacy. Although such judgments are based on individual perceptions, rhetorical analysis can identify discursive cues.

David Peterson: Instructors using Blackboard or similar platforms for online course delivery often have high expectations regarding students actively engaging in collaborative knowledge-making practices. Some students do participate actively, but many treat asynchronous written forums as perfunctory journaling, whereby the forum becomes a place to prove knowledge instead of a place where many voices gather to build knowledge. This paper explores how norms of text-based academic discourse may adversely affect online knowledge-making practices by comparing two general education courses, one meeting online only and the other a hybrid course.

Terry Smith: Online instructors agree that group constructivist knowledge-making that occurs in discussion forums makes them foundational in the electronic environment. However, shifting discussion from the traditional to the online environment raises group-related pedagogical issues that need to be addressed. In studying group dynamic theory and teaching online professional writing, I have found that one of the most important issues is what type of group to use for what purpose.

E5. I, Netizen: What is a Netizen, and Why Should We Care? (352)

Michael Day, moderator

Michael Day, Brande Nicole Martin, and Mark Hannah

Adopting Michael Hauben's 1990s term netizen (network + citizen), **Michael Day** details some compositional skills that readers will expect of wired writers in the future. By discussing example texts from online professional discussion groups, blogs, and wikis, the presenter examines key rhetorical methods that online writers use to establish and maintain their *ethos* with readers. However, negative examples such as flames, mistakes, and omissions also provide humorous, instructive illustrations of how online writers can damage their own credibility. The presenter suggests composition teaching strategies based on the concept of the netizen as an ethical network citizen who inspires others by sharing writing on the Internet. **Brande Nicole Martin** describes how student Web site projects can allow students to actively participate as netizens. In most composition courses, students only observe Web sites and lurk in online communities, and in courses using computer and network technologies, instructors typically assign exercises where students analyze how Web developers have applied rhetorical strategies to their sites. Thus, students remain passive onlookers, not active netizens. In contrast, the proposed Web site project encourages students to become immersed in the networked environment by surveying their peers' Web browsing behaviors and then incorporating survey results into their rhetorical decision-making while they create their own Web sites. Using examples of student Web sites and assignment handouts, Brande Nicole Martin explains how students applied their compositional and rhetorical skills and created effective and persuasive Web sites for a specified wired community. **Mark Hannah** illustrates how the notion of the netizen applies to ePortfolio writing assignments. Because an ePortfolio combines writing from print and electronic media, it can provide students with timely opportunities to recognize and respond to the differing rhetorical contexts of wired and non-wired writing. The presenter highlights various ways that teachers can organize their instruction to teach webbed and paper-based composition skills, and also notes the unique assessment opportunities that ePortfolios provide because of their interactive nature.

E6. Green Screen Your Teaching and Learning and Living (353)

Brian C. Ladd, moderator

Stacey Pigg and Bill Doyle, "Turning the Computer Screen Green: When Does Digital Become Natural?"

Environmental and ecological metaphors abound to describe both the spatial characteristics of online communities and the "natural" development of literacy throughout individuals' lives (Hawisher and Selfe, 2004; Barton, 1994). Although our everyday language and even our scholarly publications ring with discourse of nature and environment, it is far less often that we take the time to critically assess the relationships between the disciplines of computers and writing and ecocomposition. In "A Place for Nature: Connecting Wikis and the Web of Life," **Bill Doyle** reviews the value of student compositions based on field outings in first-year writing courses, discusses early attempts to take nature writing from the physical world to the electronic world (Woodlief, 1994), and presents another pedagogical model for exploring ecological connections by having students develop a course wiki that blends nature essays, writing on contemporary authors, and research about the environments in and around campus. **Stacey Pigg** in "Real Bodies in Nature: Listening for 'Natural' Digital Voices" complicates the split between "real world" and "virtual" interaction, accounting for the ways students' digital communication constitutes a real way of "being in the world," rather than a disembodied escape from the physical, natural world as it is often touted. To illustrate, her presentation examines student digital writing and survey data from a study of literacies in the first-year writing classroom conducted over the past year.

E7. We are what we own? Identity, Infrastructure, and the Tomorrow of Composing (357)

Katherine E. Gossett, moderator

Katherine E. Gossett, Carrie Lamanna, and James P. Purdy

Many members of the computers and writing community have made the argument that multimodal activity is the future of composing; however, promoting such a vision may require us to rethink how we define our discipline and possibly how we define the university. As a discipline, Writing Studies has a history of intellectual and pedagogical relationships with other disciplines most obviously demonstrated by WAC programs which have required our programs to foster partnerships with various disciplines and departments. Many of these relationships have resulted in permanent infrastructural partnerships such as writing intensive courses and the development and expansion of writing centers. We will argue that the identities of writing studies programs at individual institutions are not only or primarily shaped by the scholarship they produce, but by the courses, rooms, buildings, and equipment they control. We will begin by examining how a small reading group comprised of professors and graduate students from the Center for Writing Studies and the Department of Art and Design grew over the course of five years and eventually, with additional sponsorship from the College of Liberal Arts and Sciences (LAS) and Apple Computers, led to the creation of a new second level composition course called Writing with Video. We will then look at the Writers' Workshop, the campus-wide writing center administered and primarily funded by the Center for Writing Studies. Although the Workshop has campus wide support systems and networks, with the increase of multimedia-rich classes on campus, it became clear that the Workshop's mission needed to expand to include visual as well as verbal compositions. In order to obtain the technology necessary to support this expanded mission, the Workshop applied for and received a grant from the College of LAS. Finally, we will explore how these two local initiatives have, in part, spurred the College of LAS to begin a top-down initiative: the Learning Commons. Realizing that departmental labs are not enough to promote and support the new types of composing practices and products across campus, through the Learning Commons the college is seeking to secure wide-spread access to multimedia tools and technologies by promoting campus-wide and corporate partnerships. As writing studies programs expand the frontiers of multimodal composing through interdisciplinary and campus-wide partnerships we need to be mindful of how these partnerships will alter the borders of our own disciplinary identity. Whether these moves will be beneficial or detrimental to the discipline remains to be seen. However, we will argue that understanding and addressing these infrastructural implications is vital to the future identity of our discipline.

E8. The Sites (and Sounds) of Publicity: The Promise and Challenge of Multimodal Public Rhetoric (358)

David Sheridan, moderator

Jim Ridolof, "Purchasing Public Rhetoric: The Defense Department and the Iraq Press Scandal"

Anthony Michel, "Performing in the Mirror: Toward a Critical Praxis of Multimodal Rhetoric"

David Sheridan, "Public Images: Multimodality and Public Rhetoric in the Writing Classroom"

Although scholars within the field of composition and rhetoric have explored the potential of digital technologies to transform public rhetoric, as well as explored the multimedia and multimodal affordances of new media, there have been few attempts to bring these two trajectories of thought together. This presentation explores important opportunities that multimodality affords public and activist rhetors. If public rhetoric is defined as a set of rhetorical practices aimed at addressing issues of social justice, sustainability, and community, and if the public sphere refers not just to conversations in mass media, but to conversations among concerned citizens, what do we stand to gain and lose by integrating photographs, video, music, spoken word recordings, animations, layout elements, and graphical representations of information into the public sphere? We argue that reconceiving the public sphere as multimodal space constitutes a fundamental shift in democratic practice—one that requires both a reinterrogation of our models for public rhetoric, as well as a reimagining of the educational practices aimed at fostering critical citizenship. As theorists like Shipka (2006), Trimbur (2000), and Wysocki (2004) have recently pointed out, traditional models for rhetorical production are seriously inadequate when it comes to helping rhetors make decisions about modes, media, and technologies of production, reproduction, and distribution. Building on Shipka and others, we offer a framework aimed at helping public rhetors negotiate the complex processes of rhetorical circulation as it is affected by multimodality. We also suggest classroom practices that might foster a critically reflective approach to these transformed rhetorical practices.

9:30–10:15 Coffee/Tea (201)

Sponsored by United Supermarkets.

10:00–11:30 Session F

F1. What You Didn't Learn in Grad School: Strategies and Stories for Success Post Ph.D. (301)

Jennifer Bowie, moderator

Heather McGovern, Anthony T. Atkins, Cheryl E. Ball, and Jennifer Bowie

This panel explores the transition from graduate student to faculty and beyond. We cover various issues: the rewards and challenges of working at a liberal arts school, considering a second job search, time management issues, and teaching graduate students. This panel is designed for doctoral candidates, for new hires and untenured faculty, and for faculty at the institutions that grant Ph.D.s. Panel members will share their personal experiences of being new. The panel will also provide plenty of time for audience discussion and questions. The first panelist discusses rewards and challenges of working at a liberal arts school. The second panelist discusses about how the first job in academics does not always turn out to be what one expects. The third panelist focuses on the time management balancing act of teaching, research, and service, particularly addressing the concerns and issues of assistant professors. The final panelist addresses the issues of teaching graduate students. Together, these four panelists provide strategies and stories for success post Ph.D.

F2. New Media + Rhetoric (302)

Dene Grigar, moderator

Dene Grigar, David Sutton, Cheri Crenshaw, Jennifer Brockman, Aliscia Rogers, Christine Hilger, James Maher, and John Barber

With digital media emerging as a suggested area of expertise for positions in Rhetoric and Composition at universities in the US, it's important to consider what it entails as a field of study, how it may differ from the subfield of computers and writing, and what exactly it offers to rhetoric and composition research and teaching. Thus, the question this round table poses to itself and those participating in it is, "What does new media offer rhetoric?"

This round table grows out of discussions most of the panelists have had together for the last two years about the relationship between new media and rhetoric and brings together two universities from the North Texas area: Texas Woman's University and the University of Texas at Dallas.

Because the round table is designed to generate a lively and open discussion with the audience, it begins with a brief position statement by each panelist and accompanying example of the work the presenter is engaged in with her or his research (i.e. video, image, animation, etc.); the bulk of the time remaining is devoted to an open discussion among all participants at the session. Because the general assumption we begin with is that New Media is inextricably linked with a practice—whether that practice be artistic or pedagogical in nature and expressed as visual, sonic, kinetic, multimedia, or multimodal work—the panelists' work has some aspect of the Media Arts and Digital Media at its center. We invite the audience to join us in determining what new insights or perspectives emerge when bringing these aspects of New Media to Rhetoric.

F3. Data Mining and Student Feedback (350)

Joan Latchaw, moderator

Christy Desmet and Ron Balthazor, "Marking up the 'Major Errors': What Data Mining Can and Cannot Tell Us"

This presentation extends 2005 research on data mining in first-year composition (FYC) at the University of Georgia. Participants using ePortfolios and <emma> (Electronic Markup and Management Application) can mine document collections for rhetorical and grammatical patterns. These presenters review error marking, teacher practices, student writing, and their data. They then address factors conditioning data evaluation, such as their T.A. training program, <emma>'s strengths and limitations, and the self-fulfilling prophecy of teachers who are conditioned to privilege certain errors over others. The presenters anticipate learning how to work with technologies like <emma>, rather than against or in service to them.

Mary Minock, "Nice Try, Wrong Answer: Students Share the Logic of Their Multiple Choices in an Online Discussion Forum"

This presentation relays one of those "teaching moments," an epiphany occurring after I started a discussion forum for students to justify their "wrong" answers on a multiple-choice final examination. I will briefly chronicle the background: how I decided to try the automatic-scoring test module in Blackboard; a few of the ambiguous questions that netted challenges; and the machinery I devised to organize the forum and give credit for justified alternate choices. The forum proved to be a remarkable exercise in collective analogic logic, a remarkable deconstruction of a multiple-choice test, and a remarkable event in that several students voiced that this was the first time such a sharing of the logic behind individual choices occurred. I want to draw a few conclusions in this presentation. The first conclusion I'll draw deals with how we function as teachers in American universities. If online teaching presents the opportunity to de-center authority in the "classroom," it also presents an opportunity to import the authority of the teacher to the electronic medium. The second conclusion hinges on how we conduct business in "school." It is an irony then that students, so well-trained and capable of becoming "amped" over multiple-choice tests, can become just as "amped" at challenging the test and justifying their answers in writing.

F4. Is there a Wiki in this Class? (351)

Matt Barton, moderator

Matt Barton, Bob Cummings, Scott Banville, and Doug Eyman

Of the many new writing spaces to emerge in the past several years, none has aroused as much deep skepticism and egalitarian zeal as wikis. For many, wikis raise insightful philosophical, ethical, and critical questions about the intricate power relationship between the veracity of knowledge and its expression. Enthusiasts proclaim that wikis are the great liberators of information and a powerful foundation for building global citizenship. Others worry that wikis efface the identity of their participants and substitute a vapid and deceptive general consensus. Regardless of one's position on these issues, wikis obviously have the potential to introduce writers to an imminently egalitarian and sometimes anarchic space where texts form like layers of sediment in a swift-flowing stream. It is this potential that is of most value to compositionists looking to expand their students' understanding of writing ontology (the what as well as the how).

The members of this panel have worked extensively with wikis both in and out of the classroom. After a brief introduction to wikis, **Bob Cummings** will describe the centrality of revision for the wiki way. Cummings' work explores both the theoretical and practical issues that arise when anyone can edit a page by comparing and contrasting three contesting definitions of wiki. **Scott Banville** will then describe his efforts to introduce wikis into his composition classroom by having students write entries for the Wikipedia. Next, **Matt Barton** will discuss the Wikipedia sister project Wikibooks and the *Free Composition Textbook*, an ongoing project in which his students collaborated to build a comprehensive wikitext for first-year composition. **Doug Eyman** will finish up the set by addressing the questions of authority and authorship raised by the collaborative nature of wiki writing, suggesting that the wiki can provide a focal point for students both to consider themselves as writing agents with authority and to see the texts they write as equally revisable as part of a collaborative writing environment.

F5. Learning to Teach Online: What to Look For and What to Avoid (352)

Pavel Zemliansky, moderator

Patricia Thatcher and Gillian Andersen, "Embracing Change: Learning to Teach Online"

Why do teachers resist teaching online courses? Like students, teachers fear venturing into uncharted territories; and for those who are uncomfortable with technology, the situation may become more complicated. Ethical considerations may also factor into the equation. These areas are problematic not only for students but also for the teachers who cling to a traditional approach to course delivery. For many, the answer to this dilemma is simple: clear instructions for online course delivery. With the influence of classical rhetoric on education, it is fitting to note that Aristotle and Cicero perceive delivery is a crucial factor to successful oratory. We define delivery as producing an instrument that incorporates clear and logical instructions while embracing ethics in distance education. This presentation examines the ethical considerations and advantages of following a clearly written guide for online course delivery.

Neil P. Baird, "Bearing Witness in a Virtual Classroom"

Last year marked the publication of Trauma and the Teaching of Writing, an anthology of essays in which composition instructors reflect on their responses to teaching in times of trauma. While many of these essays might be of interest to scholars in computers and writing, absent from this focused attempt to interrogate what it means to teach about and during times of trauma are voices from those who teach in fully online classrooms. A fifty-year-old Vietnam veteran began my fully online, second-semester composition course as a student who had no desire to share personal details of his life in order to begin fostering an online community. As the course progressed, he began to bear witness to his wartime trauma and experiences as a paramedic after the war. An email he wrote to me shortly after the course came to an end expressed his gratitude at being able to come to an acceptance of himself and his trauma, an acceptance, he argued, that would not have happened in a traditional classroom. What was it about the virtual nature of my composition classroom that produced such a transformation? This presentation will bring two discourses together—trauma theory and teaching writing in virtual environments—to examine the ways this student was able to come to some sort of acceptance of himself via his participation in our online course. Acknowledging the difficulties of asserting general conclusions from a single case study, this presentation will invite discussion about virtual identity, how students perform themselves in online classrooms, and fostering community in virtual classrooms.

F7. Academic Alchemy: Mixing Methods in Studies of E-Space (357)

Joyce Walker, moderator

Joyce Walker, "Basic Ingredients: Methods and Methodologies for Internet"

Daisy Pignetti, "A Journey in Time: Representations of Time and Space in Online Responses to Real World Events"

Ryan Meehan, "Establishing Authority: Analyzing Social Cues in Online Ethnography"

As teachers and researchers in computers and writing, we continue to explore an incredible range of online activities. Like the discipline of Writing Studies in general, scholars in our community are inherently interdisciplinary in our approach to research, borrowing trends and tools from a wide range of disciplines, including Sociology, Library and Information Science, Science Studies, Technology Studies, Anthropology, Sociology, History, Literature, and Cultural Studies. The result of this borrowing is a unique research culture that is comprised of a textual center surrounded by an almost endless array of contextual participants. **Joyce Walker** will examine approaches to internet research and the processes through which we interrogate the methodological tools we use to do research in online spaces. The goal of this presentation is to provide a space for discussion about how we teach and learn specific strategies for looking at internet spaces. Where do we start? What guides us in our efforts to see an internet-based space or to understand the affordances of a particular digital tool? Ultimately, cultivating an awareness of how we develop these strategies can help us to see how scholarship in *Computers & Composition* can connect to and help to shape scholarship in other disciplines. Considering online communities and blogs as spaces for ongoing social interaction, information exchange, and persuasion, **Daisy Pignetti** will discuss how her research methods had to change, due to the exigency of her topic, responses to Hurricane Katrina. Looking at how sites such as http://Katrina.com, http://NOLA.com, and Craig's List were remediated required screenshots and tracking of discussion board posts almost up to the minute, and checking for the evolution of group trends over time. Blog sites such as *Metroblogging New Orleans* and *The Interdictor* required a different kind of tracking, which included the examination of the *ethos*, *pathos*, and *logos*, of the blogger as an individual author. As online communities grow more complex, we as researchers have realized new ways of analyzing social change online. **Ryan Meehan** will discuss how increasingly complex software development has led to a richer environment for ethnographic research on the Internet. With particular attention paid to discussion forums, he will discuss how the analysis of social cues and additional quantitative data can reveal how writers establish authority online.

F8. Methodology Hope: (Re)articulating Research Methods in Computers and Writing (358)

Will Banks, moderator

Will P. Banks, "Toward a Hacker Methodology: Some Thoughts on the Materiality of Online Research"

Jonathan Alexander, "Media Convergence: Reconsidering Methodologies for Studying New Media"

Becky Rickly, "Where Do We Begin? Preparing Graduate Students to Make Knowledge on the Frontiers"

If we really are still struggling to "make knowledge on the frontiers," then central to our concern must be the continuing problem of methodology: how, exactly, do we make knowledge and what are the epistemological bases of those methods? **Will Banks** explores a "hacker methodology," one based on early articulations of "hacker culture" by social critics like Andrew Ross. For Ross, the hacker works from an insider's position, one of knowledge, and often toward in an open-source epistemology, one focused on building a better system. Using research on blogs and blogging as a case study, speaker two argues for research that vexes such categories as ethnography and participant observation, which compositionists have relied on so far; rather, this understanding as a "participant" in weblog conversations grows from "hacking" various blog publishing platforms and discovering how participants shape, and are shaped by, the technologies they use for publishing. **Jonathan Alexander** highlights some of the unresolved methodological issues that continue to frustrate computers and writing scholars, specifically as compositionists and technical communicators interested in pedagogical practices, when we study new media. To unpack these issues, the presenter discusses recent studies of how student writers interact with and use Facebook.com, an online networking tool originally designed for college students; this research demonstrates some of the challenges of developing emergent methodologies for studying new media with an eye toward better understanding and improving pedagogical practices in the contemporary writing classroom. **Becky Rickly** discusses where new methodologies might come from: What should be taught in the graduate level research methods course to enable modern day "pioneers" to study digital environments effectively? How can the required graduate research methods course both provide an overview of traditional methods, yet enable the researcher to adapt to new contexts? Based on a preliminary survey of recent graduates, speaker three suggests ways in which we might re-frame this course—one that is present in almost every Composition and Technical Communication graduate curriculum—to better prepare us all to "make knowledge on the frontiers."

11:45-1:15 Lunch with Kelli Cargile Cook: "Research Agendas, Academic Capitalism, and the Humanities Scholar" (01/Courtyard)

As public funding of higher education diminishes, university administrators are increasingly requiring faculty to seek funded research, as part of a trend to diversify institutional income streams and buffer losses of traditional funding. Given this climate, my talk will focus on academic capitalism as an economic trend at state-supported institutions. I will define academic capitalism, briefly review how this trend has affected science, engineering, and education research agendas; and consider how this trend affects research in the humanities. Projecting from these effects, I'll suggest how faculty, particularly scholars with interests in computers and writing, can prepare themselves to address these pressures.



Introduction by Kendall Kelly.

Kelli's BIO:

Kelli Cargile Cook, an assistant professor at Utah State University, teaches graduate and undergraduate courses in professional writing. Her research interests focus on distance education, assessment, program development, and technical communication pedagogy, and she is active in ATTW, CPTSC, and STC.

1:30–3:00 Session G

G1. Graphic Novels, Blogs, and Immersive Online Teaching and Learning Environments (301)

Dene Grigar, moderator

John Barber, "Balls of Exploding Light: Teaching Composition with Graphic Novels"

Ezra Pound conceptualized books as balls of light in one's hand. As balls of light, the juxtaposed visual and verbal rhetoric of graphic novels seems always on the verge of exploding and igniting our students' imaginations.

Graphic novels may then be valuable resources for teaching comp. Why?

Because the sequential juxtaposition of words and images typical in graphic novels promotes the telling of all kinds of stories. Because these same juxtaposed words and images invite readers to dwell, to reflect, and to meditate in ways that other media cannot. And because this sensory relation to narrative components promotes transformative, mind-changing epiphanial experiences unmatched by other media . How may graphic novels, as a medium, facilitate the teaching and learning of composition, or literacy, or visual rhetoric, or the literacy of visual rhetoric? Which composition skills may graphic novels help teach? Which graphic novels may provide appropriate focus on themes often privileged, and some that are not, in composition classes? Learn these answers and more, plus view some amazing images in this episode of "Balls of Exploding Light: Teaching Composition with Graphic Novels."

Cynthia L. Jeney, "Granny! What a Big Blog You Have!: The *Logos* of *Ethos* in a Mass-Pathological Century, and Other 'Truthinesses' in Web Communication*"

Writing for the Web, however creative, *avant garde*, or innovative, is dependent upon principles inherent in rhetoric and technical communication. Regardless of intent, web texts everywhere are meeting with larger readerships than their authors may have intended or imagined. However, Web Writing textbooks seem endlessly slogged in a river of code and pixelfreunden. As the hard-code era wanes, we have become less "code-fussy" while at the same time sometimes faltering in our attempts to retool our assignments. Composition and Technical Communications classes are less bogging down in endless "geekfestations" of computer coding and markup, but when it comes to the technology of human language, we're taking different paths to E-nirvana.

G2. Pushing Transparency: Exposing Student Writing and Pedagogies via Blackboard, 'Zines, and Wikis (302)

Gina Maranto, moderator

Gina Maranto, Karen C. Culver, and Blythe Nobleman

The rhetoric of Composition often frames student writing as a form of public discourse, yet all too often, writing assignments are merely one more opaque transaction between student and instructor. Likewise, though programs usually encourage faculty to share assignments, lesson plans, and rubrics with one another, busy program members often forgo this opportunity. At the University of Miami, we have been attempting to push transparency by publishing student work and electronically sharing faculty resources in a range of formats. This presentation will include both theoretical and practical discussion about how to create and manage these technologies, increase transparency and community, and shift student and faculty thinking about the nature of audience and discourse.

Gina Maranto will discuss the evolution of her efforts to move student writing out of the classroom, first through "publishing" exemplary student pieces on Blackboard, then through working with the Dean of the College of Engineering to establish EngineeringOnline, which publishes a half dozen pieces written by freshmen engineering majors on a roughly quarterly basis, and lately through the use of wikis. She will touch on her creation of a webzine course that has been through several iterations.

Karen C. Culver, who has taught the webzine course, will talk about the introduction of Content Management Software and multimedia pieces to the course, and initiatives by her students to market the webzine. In addition, she will discuss the introduction of wikis to programmatic teaching circles as another means of increasing transparency. She will focus on the logistics of setting up the wiki as well as getting faculty members to use the wiki as a clearinghouse for information relating to pedagogies and practices within the department.

Blythe Nobleman, who teaches writing for science and technology to engineering students, will talk about her Podcasting project in which student groups will plan, record, and broadcast a weekly summary of class notes, instructions, discussions, student projects, reviews, writing activities, interviews, news, and other course content in a 10-20 minute Podcast, which will automatically download to their iPods. She will also speak to the ways in which students invest in making new knowledge, creatively strategizing how they present themselves to more public audiences. Since students develop a text in preparation for broadcast, she will speak about how they translate diverse forms of writing to this new rhetorical situation, a text that is meant to be heard versus read.

G3. Remediate This, Punk: Where Memory Can Take Us (350)

Terry Smith, moderator

Isabel Pedersen, "Early Design Concepts and Augmented Memory Interfaces"

Computers have always been used as memory devices. The recent shift to mobile computing means that we can embrace an enhanced memory on the go. iPods remember our musical selections and play them back to us wherever we are. Students use iPods to remember course information in audio and visual format at several universities. PDAs remember our schedules, phone numbers, and other aspects of our daily lives. The next breed of mobile computers go one step further. "Augmented Memory" dwells on augmenting the human act of recalling. Lofty projects are already in the works. Steve Mann, the world's most famous computer wearer, uses his "Visual Memory Prosthetic" to remember things and to forget aspects of his life. He recomposes his memory. Before these devices permeate society and our classrooms, we need to consider them in the early design stages.

Coretta Pittman, "Running Away But Back to Technology: Radios and Compact Disks"

By the time I entered graduate school in the late 1990s, technology had passed me by. I found myself wandering awkwardly between computer-networked and traditional classrooms. My graduate school peers convinced me that networked classrooms would take over traditional lecture and discussion based classes in writing. Today, I have left computer-mediated classrooms for compact discs and radios. The profession has not adequately analyzed the possibilities of using music to improve the composing process. Students respond to the ideas expressed by their favorite musicians, and gifted songwriters and musicians emerge who discuss and write about the very ideas our students hold dear. I propose that we return to older forms of technology to engage our students in the creative process of writing.

John Paul Walter, "Ong's Digital Turn: Published and Unpublished Writings after Orality and Literacy"

Although the merits and particulars of Walter Ong's study of orality-literacy contrasts are the subject of some debate, the influence of Ong's work on many who study computers and writing and digital culture is not. While *Orality and Literacy: The Technologizing of the Word*, remains his most influential and widely known work, Ong continued to work with orality-literacy contrasts for another 15 years, a good amount of it taking up the role of digitization. The goal of this presentation is to bring to light Ong's own reworking of orality-literacy contrasts after the publication of *Orality and Literacy*, so that we may better understand his thought as we continue to use it as a point of departure for our own work.

G4. Designing Peaceful Contexts and Spaces through Negotiated Knowledge-Making (351)

Kevin Garrison, moderator

Nancy Barron, "Digital Architects of Peace"

I argue that students' work in an introduction to multimedia course exhibits Stuart Selber's call for taking responsibility for what digital literacy may look like in the humanities. My course is a blend of the functional, critical, and rhetorical concerns in current computer literacy, visual rhetoric, and peace studies. The challenge for the students is to learn how to use software and hardware while learning about representation and self-identity. Their goal is to post a multimedia Web site to the Peace Forum. The students' sense of identity is heightened. Using Selber's concept of functional, critical, and rhetorical literacy, I show projects submitted to the Peace Forum.

Andréa D. Davis, "Multimedia Delivery and the Contextualizing of Native Spaces"

Writing instructors typically teach students only the first three rhetoric canons. Although Porter, Lunsford, and others have discussed technology's impact on delivery, rhetoric studies research mostly ignores delivery and memory. Through digital and visual rhetoric, multimedia communicative acts encompass the same physicality of delivery and persuasion that physical gestures, vocal articulation tricks, and figures of speech once provided. In the *Our Universes* gallery, eight different Western Hemisphere tribes present their traditional philosophies through multimedia installations. Unlike traditional museum displays that decontextualize objects to create tidy timelines, the NMAI multimedia installations recontextualize museum holdings in light of contemporary practices, transcend fixed timelines, and thereby engage visitors in collaborative meaning-making.

Jim Ridolfo, "Paper Airplanes and Networks: Rhetorical Delivery as a Knowledge-Making Practice"

This presentation focuses on how acts of rhetorical delivery constitute knowledge-making events. Traditional heritage theories of rhetorical delivery focus on oral delivery with an audience present. Written delivery, however, remains a promising area for further scholarly exploration. In particular, as Jim Porter noted last year at C&W, network delivery calls for the development of new rhetorical theories of delivery. This presentation focuses on how "the rhetorical landscape" may be understood in terms of social and material resources—the available systems of delivery and distribution. I explore how rhetoricians may learn through engagement with these means of distribution. I then demonstrate how this engagement, either successful or not, constitutes the valuable discovery of episteme.

G5. New Media Theory and Praxis: Multimodality, Interactivity, and Assessment (352)

Amy Koerber, moderator

Jody Shipka, "Sound Engineering: Toward a Rhetoric of Multimodal Soundness"

I suggest ways that the activity-based multimodal framework for composing provides us with better understanding of how, when, and why students might choose to explore the affordances of sound in their work. Because it resists attempts to bracket off individual senses and the uptake of select semiotic resources, this framework offers those working in computers and composition a more robust, integrated approach to multimodal composing, one that resists sharp delineations between new media and other forms of multimodal composing. To illustrate how the framework facilitates the move toward what I have termed "a rhetoric of multimodal soundness," I offer two accounts of students who produced complex multimodal texts that explore sound's potentials.

Madeleine Sorapure, "Self-Representation and Interactivity in New Media"

Encompassing everything from clicking on a forward or back button to creating a virtual world, "interactivity" is a term that is perhaps too broad to be of much use in discussing the meanings of new media. Drawing on works done by students and by professional new media authors, this presentation looks closely at interactivity in self-representations in order to come to a better understanding of both interactivity and online identity. What new understandings of identity are available when our self-representations become subject to mutual, reciprocal constructions through interactivity with readers and computers? What different kinds of stories can we tell about ourselves and about our lives when we structure these stories with interactive options?

John Zuern, "Enough Rope?: Self-Preservation and Self-Assessment in Student Multimedia Authoring Projects"

After acquiring basic multimedia development skills, student writers develop a thrilling sense of possibilities. That awareness can interfere with their ability to complete projects. As deadlines loom, students may also take on too much and lose focus or confidence. Even if teachers don't impose rigid or inappropriate demands for completeness on final projects, students are frequently dissatisfied with their work when the academic term closes: the presenter hears versions of "I could have done so much more" each semester. Thus, this presentation describes strategies for integrating project archiving, documentation, and assessment principles into student assignments to limit potentially debilitating scope creep.

G6. Daughters of the Revolution: Females Born in the 70's & Early 80's, Writing, and the Digital Revolution (353)

Jennifer Bowie, moderator

Jennifer Bowie, Alicia Hatter, and Heather McGovern

Marc Prensky and others who like to classify digital and pre-digital generations (digital natives and digital immigrants according to Prensky) often neglect an important and unique group. This group is those who fall in-between, who grew up during the digital revolution, whose hobbies and career choices and ways of seeing the world were shaped by technologies that were emerging at the same time they were attending school or beginning their first jobs. This generation of computer users (defined for us as those born in the Computer Error and early Computer Error) may share characteristics with the digital natives and digital immigrants, but fit into neither category. It is this unique generation we focus on. At the same time, we draw attention to the experiences of females, accepting that males and females may not have experienced technologies in the same way. Our presentation explores the digital histories of the Internet-savvy daughters of the digital revolution, those born in the Computer Error and early Computer Error. We integrate the results of a large survey of females born in the Computer Error and early Computer Error with the personal digital writing history narratives of three women born in those decades to explore how digital writing technologies affected those women who came of age alongside them. Our investigation considers a range of issues from first computer uses and types of writing done online, to digital hobbies and many other topics. By tracing the digital (and) writing herstories of the daughters of the digital revolution, we hope to better understand and define this often neglected generation.

G7. Constructing Self Online: Space, Politics, Race, and Culture (357)

Katherine E. Gossett, moderator

Jennifer Sheppard, "Mediating Space, Pedagogy, and Politics: The Challenges of Developing a Center for Multimodal Communication Design"

A growing number of writing teachers, scholars, and programs have embraced the communicative potential of digital. As composing text becomes increasingly intertwined with an array of new technologies, we must work to create instructional environments that support such teaching and learning. This presentation discusses the development of a center for multimodal communication design as it has occurred within an English department that houses graduate programs in rhetoric and professional communication. This presentation addresses a series of theoretical and practical complications on pedagogical and programmatic levels. Insights from this process should be valuable to attendees interested in developing resources for digital media.

Tracy Bridgeford, "The Visual Construction of Identity in Students' Visual Technology Autobiographies"

The construction of identity online has been of concern since the Web appeared in 1994 (Turkle). Some of this concern has focused on the impact of identity construction in online environments and the loss of self to a machine. Given that students often have only rudimentary knowledge of software applications, they need to pay attention to the ways in which Microsoft, Adobe, and other software providers structure the workspace of their computer and how that structure shapes their identity. In this presentation, I report on a "Visual Technology Autobiography" assignment I gave in an information design course. This assignment encourages students to recognize the autonomous technology perspective of applications and their participation in that identity construction.

Samantha Blackmon, "Night Elves, Negroes, and New Media Studies: Interrogating Racialized Representations in Video Games"

In *What Video Games Have to Teach Us About Learning and Literacy*, James Paul Gee makes it clear that he does not focus on issues of violence and gender representation. I argue that racial representation also gets summarily dismissed by Gee who sees problems with racialized character creation. In this presentation I interrogate how gamers interpret race in "Grand Theft Auto: Vice City Rockstar Games" and Blizzard's "MMORPG [Massively Multiplayer Online Role Playing Game] World of Warcraft." I work with texts and interviews of gamers from diverse educational, racial, and ethnic backgrounds to interrogate how these gamers perceive race and racialized characters in video games.

G8. Digitizing Professional Discourse: The Changing Nature of Information Exchange in Professional Practices (358)

Heidi McKee, moderator

Pavel Zemliansky, "Subverting the Status Quo: In Support of Electronic Publication and Distribution of Writing Course Texts"

Kirk St. Amant, "Open Media and the New Nature of Professional Discourse: Preparing Students for Professional Success in the Digital Age"

This panel examines how "open" technologies expand professional discourse through more interactive distribution channels. **Pavel Zemliansky** discusses electronic publication and the distribution of composition texts, and states relationships between writing teachers and big textbook publishers is strained: The market for composition textbooks drives pedagogy, for publishers maintain the status quo by printing historically successful titles vs. investing in innovation and creativity (Rankin). Online publishing has changed this situation. Resources like Merlot and Wikibooks challenge this monopoly on producing texts. Such sites publish and promote texts that are often written collaboratively and revised based on user feedback. For electronic textbook distribution to take hold, several issues must be resolved: availability of quality electronic texts; copyright (left) licensing issues; cost effectiveness; electronic work counting as scholarship; distribution of texts among students (online, on CD or DVD, and in print); and increased collaboration among institutions and faculty. **Kirk St. Amant** argues today's business environment requires rapid information exchanges for organizational success. Businesses are therefore abandoning traditional media for more open and interactive Internet communication technologies (ICTs) (e.g., blogs and wikis). St. Amant overviews the increased professional use of open ICTs, examines benefits and limitations of open ICTs in professional contexts, and presents exercises for teaching writing students about such factors.

2:45-3:30 Coffee/Tea (201)

Sponsored by United Supermarkets.

Tenth Annual Great Plains Alliance for C&W (GPACW) Conference

Call For Papers

Keynote speaker: Michael Day, Northern Illinois University

November 10 and 11, 2006 hosted by the English Department of Minnesota State University, Mankato, MN



Michael Day is Associate Professor of English at Northern Illinois University, where he directs the First-Year Composition Program and teaches composition pedagogy, technical writing, and writing for electronic media. Day is chair of the Conference on College Composition and Communication Committee on Computers in Composition and Communication and former chair of the National Council of Teachers of English Assembly on Computers in English. One of the founders of the GPACW, he hosted the first two GPACW conferences in 1996 and 1997, as well as the Computers and Writing Conference in 1999 at South Dakota Tech in Rapid City. Day is the lead member of the Northern Illinois National Coalition for Electronic Portfolio Research team, and his co-edited publications include *The Online Writing Classroom* (Hampton, 2000) and *Technical Communication and the World Wide Web* (Erlbaum, 2005). Day has presented and published on topics ranging from technical communication to Internet communication and teaching writing online.

The 2006 **Great Plains Alliance for Computers and Writing** Conference will be hosted by the Department of English at Minnesota State University, Mankato. This conference is open to anyone interested in any aspect of collaboration and teaching writing with computers. Further information see http://computersandwriting.org.

3:15-4:30 Session H

H1. Techno-Rhetorical Strategies for Effective Re-Mediation (301)

John Paul Walter, moderator

Patrick Berry, "Replaying and Remixing Narratives of 'Old' Media"

As techno-rhetoricians contend with the ongoing demands of new media, narratives of old media have received limited attention. And yet, the narratives of the current traditionalist, expressivist, and social-epistemist play in the background like an old movie televised for the hundredth time. In this talk, I argue that these narratives warrant closer scrutiny, both because they continue to impact our pedagogies, and because they can be reenacted in unexpected ways in new media contexts. "Remixing" refers to a reflective recombination of these narratives—especially, but not exclusively, as they contribute to our understanding of composing in new media.

Aliscia Rogers, "Motivating Students Through Telematic Collaborative Writing Activities"

Telematics encompasses more than just an Internet-based course. Telematics blends the use of the telephone and the computer, which allows students to communicate via Personal Data Assistants (PDA), text messages on cell phones, Web logs, and others. Since some students spend more time on the Internet rather than in face-to-face classes, I assert that a collaborative writing assignment utilizing telematics can motivate student participation and foster equal ownership of the project. I also argue that making students accountable to their peers, and monitoring and evaluating students based on their qualitative and quantitative output in telematic driven activities, can effectively increase student interest and learning.

Jimmie Killingsworth, "Phenomenology on the Frontiers of Knowledge: A New Perspective on Computers and Writing?"

Haunted by Lyotard's comment that computers are the new nature, this paper is an early step toward a long-term project tentatively titled "Place and Persuasion: Communicating in Natural, Artificial, and Virtual Environments." It provides a provisional theoretical framework for studying the way people experience technologically mediated writing—offering the concept of "extension" as a substitute for the popular "environment" as a theoretically rich description for writing spaces. The paper concludes with a brief analysis of comments reported and given in interviews by students, teachers, and other computer users, both newly mediated and more experienced users. The language they use—like the language of New Media studies in general—suggests that crossing the frontiers of technological literacy involves not just the shock and homesickness of the novice, but the distractions, obsessions, and addictions that hamper productivity for the experienced user.

H2. New Rhetorical Spaces, Learning Environments, and Strategies (302)

Lennie Irvin, moderator

Julia Romberger, "Piece by Piece, Byte by Byte: Using Bricolage to Understand the Epistemology of Multimodalities"

Historically, the epistemologies that have been most privileged in a text-based world have come from the knowledge making process of the sciences, particularly at the beginning of the 20th Century. This presentation explores ways in which an epistemic, grounded upon notions of bricolage, appears to be emerging. Multimodal education tools such as WebQuests, articulations of student projects in multimedia composition classrooms, and the scholarship on inclusion of multimodality and its meaning for computers and writing instruction is examined to outline the parameters of this new epistemic.

Dene Grigar, "A Rhetoric of the Senses"

In *Writing Machines* N. Katherine Hayles describes text as the printed and spoken word, as well as "graphic images, sound, animation, motion, video, kinesthetic involvement" (20). The implications of this statement go beyond the literary theories she critiques, impacting rhetorical analysis as well. For if texts include those formed by media technologies like computers, video, and animation, shouldn't a rhetorical analysis of texts include movement and motion? Sound and touch? Shouldn't we analyze text with a rhetorical language derived from a multi-sensory perception?

Carolyn Handa, "Digital Space: Rhetoric's Emerging Frontier"

In 1991, before the WWW and multimodal texts became the commonplaces of 2006, Jay Bolter explored the traits of a different space for writing. Fifteen years later, writing spaces have become digital, multimodal, and conceptually even more spatial. Bolter's words, however, still outline a way to explore one of our emerging rhetorical frontiers: digital space. By drawing from some of the structural and spatial theories used in anthropology, cartography, and geography, and by comparing the floor plans and photos from physical, cultural spaces like the Civil Rights Museum in Birmingham, the Japanese American Museum in Los Angeles, and others, to their companion digital Web spaces, I hope to illustrate the rhetorical nature of both physical and digital space, and then to argue, additionally, that rhetorical-spatial study can help us to better understand community, culture, and history.

H3. The Fifth Estate: Digital Civic Sphere (350)

Virginia Kuhn, moderator

Bob Stein, Vicki Callahan, and Virginia Kuhn

In *Electronic Monuments*, Gregory Ulmer expands upon the work of Internet Invention and the EmerAgency, a conceptual consultancy of scholars and students created to use the Internet as a civic sphere. Noting that the shift in the language apparatus, brought about by image-based digital technologies, impacts notions of both identity and agency, Ulmer calls for a fifth estate, to bring the practices of arts and letters education to bear on matters of public interest, via collective reasoning. One method for establishing this collective reasoning comes as Ulmer creates EmerAgencies in his classes, assigning MEmorials, digital projects in which students combine individual experience with larger cultural influences. Ulmer notes that collaborative efforts may take multiple forms and that his model is simply one of many possibilities. **Bob Stein** discusses the group he directs, *The Institute for the Future of the Book*, a group which supports academic institutions, as it also creates 21st century digital networked tools that represent fresh intellectualism and attempt to democratize e-space. Unlike academic institutions which arose in the age of print, the *Institute for the Future of the Book* is freed from the traditional print publishing cycles and hierarchies of authority. **Vicki Callahan** describes, "Conceptual Studies in Media Arts Production," a program developed within the Department of Film at University of Wisconsin–Milwaukee. At the heart of this program is an effort to rewrite academic boundaries between image and text, artists and scholars, and theory and practice. In most film programs, the assumption is that any integration of theory and practice comes after a sequence of courses that are theory, history, or practice specific, and that there are typically few or no venues for the intersection of these, except as perhaps idealized goals for students work on at some distant and unnamed point in the future. In the Conceptual Studies program, the assumption is that these elements must be taught side by side. This integration is facilitated by digital technologies, which have opened up new possibilities for research, expression, and indeed, theorizing. Finally, **Virginia Kuhn** will discuss the type of scholarly artifacts produced in the digital era for while digital artifacts have been rampant in the public realm, the academy has been slow to embrace such work. Dissertation committees and tenure review boards are hesitant to accept digital scholarship and this bias seems to stem, in large part, from the lack of awareness of what constitutes appropriate standards in such work. In addition, as Ulmer points out, digital technologies are image-based; as such, matters of citation, and source attribution of pictures are heightened and copyright tenets are attenuated if not rendered obsolete. Using the example of her digital dissertation, Kuhn explores the type of bias that informs the academic views of digital scholarly endeavors.

H4. The Effect of Electronic Commenting on Teaching & Learning (351)

Karen Lunsford, moderator

Michael Martin, "Correcting Papers without Pen and Paper"

Correcting Freshman composition papers, I am able to provide written comments while remaining completely paperless. As a participant in the UW–Stout Scholarship of Teaching and Learning project, I asked students for their response to receiving papers entirely online while still receiving hand-written comments. While the results are preliminary, student responses and the quality of their revisions were significant. The students seemed to pay close attention to both the comments and the marking that occurred in their drafts and resubmitted substantially better papers. I used the tablet written script method throughout the semester on a variety of assignments. Student's demonstrated improvement in both sentence and paragraph level revision as well as in the organization and development of the typical 3–5 page essay.

Meagan Otwell, "Editing and the Paperless Office"

The editing profession has experienced great change as computers have gained a dominant presence in the workplace and academy. This presentation examines the history of editing and the push for electronic editing practices. Dating from the 1970s to the beginning of the 21st century, I relate three eras of practical trends. An apprehensive attitude of fear towards electronic tools prevailed through the 1970s and into the 1980s. Overlapping this era, a stage of colloquium began, where practitioners shared complaints, ideas, and problem-solving tips for electronic editing. The current trend, beginning in the 1980s, marks a period of acceptance, in which editors have inducted computers into their daily routine, but still remain dividedly faithful to the benefits of hard copy mark-up. As electronic tools become prevalent, I pose questions regarding the stability of the editing profession.

Scott Wyatt, "Missing Input: How Online Composition Can Reduce Instructor Feedback"

Many composition instructors find online tools reducing their feedback to students, and so students may be missing instructor insights. Causes range from poorly designed content management systems to teachers' discomfort with responding to students online. California State University, Fresno, uses the Blackboard Academic Suite, and instructor interviews there suggest that better application design would encourage more feedback. Even skilled instructors resort to inefficient "work-arounds." As a result, responses diminish during the semester and instructors offer students less individualized guidance. Computers and online systems should not reduce teachers' feedback; they should enhance it. If instructors are trained to use the available tools, composition courses will greatly improve.

H5. Reflection and Self-Presentation in First-Year Composition ePortfolios (352)

Christy Desmet, moderator

Deborah Church Miller, "Reflective Introductions in ePortfolios: Avoiding Lists and Sycophancy"

Wesley Venus, "Biographies and 'Wild Card': The Rhetoric of Balancing Creativity with Scholasticism in ePortfolios"

Christy Desmet, "Reflection and Self-Display in Students' Accounts of Their Writing Process"

The three papers in this session analyze ePortfolios generated over the 2005–2006 academic year in the University of Georgia First-year Composition Program, the first year in which ePortfolios have been completely incorporated into the curriculum of this large composition program. The portfolios play a key role in student assessment, standing in for the traditional final exam in the new curriculum; as such, FYC Portfolios ask students to "put their best face forward," supporting a particular self-representation with both epideictic rhetoric and deliberative rhetoric. Because the program frames the portfolio's products with a "Reflective Introduction," the process also asks students to engage holistically with their own development and to view their class performance longitudinally, in relation to their past education and future goals. Finally, the existence of more "creative" possibilities in the portfolio bio and an exhibit called the "Wild Card" foregrounds a more exuberant rhetoric of self-celebration. The papers in this session examine how these different rhetorical dimensions of the FYC ePortfolios work with and against one another. Students are required to balance a personal and ultimately subjective writing self with the academic and "objective" voice to which they are introduced at the university. Further, the dynamic media potential of the ePortfolio affords a student the opportunity to represent himself or herself in visual forms not limited to text.

Deborah Church Miller begins with Ed White's observation (*CCC*, June 2005) that the reflective introduction is the key piece of a student portfolio, especially in terms of evaluation. **Wesley Venus** argues that the biography and "Wild Card" components of the portfolio offer a dramatic counterpoint to the reflective introduction. And **Christy Desmet** concludes the session by analyzing reflection and a discordant "rhetoric of the facebook" in the most "academic" portion of this ePortfolio model, the students' two revised essays, and the exhibits that reflect on their own revision and peer review process.

H6. Coalescing Assessment Communities > Building Knowledge > Individuating Through ICON (353)

Fred Kemp, moderator

Daphne C. Ervin, Quentin Vieregge, and Mialisa Hubbard

Many first-year composition programs employ graduate student instructors, and some programs even evaluate their grading commentary. Oftentimes instructors do not have the opportunity to view how colleagues prefer to evaluate student writing. While graduate instructors do not self-assess their personality preferences when evaluating student writing, some scholars believe personality preferences affect document assessment. However, the Interactive Composition Online Program (ICON) program at Texas Tech University provides a technological opportunity for instructors to anonymously view each other's commentary to students. This technology provides a new digital frontier to build assessment knowledge and to determine the significance personality plays in instructor commentary. We explore in our research both the extent to which tested personality traits predispose educators to view documents in different ways and the degree to which educational software allows these same graders to develop more well-rounded grading techniques. An instructor's personality type may have a significant effect on how he or she evaluates compositional writing, and we wish to compliment and extend Jensen and DiTiberio's argument that "Jung's model can be used to alert teachers and raters to some sources of their biases and the egocentric ways they may respond to texts" (134).

Daphne C. Ervin will offer an overview of the MBTI and writing assessment as well as introduce the study's problem and multimodal method combining case study results of novice graduate instructors. These case studies present initial case study descriptions. **Quentin Vieregge** will discuss the results of the case study findings. **Mialisa Hubbard** will describe the quantifiable results of the study.

H7. Rhetoric, Technology, and the Field of Medicine (357)

Cynthia L. Jeney, moderator

Barb Blakely Duffelmeyer, "The Overlapping Rhetorics of Technology and Medical Advertising"

Popular culture analysis is one domain where rhetoric, critical pedagogy, and visual literacy intersect in interesting, influential ways, particularly given burgeoning media convergence and saturation. Product advertising represents itself rhetorically as educational and informative text rather than as persuasive, information-asymmetrical, and promotional text that taps into compelling cultural constructions. Advertising is cultural text, but must appeal to seemingly self-evident "truths." The visual and verbal rhetoric of advertising for medical and technological products connotes consumer agency. However, critical technological rhetoricians, teachers, and students must ask, "Is this agency and empowerment? Agency and empowerment for what?"

Albert Rouzie, "Negotiating Knowledge, Resistance, and Identity in Web-Based Brain Cancer Fora"

The WWW has become famous for offering medically afflicted and disabled people, their friends, and their family the means to not only learn more about their condition, but also share experiences, compare notes, and offer support in Web site bulletin boards. My presentation focuses on tools that provide interactive discourse about brain cancer by brain cancer victims and their families. What drove people to participate in these fora? What knowledge were they able to acquire that was not apparently available through professional channels such as consultation with doctors? How has what they have learned affected their processes of making decisions about treatment? How has interacting in brain cancer fora helped shape their sense of an emerging identity connected to having brain cancer? What types of stories and other discourse have they found the most affecting in this regard?

Fawn Musick, "Taking the Gross Out of Gross Anatomy: Tracking Advances in Technology Through Visual Representations of Cadaveric Dissection"

The role of dissection as a teaching tool in medical school is under the microscope. Much of the beginnings of anatomic learning came from theologians who described and redescribed the inner workings of the human body without ever seeing inside the body. This was a verbal learning that was handed down from one teacher to another. Many books with illustrations and images have since been published as well as cards, charts, CDs, and images in online programs. Traditional learning tools such as static atlases are being overtaken by technology that represent the body in 3-D format as well as programs that turn, spin, strip, and stack digital images.

H8. The History and Current Practice of Design and Delivery (358)

Carl Whithaus, moderator

Erin Karper, "Researching Beginning Web Design(ers): Then and Now"

The technologies that allow us to compose for and on the Web are constantly changing. Are the composing processes changing as well? Has the shift towards using database-backed content management controlled by cascading style sheets changed how those beginning to use the Web approach Web design and Web writing? Is it easy or difficult for beginning Web writers/designers to shift between writing static Web pages and generating dynamic Web pages? This presentation compares research into the composing processes of beginning Web composers done in 2003 and 2006 and discusses the similarities and differences in how novices write, design, and navigate rhetorical and technical challenges when building Web pages.

Dean Rehberger, "Knowledge Architecture: Information Design and the Rhetoric of Context"

Knowledge architecture asks students to think rhetorically to organize and structure information to meet the varying needs of clients, users, and contexts. This is a task that often requires difficult meta-discursive negotiations. The structure, categories, and organization, if they are to function well, must be robust, scalable, and often highly complex. Yet on another level, students must design Web interfaces that disguise the complexity while enhancing the usability. Thus, this presentation argues that knowledge architecture can be used not only to help students develop Web sites but to understand the rhetorical complexity of any written text. This presentation also explores the various ways the meta-discourse of Web design can be used to help students understand their rhetorical situations.

Robbin Zeff, "Assignment Garden: Transforming the Design and Delivery of Writing Assignment Directions by Applying UDL (Universal Design for Learning), Usability, and CSS"

When teachers add UDL (Universal Design for Learning), usability, and CSS to assignment design and delivery in a first-year writing course, they transform assignment instructions from minimally used, moderately helpful material into valuable learning tools. An unexpected outcome of universal design is that seamlessly integrated accessibility benefited everyone, not just those with disabilities. Like building users, students enter writing classrooms with diverse knowledge and needs. Usability, a product development fundamental, entails fitting products to consumer needs by recognizing that developers are not users, and confirming product success with testing.

5:00–10:00 Dinner with Clay Spinuzzi: "Texts as Tech: Rethinking Computers and Writing" (Cagle's Steakhouse)

We're faced with a proliferation of communication technologies, and these have led to some stunning changes in our public, private, and work lives. In particular, changes in work organization have cascaded into other facets of our lives, including our entertainment, personal lives, and civic lives. Rhetoric has actually increased in importance—if we can only figure out how it is implicated in these changes. So how do we do that?



In this presentation, I'll take a crack at this question. To get there, I'll talk about several subjects that usually are not discussed together: football, warfare, telecommunications, computers, and writing. Drawing from their connections, I'll suggest new ways to think about computers and writing research, theory, and pedagogy. In particular, I'll draw from warfare theorists, knowledge economy work, Michel Serres, and Machiavelli, as well as scholarship in our subfield, as I explore ways to encourage genuine, sustained civic engagement, negotiations, and alliances in computers and writing. Finally, I'll suggest the implications for rhetoric in general.

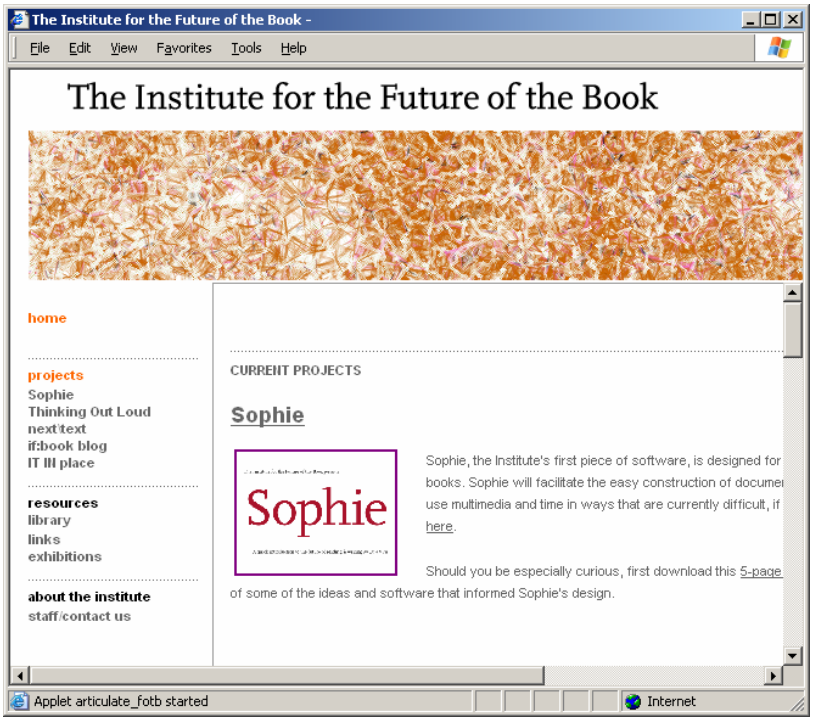
Introduction by Pam Brewer.



Clay's BIO:
Clay Spinuzzi is an associate professor of rhetoric at The University of Texas at Austin, where he directs the Computer Writing and Research Lab. His book *Tracing Genres through Organizations* was published by MIT Press in 2003 and was named NCTE's 2004 Best Book in Technical or Scientific Communication. Currently he is working on a second book, tentatively entitled *Net Work,* in which he uses activity theory and actor-network theory to explore work at a telecommunications company.

10:30-late Cosmic Bowling (Brunswick South Plains Bowl)

Carry on a C&W tradition: go bowling! You might be asking yourself, "Self, is this really a tradition?" Transportation will be provided directly from Cagle's Steakhouse. Know that this is for people with a ton of energy. Skill is optional. And if you would rather go back to your dorm or hotel room, consider checking out

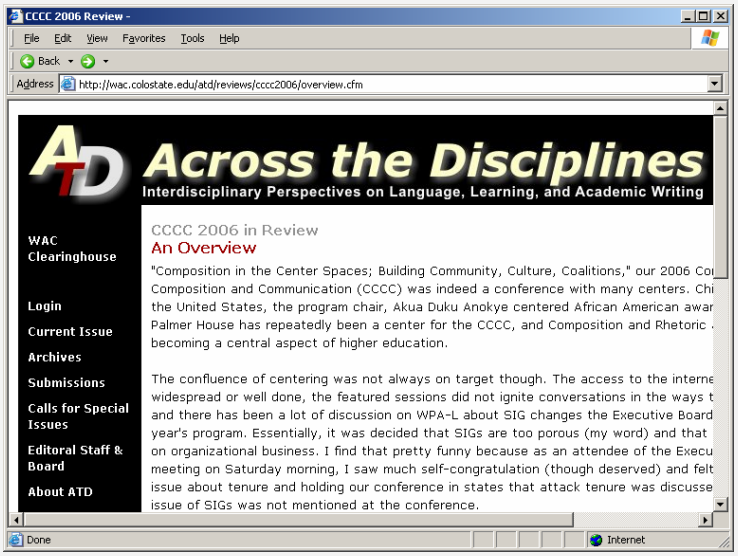


In particular, see Sophie, through http://www.futureofthebook.org. This open source project challenges current notions of electronic book structures, and calls for a wider vision. It draws from Voyager Expanded Books, Voyager's innovative CD-ROMS, and TK3. Bob Stein, Vicki Callahan, and Virginia Kuhn are presenting during Session H3 if you've scrolled ahead to see this.

Did you know!?

CCCC is Reviewed in Multiple Places

Will Hochman, Jonathan Alexander, Christopher Dean, Randall McClure, and Fred Siegeland have been reviewing sessions at 4C's and publishing them in a variety of places. The reviews first appeared in *Academic.Writing*, then *Across the Disciplines*, and now *Kairos* as well. See http://wac.colostate.edu/atd/reviews/cccc2006.



Day 4: Sunday
May 28, 2006

7:30–8:15 Continental Breakfast (Atrium)

Still cranking away? Who haven't you spoken with yet? If you need one, here's a conversation starter:

> ***"All undergraduates need to develop the capacity to communicate well with various audiences. The ability to write with precision and grace is the most familiar of these competencies, followed by an ability to speak clearly and persuasively."***
>
> —Derek Bok, *Our Underachieving Colleges: A Candid Look at How Much Students Learn and Why They Should be Learning More*

8:15–9:45 Townhall II: "Software Development, Daedalus Old-timers, New Hot Programmers" (01)

Moderators: Corinne Arráez and Hugh Burns

Invitees: Corrine Arráez, Hugh Burns, Fred Kemp, Paul Taylor, Locke Carter, Wayne Butler, Matt Barton, and others

This open forum will include reflections over the impact of programming on the field. Speaker positions are available through http://computersandwriting.org/cw2006. Each presenter will have 2–3 minutes to provide an opening statement. One of the most influential early programs in the field of computers and writing is Daedalus. Hear from many of the original Daedalus team, and see where programming is going now. Provocative discussion prompts:

- Computers, Cults, and Codes: Then and Now
- Old Whines in New Bottles: Lessons Still Not Learned Well
- On the Road Again with The Grateful Daedalus

10:00–11:30 Session I

I1. Interdisciplinary Research and Course Management Systems (301)

Locke Carter, moderator

Ida Rodgers, "Designing Research: Learning From Writing and Other Fields"

Research methods are changing along with technology and increasingly interdisciplinary academic studies. As a result, researchers face new opportunities and challenges when designing their methods. This presentation addresses opportunities afforded by technology and challenges of validity and reliability that arise for studies that depend on technology. Writers write, then seek feedback from others, while researchers collect summative data. Writers reflect on what they have written and learn from that part of the writing process. Likewise, researchers should design and conduct reflective evaluation measures to determine the validity and reliability of their results.

Morgan Gresham, "Building OASIS: A Cross Disciplinary Online Learning Space"

Drawing together resources from professional communication, composition theory, educational psychology, biology, and chemistry, the Class of '41 Studio for Student Communication students and faculty at Clemson (with an NSF) are building an online learning space for at-risk science students. When completed, Online Academic Success in Sciences (OASIS) will be a three-week-long math, reading, and study skills intensive online course to prepare students to be successful in introductory chemistry courses. The history and goals stories of two teams' interpretation of the project are provided. Using the OASIS project as a client, graduate students in a master's level introduction to professional communication class divided into teams to research, develop user and design analyses, and create a prototype.

James Ford, "LEMMA (Learning Environment with Multimedia Augmentation) and Fogscreen Technology: A Study of Physics Students and the Impact of an Augmented Environment"

Augmented Reality (AR) systems superimpose virtual objects onto the user's experience of the real world. For instance, the LEMMA software system created at the University of California, Santa Barbara (UCSB), works with the Fogscreen technology to provide an augmented personalized tutorial to physics students. I report on findings from research being conducted on 25 physics students in the Department of Creative Studies at UCSB. This report focuses on what textual and representational strategies the students employ, the composing processes they identify, and the reactions of their instructor.

I2. Making It Happen: Technology that Works With Real Learners (302)

Marc Wilson, moderator

Wayne Ballentine, "The Language of Learning in the Intergenerational Classroom"

A visit to today's colleges and universities reveals a student body that is generationally and culturally diverse. We all know the inter-dynamics of parents, grandparents and young persons. Imagine what happens when those attitudes, learning styles and group dynamics enter today's classroom. While traditional instruction is put forth and received, its measure of success is easily, and often, questioned. The participants in the intergenerational classroom learn in very different ways even to the point of being diametrically opposed to one another. This presentation proposes to look at what is transpiring in this particular classroom setting and what can be done about it. Given the different and competing styles which characterize the intergenerational learning experience, can an instructor develop successful methods of instruction?

Marc Wilson and Rich Rice, "Andragogy: Reality-Based Pedagogy"

"Andragogy" is Malcolm Knowles' term for the study of how adults learn. Knowles points out that adulthood is "the point at which individuals perceive themselves to be essentially self-directing." Fostering self-directed learning is almost an organic part of computer mediated instruction and computer mediated learning. Such learners need to know the connection between what they are studying and what they are living, for instance. In other words, material must be explicit and personally applicable. Instruction should be task-oriented, and it should take into account the widest possible range of experiences. One approach to this is to create learning opportunities that are problem-centered, rather than content-centered. Students need to be able to relate to and to provide input into what is being studied; that is, they need authentic and generally intrinsic motivation in order to be in a position to learn. Teachers of adults have to be aware of these characteristics and needs. The "Writing For Life" approach encourages teachers to become facilitators. It encourages students to engage with the content, with their classroom colleagues, and with virtual peers as well. The content is life, and the primary message is that reflective writing can result in real life changes. Though some learners will begin courses with pre-dispositions or expectations for conventional pedagogies, teachers of adult learners should work to expand students' comfort zones to generate self-reliance and meaning making.

I3. Publishing, Professional Identity, and Labor Issues: Your Chair Wants you to Attend this Panel (350)

Leeanne Schroer-Motz, moderator

Robert Samuels, "Computers, Composition, and Academic Labor"

This presentation examines how the use of computers, to teach composition in American colleges and universities, has affected the academic labor market. By looking at questions concerning academic freedom, contingent labor, intellectual property rights, workload, and shared electronic resources, I assess ways of promoting the use of new communication technologies in the writing class by protecting the expertise, degrees, and experience of composition faculty. The presentation also discusses some of the institutional factors limiting the effective use of new technologies in higher education.

Kris Blair, "Digital Scholarly Publishing and The Dilemma of Graduate Education in Rhetoric and Composition"

This presentation initially outlines the possibility for digital tools to address the presumed crisis in scholarly publishing. Related crisis discourse has included concern about the demise of university and scholarly presses, the skyrocketing cost of academic journals as well as traditional copyright restrictions that continue to limit access to scholarly research. Clearly as computers and writing specialists we must help our English colleagues understand how the forms and processes of digital scholarly production help to create an oppositional discourse to the crisis rhetoric, with such production not only creating possibilities but also warranting further consideration in academic reward systems that in many cases continue to privilege print-based, single-authored, and all-rights reserved models.

Catherine C. Braun, "Navigating the Terrain of Professional Identity in the Age of Digital Media: The Case of Tenure & Promotion Policy"

Tenure and promotion policies not only set criteria for evaluating academic work, but they also position departments within institutions and in relation to disciplines. They represent "who a department is." The extent to which digital media is addressed in these policies sets up expectations about the role it should play in scholarship and teaching. The tenure dossier represents a faculty member's identity: it is "who you are" as a professional. At the moment of evaluation, then, faculty identity and department identity are in negotiation. These tensions need to be examined in order for digital work to be consistently and fairly evaluated in local settings. I analyze interviews with departmental administrators and tenure-track faculty members, promotion and tenure policy statements, and the MLA's and CCCC's position papers on teaching with digital media and evaluating electronic scholarship.

I4. Interdisciplinary Metaphors: Magic and Matter (351)

Jimmie Killingsworth, moderator

Susan Youngblood, "Internet Metaphors: Shaping Students' Perceptions of the Internet as a Writing Medium"

Introductory technical communication students often use the Internet for shopping, emailing, researching papers, and chatting in chat rooms; they may see the Internet as fully developed, with room for refinement but not great change. Most faculty, however, have seen the nascent Internet transform into a robust complex of technologies. Consequently, they are more aware of early metaphors that described the Internet and are also more aware that Internet technology continues to change rapidly. I examine the most common Internet metaphors in introduction to technical communication textbooks and companion Web sites, and explore these metaphors' impact on approaches to teaching writing as it intersects with the Internet.

Sarah C. Spring, "Community, Environment, or Workshop?: The Computer Classroom and Metaphors of Place"

Authors and scholars agree that the goal of the writing classroom should be to promote writing, yet they disagree on the best way to accomplish this. Within the computer classroom, however, the problem is doubled, as the addition of computers requires orientation within both the discipline of English and technology. What is the best way to "see" the computer classroom? What kind of theoretical place is it and how do we describe or understand our experience within it? A variety of metaphors have been offered in answer. We do not always pursue the full implications of these metaphors, instead, we use them as preliminary appeals to attract an audience or make us comfortable.

Brian C. Ladd, "The Code of Art"

Maurice Black, in his dissertation, *The Art of Code*, defines the "nexus of literature's and computing cultures related but distinct aesthetic systems." This presentation originates in the same nexus, approaching from the direction of computer science pedagogy rather than modern literature. Computer science students are overwhelmed by details: keywords, punctuation, compiler switches, semantics, and syntax. They must learn to communicate both through and about the technologies they seek to tame. The development of a semester-long interactive fiction system and corresponding narrative enables student engagement at multiple levels: they learn to read IF, they learn to analyze IF, they learn to write IF, and they learn to apply the same techniques to computer programs. Writing an IF narrative stimulates thinking simultaneously at multiple levels of abstraction.

I5. To Blog or Not to Blog is No Longer the Question (352)

Pam Brewer, moderator

Amy Hanson, "Blogging: The Newest Form of Professional Communication?"

According to a Technorati report in late 2005, a new blog is created every second, and the number is growing exponentially. While blogs have traditionally been considered personal writings, they are finding their way into the realm of professional communication; companies are creating blogs to market their products, conduct market research, spark creative discussions among their employees, disseminate information to customers, recruit employees, and more. Students in our professional writing courses may be as likely to be asked to write blog entries as to prepare formal proposals. While the traditional characteristics of effective professional communication, such as awareness of audience and purpose and clarity, are still relevant to this new genre, we must consider what unique communication challenges our students might face in their workplace blogging.

Aaron Barlow, "Quick Response Teams: Writing Students, Their Blogs, and Their Audiences"

Spurred by a "Teachnology" grant from Kutztown University's Center for the Enhancement of Teaching, blogs are being used in KU classrooms as a means of bringing audience back directly into the classroom writing equation. Because of their public nature and through the inclusion of response, blogs are both real publications as well a venue for dialogue that force students to take greater and more personal responsibility for what they write and even allows them to enter into direct conversation with readers outside of the class. Blogs are also proving particularly useful in helping students break the formalist barriers that have evolved with growing reliance on standardized writing tests and static grading rubrics in many secondary schools. The presentation provides an exploration of this correlation and other effects on the composition class, all of which results of the narrowing of writer/reader gaps the use of blogs engenders.

Devon Fitzgerald, "What's Blog Got to Do With It?: Identity in the Writing Classroom"

Contemporary culture is quickly becoming a digital culture. The Internet offers digital spaces for communication including hypertext, chat rooms, discussion boards, and blogs. Composition courses have also moved online utilizing the technology of webboards, blackboards, and open source forums, as well as chat rooms and blogs. Recent research has suggested that technology offers students a way to establish a kind of personal and intellectual ownership of new concepts while they visualize and interact with abstract ideas. I explore how students enact identity through their language, design, and structure in blogs and how student writers portray, perform, and convey themselves in digital spaces. I begin by looking at the new rhetorical situation writers and readers encounter when texts "go digital," and then I further examine the ways in which student writers react to the immediacy, the "public-ness" and the politics of writing online.

Jim Kalmbach, "Public vs. Private Blogging in Computers and Writing Classes"

Since at least 1939, our discipline has argued about the relative value of writing for public audiences vs. writing for classroom and scholarly audiences. Blogging in its various manifestations have provided a new opportunity to revisit these conversations. In the fall of 2005, I taught a computers and writing class for middle school and high school teachers using password protected community software. This experience was so successful that we decided to set up a second, public blogging, space. In working with these two spaces, I came to see them as complimentary rather than competing forums for writing. In this paper I will share what I learned about the relative strengths and weaknesses of public blogging vs. classroom blogging in password protected environments. This issue is particularly important for middle school and high school teachers. As much as public school teachers may want to incorporate public blogging into their classes, teachers will need extraordinary technical and theoretical support to make effective arguments for this form of writing to administrators and parents.

I6. Sound Value Added in Research, Teaching, and Service (353)

Tammy S. Conard-Salvo, moderator

Kelly Jones, "Digital Storytelling: Ancient Art, New Media, and Engaged Writers"

Digital stories are personal narratives told through New Media and shared over the WWW. Digital stories are typically two to four minutes long, and they are written, revised, storyboarded, shot, edited, and directed by the storytellers themselves. This emergent methodology is quickly earning a place in the classroom because it offers new techniques to help students develop their writing and critical thinking skills. We can create a constructivist learning experiences that will both engage and empower those we wish to teach. Digital storytelling is cross-platform, user-friendly, and interdisciplinary. It is a tool that offers exciting possibilities to those working within the realms of writing instruction, collaborative learning, student engagement, and 21st century literacy.

Kevin Garrison, "Bringing Text-to-Speech Software to the Writing Frontier"

I present ways in which text-to-speech (TTS) software can be practically added to FYC programs, writing centers, and writing-intensive curriculums in order to benefit computer learning environments. Having students edit their essays with TTS programs yields more grammatically coherent essays while saving students time in the revision process. TTS software is more effective than Microsoft Word at inducing student revision of drafts.

Jill Hawkins, "Did You Say 'Aural Reading'?: A Study Comparing Effects of Aural VS. Visual Reading on Comprehension and Memory"

Although theoretical attentiveness to multimodality is evident throughout the 20th Century from Saussure's identification of sound patterns and signals (1916) to Gunther Kress and TheoVan Leeuwen's (1996; 2001; 2003) endeavor to explore and ground multimodal approaches to literacy, minimal attention is given to the role of sound. I argue for a re-examination of aurality's place in theories of literacy, writing and representation, semiotics, linguistics, and cognition, as well as in pedagogical practices, which habitually overlook the rich potential of audio to facilitate learning. In this presentation, I report on the findings of a preliminary study comparing the effects of aural reading (listening to recorded text) to the effects of visual reading on the comprehension and memory of college students in two sections of the same undergraduate class.

I7. Composing Writing Assessments, Rhetorical Email, and Information Design (357)

Jonathan Arnett, moderator

Jonathan Arnett, "I Assign Lots of Grades...But Am I Fair and Reliable?"

In 2003, Texas Tech implemented an innovative computer-based FYC program in which students turn in every assignment via the internet, a pool of graduate student instructors grades the assignments anonymously, and a database stores over 65 separate pieces of information per document, including two grades for every essay assignment. At last count, the database contains over two million drafts, each tagged with two instructors' IDs and the grades they assigned. The presentation will describe the results of statistical analyses on the grades assigned by graduate students and lecturers in the program. The data will reveal instructors' reliability (their consistency over time) and severity (their tendency to give higher or lower grades than other graders) over the course of a single semester, within assignments, to the same assignment in different semesters, and over the entire course of their employment.

Derek G. Ross, "*Ars Dictaminis* Perverted: The Personal Solicitation Email as a Genre"

We are increasingly bombarded with unsolicited emails which escape even multiple layers of anti-spam software. These phishing emails deceive individuals into giving out personal information which may then be utilized for identity theft. In this presentation I argue that personal solicitation emails (PSE's) constitute a genre worthy of examination. PSE's mimic personal letters—modern, unethical, perversions of a*rs dictaminis* (the classical art of letter writing). These letters are excellent twenty-first century teaching tools for *pathos*-based argumentation, logical appeals, the creation of *ethos*, and *kairos* in the development of perceived exigency. In addition, by categorizing and norming them, normative genre identification criteria may enable more effective blocking software.

Laura Palmer, "Information Design as Composition: The (de)Construction of Visual and Verbal Messages"

In this presentation, I frame information design as a dual mode of composition; not only must students learn to work with a written message and create an effective rhetorical focus, they must also learn to develop an equally compelling visual message with a unique set of computer-based tools. I will discuss how the composition of visual messages occurs and how, through the use of written design rationales, students increase their understanding of the processes and concepts underlying the creation of effective textual/visual messages.

I8. What Really Matters? Considering Technological Approaches to Supporting Writing Instruction (358)

Will Hochman, moderator

Nick Carbone, "Innovation Matters: The Current (and Future) State of the Art"

I frame key issues addressed by the members of this panel: the growing use of course management systems (CMS) and instructional software to support the teaching and learning of writing; the fact that a CMS carries pedagogical assumptions; the importance of questioning those assumptions; and the commercial challenges in taking something home-grown and grounded deeply in a department's approach or personality and redesigning it to work (and sell) beyond the department. I discuss some CMSs that are in wide use in writing courses, such as WebCT and Blackboard; emerging CMS's such as Angel and Desire 2 Learn; and open source options such as Sakai, Drupal, and Moodle.

Fred Kemp, "Management Matters: Supplying the Missing Link between Theory and Learning"

The "New Rhetoric" has developed a number of pedagogies to replace the presumed stagnant "current-traditionalism" and "formalism," grouping these pedagogies in categories such as "expressivist," "cognitivist," "process," "collaborative," "social epistemic," "postmodern," "service learning," and so forth. The methods derived from these approaches at one time or another have each had a dominant cachet among the composition cognoscenti and generated much intellectual stir. But little in the way that writing is taught across the country has changed during these 35 years of instructional exploration. The problem lies in what I call "the missing link" between these instructional theories: when good learning ideas circulate only among the professoriate and never make it into the consciousness of the people who teach the classes in thousands of colleges and high schools.

Mike Palmquist, "Metaphors Matter: Designing Writing Environments for Student Writers"

I argue that writing teachers can benefit from rethinking the metaphors that inform their development efforts. Four important areas of development relevant to writing instruction—word processing tools, digital writing environments, online writing labs (OWLs), and course management systems—have been informed by metaphors that are not directly relevant to the majority of student writers. A more appropriate metaphor for developing digital tools for writing students is the metaphor of "the student writer in the act of composing."

11:45-1:00 7C's Meeting (352)

The CCCC Committee on Computers in Composition and Communication (7Cs) will hold an informal meeting. 7Cs invites those interested in hosting a future online or onsite Computers and Writing Conference, along with those with concerns about C&W conference hosting, to attend the meeting, receive information, have questions answered, and discuss the future of the conference with committee members. Food served.

1:00-4:00 [Choose-Your-Own] Excursion

At 1pm sharp, outside the English building, vans will leave for folk who would like to see some of what's in Lubbock. We will have the following excursions. If your flight departs this evening before 5pm, you might speak with a van shuttle driver to see if you have enough time. Participants who have rented vehicles should bring their vehicles if possible. Thanks.

- The Buddy Holly Center and Pub Crawl
- The Lubbock Windmill Museum
- Buffalo Springs Canyon Lake Hike
- Lubbock Prairie Dog Town
- CW2006 Golfing Tournament

5:00-late BBQ at Locke and Becky's Pecan House

Stay for the traditional "end of the conference get-together"! Share some time reflecting about the conference with other participants. This is a good time to continue to make contacts, develop plans for ongoing projects, and say goodbye to friends. Alcohol served. A map is included in your registration packet. Regardless, please plan to keep in touch through email! Next year's conference is at Wayne State in Detroit! See http://englishweb.clas.wayne.edu/~cw07/cw07.

Participant and Volunteer Directory

Please see the official http://computersandwriting.org/cw2006 site for updates, last year's conference participant and volunteer directory, and supporting publishers and vendors. The Web page was sponsored by McGraw-Hill.

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Conference Schedule "At A Glance"

Breakfasts and poster sessions are in the Atrium of the English building; workshops and presentations are on the 3rd Floor. The "Computers and Writing Video Storybooth" is in Room 202. The GRN is in the Education Building, across the Courtyard, in Room 01. Lunches will be served in the Courtyard. Transportation from hotels begins at 7 AM every day and is available throughout the day. Shuttle hotline: (806) 742-2500 x285.

Day 1: Thursday (May 25, 2006)

7:30 - 9:00	Continental Breakfast and Registration (Atrium)
9:00 - 3:15	GRN and Job Market Round Table (Education 01)
9:00 - 11:45	Morning Workshops
12:00 - 12:30	Box Lunch (Courtyard)
12:30 - 3:15	Afternoon Workshops
2:45 - 3:30	Coffee/Tea (201)
5:00 - 6:30	Opening Reception and *@get info* (01)
7:00 - 9:00	C&W Goes to the Movies: "The Wholphin DVD" (01)

Day 2: Friday (May 26, 2006)

7:30 - 8:00	Continental Breakfast and Mentoring "Hook-Up" (Atrium)
8:00 - 9:30	Townhall I (01)
9:45 - 11:00	Session A
10:45 - 11:30	Coffee/Tea (201)
11:15 - 12:30	Session B
12:45 - 2:00	Chuckwagon Lunch with Locke Carter (01 then Courtyard)
2:15 - 3:30	Session C
3:15 - 4:00	Coffee/Tea (201)
3:45 - 5:00	Session D
5:00 - 6:30	Ranching Heritage Center excursion
6:30 - 10:00	Banquet with Mark Follman from Salon.com (Museum)

Day 3: Saturday (May 27, 2006)

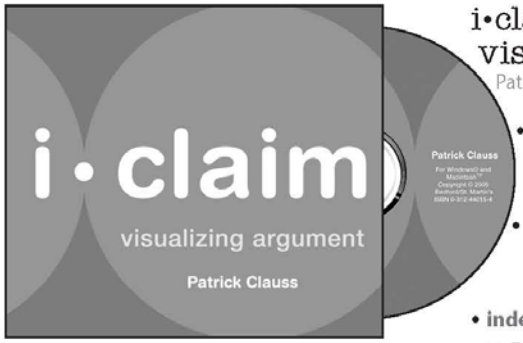
7:30 - 8:15	Continental Breakfast (Atrium)
8:15 - 9:45	Session E
9:30 - 10:15	Coffee/Tea (201)
10:00 - 11:30	Session F
11:45 - 1:15	Lunch with Kelli Cargile Cook (01 then Courtyard)
1:30 - 3:00	Session G
2:45 - 3:30	Coffee/Tea (201)
3:15 - 4:30	Session H
5:00 - 10:00	Dinner with Clay Spinuzzi (Cagle's Steakhouse)
10:00 - late	Cosmic Bowling (Brunswick South Plains Bowl)

Day 4: Sunday (May 28, 2006)

7:30 - 8:15	Continental Breakfast (Atrium)
8:15 - 9:45	Townhall II (01)
10:00 - 11:30	Session I
11:45 - 1:00	7C's Meeting (352)
1:00 - 4:00	[Choose-Your-Own] Excursion
5:00 - late	BBQ at Locke and Becky's

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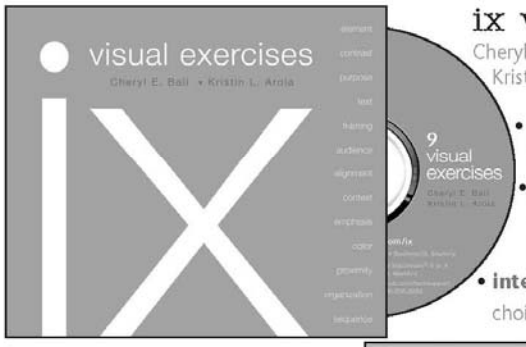
i•claim
visualizing argument
Patrick Clauss, *Butler University*

- **six tutorials.** Explore fundamental qualities of good arguments: claims, context, goals, support, multiple viewpoints, and logic.
- **illustrated glossary.** Consult terms from argument theory and classical rhetoric illustrated with multimedia examples.
- **index of visual arguments.** Get direct access to 70 multimedia arguments.



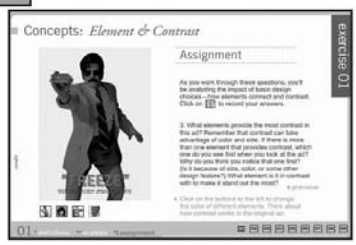
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ix visual exercises
Cheryl E. Ball, *Utah State University*
Kristin L. Arola, *Michigan Tech University*

- **illustrated definitions.** Explore 13 principles of layout, design, and composition.
- **guided analyses.** Walk through how real-world texts work—advertisements, collages, and photo essays.
- **interactive assignments.** Make rhetorical choices and write about the impact they have.



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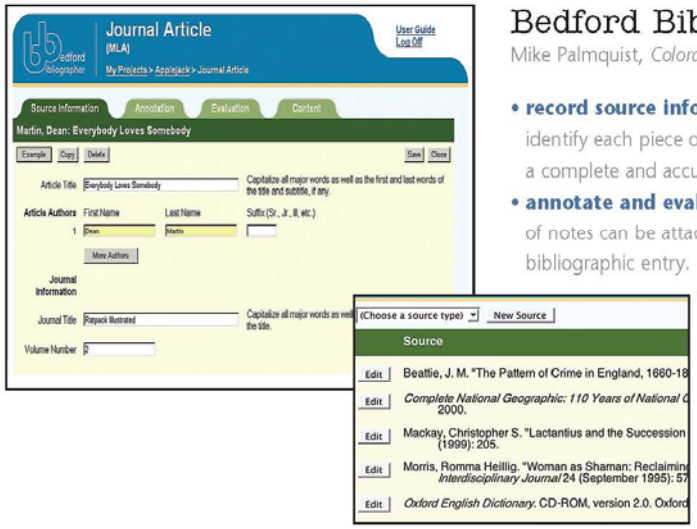
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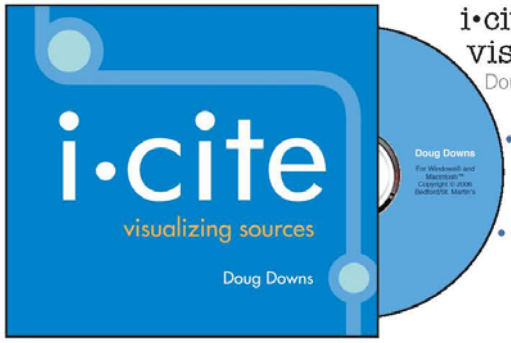


Bedford Bibliographer
Mike Palmquist, *Colorado State University*

- **record source information.** Prompts identify each piece of information needed for a complete and accurate bibliography.
- **annotate and evaluate sources.** A variety of notes can be attached to each bibliographic entry.
- **generate bibliographies.** Create a bibliography in MLA, APA, CSE, or *Chicago* style.

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working with sources
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i·cite visualizing sources
Doug Downs, *Utah Valley State College*

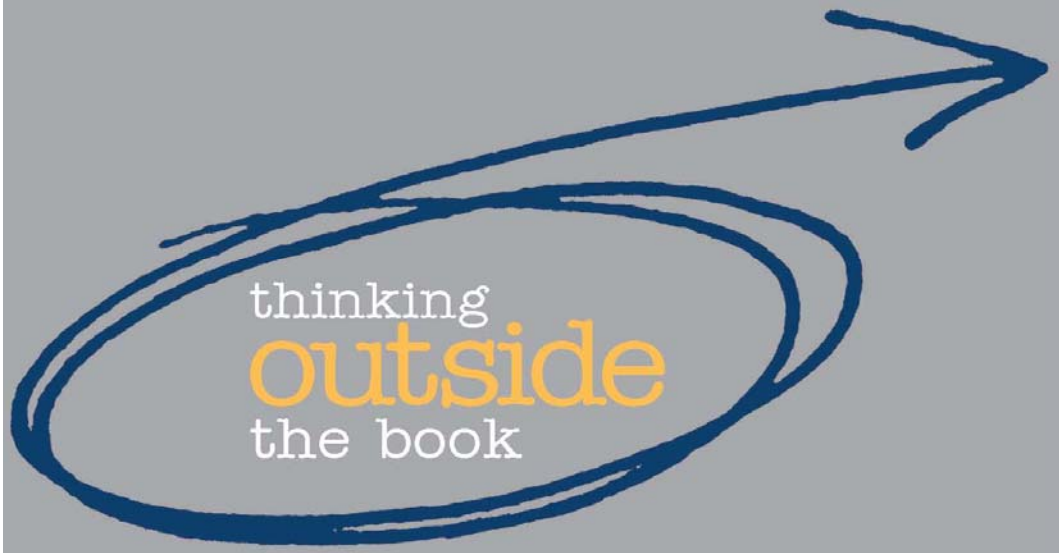
- **animated intro.** Watch a brief introduction to how research and sources work—both in and out of the classroom.
- **four tutorials.** Explore fundamental concepts behind working with sources: sources answer questions, talk to each other, have an agenda, and help you shape what you think.
- **source practice.** Evaluate, incorporate, and cite real-life sources: books, articles, Web sites, and audiovisual media.



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