Computers and Writing



Virtual Urbanism Wayne State University

May 17th - 20th, 2007

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Michael Day



Contents

Conference Schedule "At a Glance"	4
Welcome to the 2007 Computers and Writing Conference	5
Acknowledgements	7
C&W Conference Sites: Past, Present, and Future	8
Campus Map	9
General Area Information	10
Banquet at the Charles H. Wright Museum of African American History	11
Awards	12
Schedule:	
Thursday, May 17, 2007 Schedule	14
Morning Workshops	15
Afternoon Workshops	16
Friday, May 18, 2007 Schedule	18
Townhall 1 The Bleeding Edge	19
Session 1: 9:00 AM-10:15 AM	19
Session 2: 10:30 AM-11:45 AM	26
Session 3: 2:15 PM-3:30 PM	35
Session 4: 3:45 PM-5:00 PM	41
Saturday, May 19, 2007 Schedule	51
Session 5: 9:00 AM-10:15 AM	52
Session 6: 10:30 AM-11:45 AM	61
Session 7: 2:15 PM-3:30 PM	69
Session 8: 3:45 PM-5:00 PM	76
Sunday, May 20, 2007 Schedule	84
Session 8: 9:00 AM-10:15 AM	86
Session 10: 10:30 AM-11:45 AM	93
Index	101

Conference Schedule "At a Glance"

Thursday, May 17, 2007

7:30-9:00 AM	Registration	Downstairs in McGregor
7:30-9:30 AM	Mentor/Mentee Meeting	Downstairs in McGregor
9:00 AM-3: 15 PM	Graduate Research Network	McGregor B&C
9:00 AM-12:00 PM	Morning Workshops	
	Technological Ecologies	McGregor F-G-H
	Usable Usability in the Composition Classroom	McGregor J
12:00-12:30 PM	Box Lunch	Downstairs in McGregor
1:00 PM-4:00 PM	Afternoon Workshops	
	Virtual Spaces and Electronic Comments	McGregor E
	Working with Digital Video	McGregor J
	Getting Started with Open Source Software	McGregor F-G-H
Thursday Evening	Bedford St. Martin's Presents An Evening of Beer and Appetizers at the Detroit Beer Co.	Detroit Beer Co.

Friday, May 18, 2007

8:00 AM	Town Hall 1: The Bleeding Edge Moderators: Michael Salvo, Collin Brooke, Rich Rice	McGregor M
9:00 AM-5:00 PM	Panels	McGregor
12:00 PM-2:00 PM	Lunch	Tower Dorms Food Court
	Speakers: Randy Wilcox from Detroit Funk (www.detroitfunkc.com) Lowell Boileau from Detroit Yes! (www.detroityes.com) Mollika Basu from Metroblogging Detroit (www.detroit.metblogs.com)	
6:00 PM-9:00 PM	Dinner	Student Ballrom, Student Center
	Keynote Speaker: Geoffrey Sirc Professor of English, *University of Minnesota*	

Saturday, May 19, 2007

8:00 AM-9:00 AM	Townhall 2: The Future of Computers and Writing	McGregor M
9:00 AM-5:00 PM	Panels	McGregor
12:00 PM-2:00 PM	Lunch	Tower Dorms Food Court
	Keynote Speaker: Helen Liggett Professor of Urban Affairs, *Cleveland State University*	
6:00 PM-9:00 PM	Banquet	Charles H. Wright Museum of African American History
	Keynote Speaker Richard Doyle	

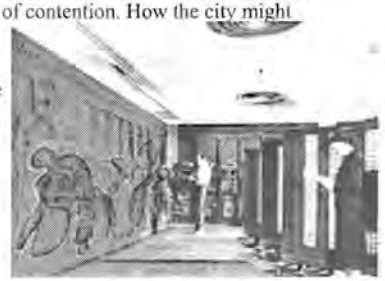
Sunday, May 20, 2007

9:00 AM-11:45 AM	Panels	McGregor
9:00 AM-12:00 PM	Developing Metrics to Gauge the Impact of Digital Scholarship	McGregor M
12:00 PM	7C's Meeting	McGregor C

Welcome to the 2007 Computers and Writing Conference

Wayne State University welcomes you to the 23rd annual Computers and Writing Conference. This year's theme, "Virtual Urbanism," asks us to consider the emerging relationships being generated among the city, technology, space, pedagogy, rhetoric, and writing. In the age of new media and networks, how do these areas inform, shape, transform, and rework our teaching and scholarship? How does our work in technology and new media allow us to reimagine space, to rethink the role of writing instruction, and to reconstruct our sense of identity, at personal and disciplinary levels?

In his essay "Virtual Urbanism" (whose title and focus our conference appropriates as its theme), Geoffrey Sirc defines the phrase "virtual urbanism" as "a different textuality, one in which actual humans, with needs, fears, desires, memories, drift through the important spaces of their lives, encountering other humans similar engaged in the ongoing mystery of existence." Detroit offers itself as a space to engage with such thinking. If any conference site poses "a different textuality," it might be this urban locale whose difficult history of early American settlement, the rise of the automobile industry, the economic collapse and eventual racial conflict of the 1960s, and the birthplace of techno music is comprised of a textuality that samples, mixes, and remixes much of the complexity that the virtual promises. The virtual, of course, challenges representation. How the city's public image and difficult past represent or signify a given idea or position is always a point of contention. How the city might rejuvenate its image or economic standing, too, is a contentious point. Popular press, nightly news, and even casual conversation represent the city in very fixed, and unfortunately, depressing, ways. That representation is problematic largely because of its limited perspective, but it is also indicative of the difficulty we face when we attempt to understand and work with "different textualities." Different textualities, as Sirc reminds us, prompt virtual spaces for meaning to circulate. Different textualities challenge understandings regarding representation.



Most of us face contentious representations (from within and from without our chosen discipline) when we hear responses to our work with technology. Those of us who teach with technology are often asked to "represent" our work in a very literal way: prove that technology makes writing or teaching "better." And while our field has generated valuable work in assessment, usability, pedagogy, and other related areas published over the last twenty years, have we succeeded in representing our work, particularly when the demand is for something better? Can we represent networked affiliations, podcasts, weblogs, wikis, social software, hypertext, television, film, and an ever-increasing production of browser based applications as "better" writing? We cannot. Nor should we worry about representation. To say that is not to critique ourselves nor how others receive us and our work, but it is to critique the project of representation in general. If any urban environment suffers from representation, it is Detroit. Detroit is the site of "ruins," of racial conflict, of economic downturn. But such representations never entirely account for what the city is nor what it offers. Detroit struggles to represent itself; computers and writing, at times, does as well. Both work within and without the textualities their spaces create through encounters and engagements, through networks and through circulations. Detroit, in some ways, is allegorical for the conditions of contemporary, new media teaching and writing. As we receive each other's work over this four day conference, we might follow Sirc's lead and not search out a "literal urbanism" for our work. Instead, we might consider the potentials of a virtual urbanism, one whose textuality is complex, imaginary, drifting, and compositional.

A Few (More) Words on Computers and Detroit:

As we gather in the once-dubbed "Paris of the Midwest," we do well to remember that Detroit is more than a metaphor and exists beyond its virtual nonplace: it is a real geophysical place, rich with intersecting histories of both cultural excellence and despair. It's all too easy for us, as members of a discipline in the era of social-epistemic rhetoric, to recognize socio-economic concerns in Detroit (and other impoverished urban cities) and neglect not only its measurable, contemporary achievements, but also how ordinary people enjoy and thrive in the city every day (even outside of the university/cultural center area). Ever since I was a freshman at Wayne State University, I have had the pleasure of exploring Detroit's gems and clandestine sites via student-volunteer efforts and academic study, with a desire for social change and an intense curiosity to see what I might find. I found my professional roots in Detroit and a personal desire to aid my students, Metro-Detroit community members, and scholars in finding their connections to the city. While I encourage you to fully explore the exciting work of your colleagues throughout this week, don't miss out on the opportunity to enjoy and connect to Detroit.

Jessica Rivait, *Wayne State University*, C&W Panels and Program Committee

"English teachers shouldn't know how to build computers. Dude, that just messes with the nature of things," one of my students was kind enough to tell me recently. I think of him every time I read an article about how new media affect the way we write--how a new medium can change everything (or so we'd like to think, or fear, or whatever). Sometimes it seems as though "messing with the nature of things" is my job—whether it's talking to my Tech Writing students about the rhetoric of AutoCAD or helping non-traditional administrative assistant students create an online style guide via Wiki. I find myself in a semi-unique position of being trapped between worlds—part time adjunct computer instructor, full-time graduate student and teaching assistant in English. I combine the two passionately where appropriate, while at other times I'm the first one to pull out paper and explain spreadsheeting the "old fashioned way" to a student who just isn't understanding IF functions or AutoSUM. I think I'm in good company here. Maybe the students aren't prepared for us, maybe they'll be frightened that their Composition instructor is also well versed in Photoshop and Final Cut Pro. But we here—all of you here—whether you study rhet/comp, computers, philosophy or yes, even literature—are part of one big virtual community (even an urbanity, if you will) that's already pushing the limits of what "composition" can be. My students might be surprised to find page design in first year composition, and my colleagues might claim that new media doesn't make writing "better," and Trekkie Monster might even say "The Internet is for Porn," but these are also all things that are here to stay.

Jill Sajdyk, *Wayne State Unviersity*, C&W Graphic Design and Program Chair

My mother-in-law has a top 10 list: Top ten reasons why young families shouldn't live in Detroit. She presented me with this list when my husband and I took her four grandchildren and moved them to Detroit so that I could attend Wayne State University. Interestingly enough, my husband presented me with a similar list when I told him I wanted to get a PhD focusing on computers and composition: Top ten reasons why English Majors shouldn't play with computers. What these lists have in common is that they are based on clichéd stereotypes and false assumptions. In truth, Detroit is a wonderful place to live, and it is especially exciting to live here at this time in Detroit's history, the age of what Detroit mayor Kwame Kilpatrick calls the Detroit Renaissance. Detroit is working hard to reclaim run down urban areas and to bring in new opportunities and new business. It is also an exciting time to be a part of the field of Computers and Composition. This is one of a growing number of fields that are focusing on the impact technology has on our students, our classrooms and pedagogy, and ourselves. I think I'm going to create my own top ten list: Top ten reasons why the 2007 Computers and Writing Conference is an exciting event of which to be a part.

Mary Karcher, *Wayne State University*, C&W Panels and Program Committee

Acknowledgements

A conference's success depends entirely on those who donate their time and energy to see the event through. We have many thanks to give and many shout outs to offer for those folks whose help has been overwhelmingly generous.

First, we thank the Department of English for their generous support for this event as well as The Humanities Center and the Office for Teaching and Learning for their generous sponsorship of speakers and meals. We also thank Richard Marback and Jeff Pruchnic for their help organizing the conference.

We greatly thank the following reviewers for reading conference proposals:
Jenny Edbauer, Bradley Dilger, Michael Salvo, Jenny Bay, Jeff Pruchnic, Daniel Anderson, Cheryl Ball, Collin Brooke, Clancy Ratliff, John Walter, Karen Lunsford, Will Banks, Rich Rice, Derek Mueller, Frances Ranney, Kevin Brooks, Samantha Blackmon, Stuart Selber, Steve Krause, Spencer Schaffner, Jim Kalmbach, Barbara Schneider, Michael Day, Pamela Takayoshi, and Mike Palmquist.

A major thanks goes out to Renuka Gusain for her assistance throughout Winter 2007 in helping assembling the day to day things that matter, for responding to queries, for keeping track of attendees, and for managing the daily affairs.

And a major thanks to the Wayne State graduate students who provided incredible help in putting this all together: Jill Sajdyk, Jessica Rivait, Mike McGinnis, Mary Karcher, and Nicole Wilson.

A big shout out goes to Jill for putting the program together and for designing this year's logo.

Thanks is also extended to the 7C's Committee for their help over the past year and for their endless encouragement. And special thanks goes out to Rich Rice for sharing his insight and advice from hosting the Texas Tech conference. Maybe this year, Rich will enjoy the mistaken congratulations I enjoyed when he hosted the Ball State conference.

Jeff Rice, *Detroit, MI*



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

#24.	2008: Athens, Georgia Chair: Christy Desmet	#13.	1997: Honolulu, Hawai'i Chair: Judi Kirkpatrick
#23.	2007: Detroit, Michigan Chairs: Richard Marback, Jeff Rice	#12.	1996: Logan, Utah Chair: Christine Hult
#22.	2006: Lubbock, Texas Chair: Rich Rice	#11.	1995: El Paso, Texas Chair: Evelyn Posey
#21.	2005: Palo Alto, California Chair: Corinne Arráez	#10.	1994: Columbia, Missouri Chair: Eric Crump
#20.	2004: Honolulu, Hawai'i Chairs: Judi Kirkpatrick, Darin Payne, John Zuern	#9.	1993: Ann Arbor, Michigan Chair: Bill Condon
#19.	2003: West Lafayette, Indiana Chair: David Blakesley	#8.	1992: Indianapolis, Indiana Chairs: Helen Schwartz, Linda Hanson, Web Newbold
#18.	2002: Normal, Illinois Chair: Ron Fortune, Jim Kalmbach	#7.	1991: Biloxi, Mississippi Chair: Rae Schipke
#17.	2001: Muncie, Indiana Chairs: Linda Hanson, Rich Rice	#6.	1990: Austin, Texas Chairs: Fred Kemp, John Slatin, Wayne Butler, Locke Carter
#16.	2000: Fort Worth, Texas Chairs: Dene Grigar, John Barber, Hugh Burns	#5.	1989: Minneapolis, Minnesota Chair: Geoff Sirc
#15.	1999: Rapid City, South Dakota Chair: Michael Day	#4.	1986: Pittsburgh, Pennsylvania Chair: Glynda Hull
#14.	1998: Gainesville, Florida Chair: Anthony Rue	#3.	1985: Los Angeles, California Chair: Lisa Gerrard
		#2.	1984: Minneapolis, Minnesota Chair: Donald Ross
		#1.	1983: Minneapolis, Minnesota

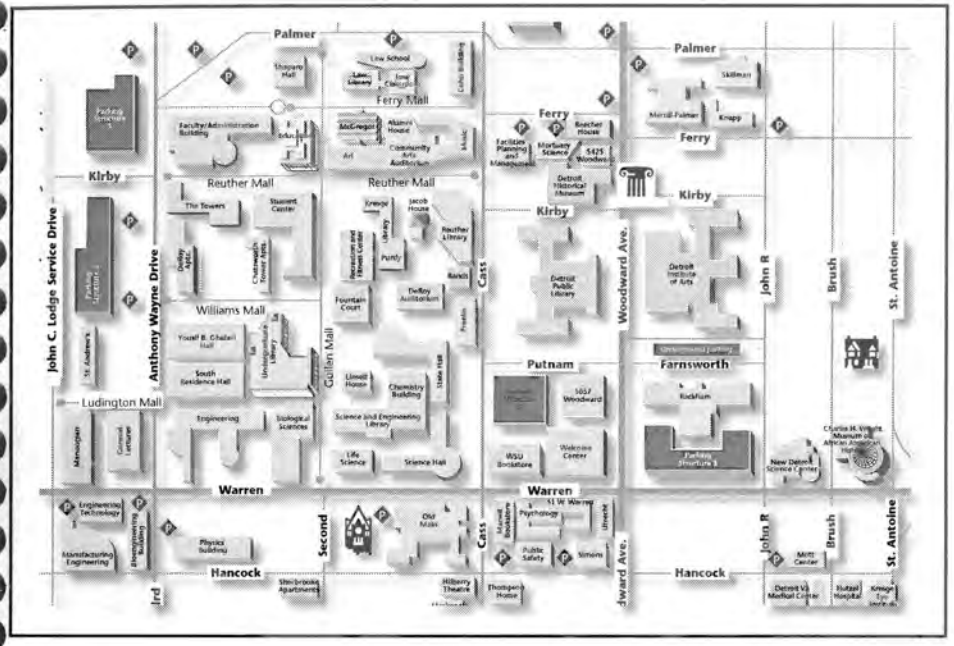
Interested in hosting C&W?

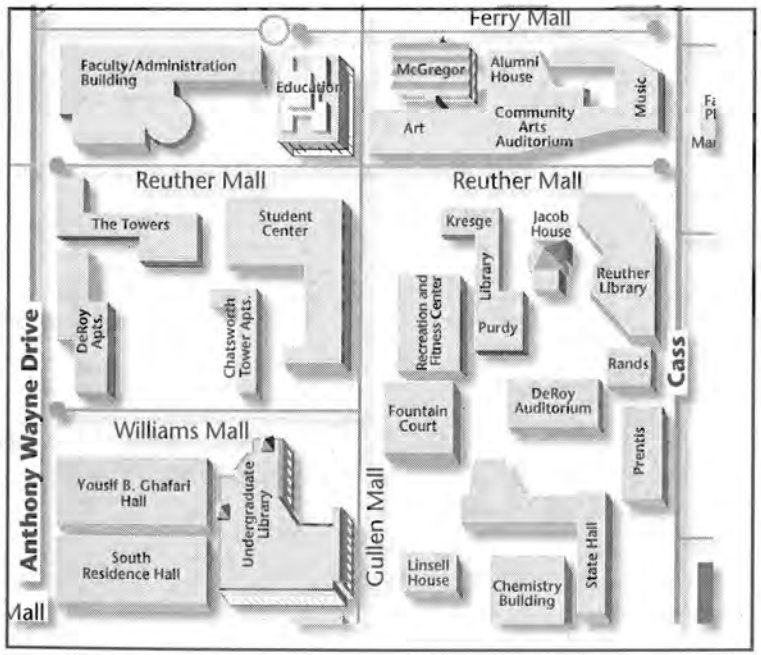
After the conference, on Sunday at 12:00 PM in McGregor room C, the 7C's will meet to talk about future conferences. Please come and hear about how to host a conference. The application process is available through the official conference Web site, http://computersandwriting.org

C&W in *Kairos*

Kairos: A Journal of Rhetoric, Technology, and Pedagogy plans on publishing a special issue featuring selected essays from the conference. For more information, contact Cheryl Ball at kairos@technorhetoric.net

Campus Map





General Area Information

Checking Your Email and Using the Web

Registered attendees receive a temporary login (called "access ID") and password which allow you to login to the wireless network on campus as well as any terminal in the library or in a classroom. You can use your login and password to access your email or the Web. Additionally, we have reserved Lab C in the Undergraduate Library for your use.

Gym

Conference attendees may use the campus gym—across from the Student Center — for $4 per day. Show your name tag at the door in order to get the discount.

Local Area Attractions

Located near the Wayne State Campus and worth visiting in your free time:

- Detroit Institute of the Arts (DIA).
- Detroit Historical Museum
- Detroit Science Center
- Charles Wright Museum of African American History
- The Detroit Public Library
- The Henry Ford (and Greenfield Village)
- The Detroit Zoo

Sports

From May 18-20, the Detroit Tigers are hosting the St. Louis Cardinals at Comerica Park. Comerica Park is a short cab ride away from campus and close to the downtown hotels. Please see http://detroit.tigers.mlb.com for information regarding tickets and times.

Food

While lunches and dinners are included in your registration fee, there are several places within walking distance for sandwiches, drinks, Middle Eastern, dinner, and café food. Some places include:

On Warren:
- Subway
- Potato Factory
- Epicurius
- Olympic Grill

On Cass:
- Cass Cafe
- Avalon
- Twingos
- Campus Coney Island
- Circa

On Forest:
- American Masala
- Tubby's

Cansfield:
- Traffic Jam
- Motor City Brewery

On Campus:
- Starbuck's
- Einstein Bros.
- Pizzeria Venti
- La Pita

Thursday Evening Bedford St. Martin's Presents: Beer and Appetizers at the Detroit Beer Co.

Join us for beer and eats at the Detroit Beer Col, a brewpub in downtown Detroit. The Detroit Beer Co. is one of three brew pubs owned by the same company. There will be complimentary appetizers and a cash bar. We recommend the Local 1529 IPA or the Schizo-weizen.

Contact information:
http://www.beercos.com
1529 Broadway St, Detroit, 48226
(313) 962-1529

If you are driving, head south down Woodward (right from Warren and Woodward).
Go 1.7 miles.
Turn left at Witherell Street.
Turn right at Broadway Street.

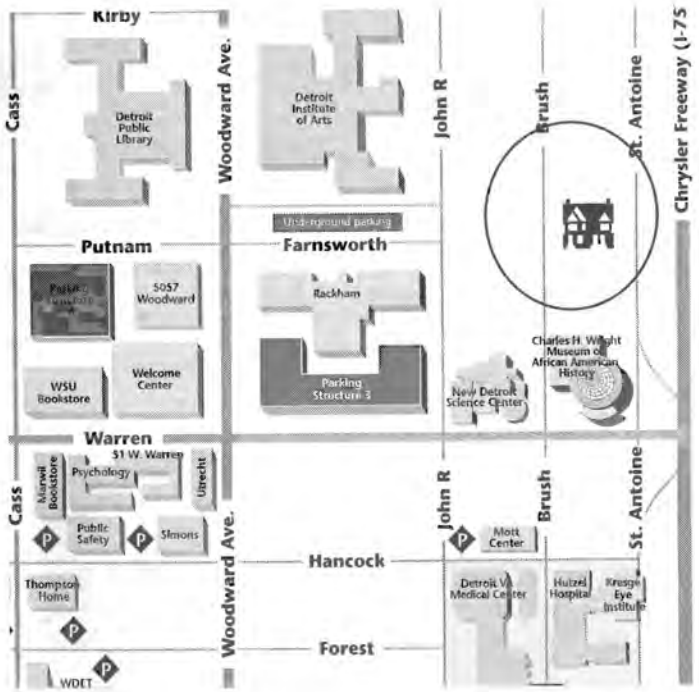
There is an adjacent parking garage and there is street parking as well.

Banquet at the Charles H. Wright Museum of African American History

Saturday, May 19, 2007
6:00 PM – 9:00 PM
Join us for a banquet at the African American Museum featuring a keynote talk by Richard Doyle, Professor of English Penn State University. Awards will also be presented for various Computers and Writing honors.

The Charles H. Wright Museum of African American History
http://www.maah-detroit.org
is located at 315 East Warren Avenue. Phone 313 494-5800

From Woodward Avenue, cross Warren Avenue and the museum will be two blocks down on the left.



Awards

During dinner, an awards ceremony will take place in order to honor the year's achievements in the field. The following awards will be presented:

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.
Kairos: http://www.technorhetoric.net/, *Kairosnews*: http://kairosnews.org

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 outstanding 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://kairos.technorhetoric.net/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 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, (4) the Charles Moran Award for Distinguished Contributions to the Field and (5) The Michelle Kendrick Outstanding Digital Production/Scholarship Award for digital productions, digital environments, and/or digital media scholarship.

See http://computersandcomposition.osu.edu/awards.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).



Thursday, May 17, 2007



"Heard about Houston? Heard about Detroit? Heard about Pittsburgh, PA?" - Talking Heads "Life During Wartime"

Graduate Research Network
Room B&C, 9:00 AM – 4:00 PM

Computers and Writing 2007 is delighted to host the eighth annual Graduate Research Network, a forum for discussion of research projects and work in progress related to Computers and Writing. The C&W Graduate Research Network is an all-day pre-conference event, open to all registered conference participants at no charge.

Roundtable discussions will group graduate students with similar interests and discussion leadersm, who will facilitate discussion and offer suggestions for developing research projects and for finding suitable venues for publication. We encourage anyone interested or involved in graduate education and scholarship--students, professors, mentors, and interested others--to participate in this important event. The GRN welcomes those pursuing work at any stage, from those just beginning to consider ideas to those whose projects are ready to pursue publication.

As a special treat, Cheryl Ball (Utah State University) will be conducting a jobs/tenure-and-promotion workshop during our afternoon session. The C&W Graduate Research Network is free to all registered conference participants.

Mentor/Mentee Program

For participants in the mentor/mentee program, meet up for breakfast! Joyce Walker will meet mentors/mentees in the downstairs lobby area in McGregor and pair up participants.

Morning Workshops
9:00 AM – 12:00 PM
Technological Ecologies: Methods, Modes and Assessment (Room F-G-H)

Dickie Selfe, *Ohio State University,* Kip Strasma, *Illinois Central College,* Beth Brunk-Chavez, *University of Texas El Paso,* Shawn Miller, *Duke University,* Jude Edminster, *Bowling Green State University,* Andrew Mara, *North Dakota State University*, Kristine Blair, *Bowling Green State University,* Anthony Atkins, *Virginia Tech,* Colleen Reilly, *University of North Carolina Wilmington,* Shawn Apostel, *Michigan Technological University,* Kristi Apostel, *Michigan Technological University,* Michael Day, *Northern Illinois University,* Amy Kimme Hea, *University of Arizona,* Heidi McKee, *Miami University*, Will Hochman, *Southern Connecticut State University,* Jeanne Smith, *Kent State University,* Jay Sloan, *Kent State University,* H. Lewis Ulman, *The Ohio State University,* Scott Lloyd DeWitt, *The Ohio State University*

Computerized writing environments (e.g., physical spaces, hardware, software, and networks) and the humans who use and support such technologies comprise complex ecologies of interaction. Those techno-ecologies are already critical to digital writing practices and processes. In academia and professional domains, all "writing" projects are increasingly computer-mediated. Writers work and interact within computerized networks: word-processing texts, IMing and emailing, creating multimedia compositions, communicating via the Web, and disseminating files across file-sharing spaces on the Internet. As with any ecology, a human/computer system needs to be planned, fostered, designed, sustained, and assessed to create a vibrant culture of support at the individual, programmatic, institutional, national, and even international level. Unfortunately at far too many institutions, it is difficult to sustain ecologies of digital writing. How then to best plan, foster, design, sustain, and assess the complex ecologies framing the study and practice of digital "writing" that we do (or hope to do) as teachers, scholars, learners, and writers? This workshop will provide contextual and situated but flexible modes and methods for theorizing and enacting the hard work of building and sustaining digital writing ecologies.

Usable Usability in the Composition Classroom (Room J)

Shaun Slattery, *DePaul University*; Susan Miller, *North Carolina State University*; Jason Swarts, *North Carolina State University*; Shelley Rodrigo, *Mesa Community College*

What are the qualities that make a text successful and how can we measure those qualities systematically? How can peer review be fortified with methods of evaluation that attend to a text's situated rhetorical work? In this half-day workshop, we will present usability testing as a viable answer and help workshop participants learn to implement these testing methods in their classrooms.

Usability testing refers to methods and methodologies designed to measure the degree to which a text or other kind of product can be used in pursuit of specific goals. These methods can be usefully incorporated into writing classrooms because they:

1. Make peer review more systematic and the application of grading heuristics (e.g., those gauging rhetorical effectiveness) more concrete

2. Surface the role of the audience by asking students to observe the interaction between readers and texts.

In addition to helping students evaluate texts with clearly-defined instrumental functions (e.g., instructions), usability testing is also usefully applied to other kinds of writing common to composition classrooms (e.g., persuasive pieces). Usability testing and traditional practices of writing evaluation share the assumption that texts are perlocutionary acts. The effect may be on the reader (e.g., to "move" the reader) or on the world, facilitated by a reader's use of a text (e.g., build a bookcase; make an informed decision). In still other words, people do things with texts. And if they are doing things with texts, it makes sense to ask how usable the texts are for those purposes. In this workshop, we will present usability testing as a complement to peer review that helps impart a kind of rhetorical awareness they might not otherwise achieve. Workshop participants will learn about different types of usability testing and associated test methods. Together with the workshop organizers, participants will develop test plans and materials for evaluating a variety of texts.

Box Lunch
12:00 PM – 12:30 PM Downstairs McGregor

Afternoon Workshops
1:00 PM – 4:00 PM

Virtual Spaces & Electronic Comments: Options and Strategies for Incorporating Effective Electronic Feedback on Student Writing in First-Year Composition Courses (Room E)
Teryl Sands, *Arizona State University*, Michael Martin, *University of Wisconsin-Stout*
This workshop will present new technologies available for giving electronic feedback on student writing, as well as giving guidance on effectively incorporating the use of electronic comment technology into first-year composition courses. The audience for this presentation is writing teachers, both new and experienced, who are, or are contemplating, using electronic comment technology. We will focus on two particular kinds of electronic feedback technologies: hand-written electronic feedback using tablet technology and printed electronic comments using the Comments/Track Changes features in Microsoft Word.

The workshop will draw from our current research using electronic comments and teaching experiences in virtual spaces. We will describe our experience using electronic comment technology by giving examples of successes as well as failures with our own technology driven courses, and we will include current theory and practice in the field.

The audience will be provided with a handout on different commenting technologies available as well as describe the typical set-up to give students virtual feedback on their writing. We will give examples from own virtual courses focusing on function and best practices for evaluation of student work online. The audience will participate in an online virtual commenting activity which will serve as a pedagogical model for their own writing classes.

Working with Digital Video (Room J)
Scott Pennington, Dean Rehberger, *Michigan State University*
The field of digital video seems to be in constant flux. With each passing year, new standards and methods emerge, often in multiple, competing formats, with each promising to be the best solution for the recording, storage, and delivery of video. The purpose of this workshop is to make sense of the flux by exploring sets of digital video best practices, equipment case studies, and delivery venues.

This workshop is designed for both the beginner and seasoned professional, covering in simple and well-defined terms best practices for the recording, processing, analysis, and delivery of digital video. It will also cover migration from analogue to digital formats as well as using video in the classroom and online. The workshop is intended to assist writing faculty to implement several important aspects of digital video technology in the field, studio, classroom, and online. The workshop will cover a range of practices that include open-source and inexpensive solutions to higher-end applications, cameras and hardware, and will utilize a demonstration and discussion format.

Getting Started With Open Source Software (Room F-G-H)
Bradley Dilger, *WIU*; Matt Barton, *St. Cloud State University*; David Blakesley, *Purdue University*; Troy Hicks, *Michigan State University*; Clancy Ratliff, *East Carolina University*; Charles Lowe, *Grand Valley State University*; Jeremy Tirrell, *Purdue University*
Many of the daily computing needs educators and students now fill with expensive proprietary software can be addressed with open source applications. In this hands-on workshop, participants will get an introduction to open source software usable in everyday research and instruction—most of which can be downloaded for free and installed on Windows or Mac OS desktops. Demonstrations will include classroom applications and will be geared towards participants' interests.

In the first part of the workshop, the session chair and facilitators from Open Source Opens Thinking will help participants get started with the OpenOffice office suite. In the second half, we will introduce a variety of open source applications and provide participants hands-on help with the application(s) of their choice.

Dinner
6:00 pm
Bedford St. Martin's Presents:
Beer and Appetizers at the Detroit Beer Co.
More information including directions on page 10.

Friday, May 18, 2007



"He looked a lot like Che Guevara,
drove a diesel van
Kept his gun in quiet seclusion,
such a humble man
The only survivor of the National People's Gang
Panic in Detroit, I asked for an autograph
He wanted to stay home, I wish someone would phone"
- David Bowie "Panic in Detroit"

Room M: Townhall 1 *The Bleeding Edge:* 8:00 AM-9:00 AM

Moderators Michael Salvo, *Purdue University,* Collin Brooke, *Syracuse University,* Rich Rice, *Texas Tech University*

Session 1: 9:00 AM-10:15 AM

1.1 Innovations in Asynchronous Communication (Room B)

Moderator: Bradley Stabler, *Wayne State University*

Meredith Graupner, *Bowling Green State University*: **Instant Messenger in the Composition Classroom: Extending Conversations of Computer Mediated Communication**

According to Jonathan Alexander, parents and educators tend to assume that young people in cyberspace act as either leaders or exploited victims. We are strongly encouraged by administrators and peers to use technology to enhance pedagogy, yet many of us have inhibitions from pervasive myths that recognize the use, or lack of use, of computer mediated communication (CMC) in particular. This presentation examines three dominant myths that have circulated among educators with regards to CMC to explain how they have affected instant messenger (IM)—a commonly overlooked medium in the composition classroom. Specifically, these myths include: (1) e-mail, MOOs, IM, and other forms of CMC are arbitrary tools; (2) CMC assists in erasing print literacy by emphasizing digital literacy; and (3) CMC erases power roles among users. By exploring these myths, I suggest that IM plays a unique role among other CMC for using it in the classroom provides an opportunity for both instructors and students to become more aware of their literacy practices, how those literacy practices are informed by the medium, and how audiences are addressed through that medium. I will offer possible pedagogical strategies for IM in the classroom by discussing its use in writing conferences, electronic office hours, and in-class group work.

Dirk Remley, *Kent State University*: **Representing Activity in Asynchronous, Distance Computer-Supported Collaborative Writing**

Much study of computer supported (or mediated) collaborative writing has focused on how certain electronic communication tools affect computer supported collaborative writing (CSCW), especially computer supported collaborative learning. Little of this work has applied Activity Theory (AT) to this analysis. Bracewell/Witte (2003) attempted to refine constructs considering psychological elements of collaborative writing in the workplace and who observed that various AT constructs developed by researchers have aimed to capture the interaction of cultural, historical, and social factors for particular human acts, including that of producing and using written text (513). Research in AT in the field of human-computer interaction has focused on cognitive issues of individual users and system design (Clases/Wehner, Collins, Zager). AT's descriptive ability can enable researchers to analyze a number of cognitive processes and literacy-oriented skills in practice and how they affect each other.

This paper considers the dynamics of AT relative to the use of asynchronous communication tools to mediate distance collaborative writing and attempts to develop a new representation of AT related to this kind of collaboration that contributes to the discussion of how literacies and cognition affect collaborative writing. It begins with a general overview of AT and considers some dynamics of AT theory discussed in various disciplines including HCI, organizational analysis, computer supported collaborative work and cognitive psychology relative to CSCW, followed by a closer look at certain dynamics specific to distributed, asynchronous CSCW. Finally, a diagram that attempts to describe these various dynamics of distance, asynchronous CSCW is offered, followed by identification of places for further research.

Ruijie Zhao, *Bowling Green State University*: **Saves Love for Another Time: Changed Space and Time in Instant Messaging**

In this article, I argue that instant messaging, as an emerging computer technology, provides a platform in which time and space are constantly renegotiated. Drawing on my experiences of being a full-time doctoral student in the US and of being a mother, a daughter, and a friend out of my home country at the same time, I explore the attraction of this new technology. I use an auto-ethnographic approach to reveal how my multiple identities are renegotiated through instant messaging with my family members and friends. Though minute and mundane, the everyday accounts of how I have used instant messaging manifest the erosion of space and the nonlinear use of time enabled by instant messaging. The overwhelming use of pictures, cartoon characters, and animated clips in instant messaging forms the message of love and compensation that I attempt to make for family, which allows new chances for the management of life while providing a space for renegotiating and refreshing connections with family and friends in the home country.

1.2 Two halves make a (w)hole, step through the hole and you're out: Re-imagining a room with a digital literacies curriculum, print-generation faculty, and no money (Room C)

Moderator: Jule Walls, *Wayne State University*

Sally Chandler, Dana Lauro, Charles Nelson, Mark Sutton, *Kean University*

Kean University primarily serves first-generation, non-traditional students, many of whom are minorities, second language learners, and returning adults. Like many urban universities, Kean plays an important role in providing education that has been the traditional stepping-stone to middle class jobs. Like many urban universities, Kean has a high teaching load, depends on adjunct faculty for core instruction in its composition program, and provides limited support to faculty for research and professional development. Also, while some Kean students regularly cruise Myspace and download music, many do not have reliable computer access and most have little experience using digital spaces for academic purposes. Like many urban teaching universities, Kean University faces difficult realities as it hustles to reinvent its composition program to reflect 21st century literacy practices.

Our panel rests on the premise that while realities at urban institutions clearly embody material consequences, reality is also the product of interpretation. With this in mind, presenters re-interpret constraints and obstacles surrounding the development of digital literacy instruction in ways which re-cast the "impossible" as the practical. As indicated by the title, we take a riddle as our metaphor. The riddle goes like this: you are trapped in a room with only a mirror and a table. How do you get out? Answer: you look in the mirror, see what you saw, take the saw, cut the table in half, two halves make a (w)hole, step through the hole and you're out. Presenters build on the three transformative (mis)interpretations in this riddle: seeing material circumstances in ways which re-define useable resources; using these resources in light of their re-conceptualized possibilities; and effecting conceptual solutions which allow for the re-constitution of material spaces.

1.3 Zotero Poster Session: An Open- Source Research Tool for the Firefox Web Browser (Room F)

Kari Kraus, *George Mason University*

This poster will introduce Zotero (www.zotero.org), a production of the Center for History and New Media at George Mason University. Funded by the Institute of Museum and Library Services, the Andrew W. Mellon Foundation, and the Alfred P. Sloan Foundation, Zotero is a free, easy-to-use research tool that lives right where you do your work: in the web browser itself. Zotero helps you gather and organize resources (whether bibliography or the full text of articles), and then lets you annotate, organize, and share the results of your research. It includes the best parts of older reference manager software (like EndNote)—the ability to store full reference information in author, title, and publication fields and to export that as formatted references—and the best parts of modern software such as del.icio.us or iTunes, like the ability to sort, tag, and search in advanced ways. Using its unique ability to sense when you are viewing a book, article, or other resource on the web, Zotero will—on many major research sites—find and automatically save the full reference information for you in the correct fields.

The 1.0 beta release of Zotero already provides advanced functionality for gathering, organizing, and scanning your research, as well as basic import/export capability and bibliographic formatting tools. Automatic updates to the software in the winter of 2007 will provide many more citation styles, the ability for Zotero to recognize even more online resources, better support for importing and exporting entire collections, and integration with Microsoft Word and other word processors. Coming soon, Zotero users will be able to share their collections with other users, collaborate on research projects using Zotero, send their collections to other free web services (such as mapping or translation sites), and receive recommendations and feeds of new resources that might be of interest. In short, over the next year Zotero will expand from an already helpful browser extension into a full-fledged tool for digital research and communications.

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1.4 Popular Culture as Metaphor (Room D)

Moderator: Clayton Walker, *Wayne State University*

Stephanie Anderson, *Bowling Green State University*: **Framed Language in Digital Literacies: Connecting Relationships Between Student Writers and Diverse Texts**

"Of all disciplines," Charles Bazerman writes, "composition is best positioned to begin to put together the large, important, and multidimensional story of writing. We are the only profession that makes writing its central concern." When Susan Miller encourages us to view texts as more than just texts, she engages in a sense of inquiry in student writing practices, especially highlighting the diverse experiences, realities, and literacies in specific discursive and literate acts; in fact, ordinary, everyday textual making represents student writers' "shaped graphic utterances" as "intellectual and expressive act[s] that intersect circulating discursive practices," cultural conjunctions, as well as unique mobile literacies. These literacies include and employ technology which may range from using pen and paper to texting on a cell phone in order to compose but, more particularly, to communicate. It is to this end that this session extends current discussions regarding technology application in composition courses with an eye towards connecting student literacies outside of the academy to research and learning objectives within. The session will also provide an example of a teaching unit that supports a rationale for authentic learning through hip-hop, gender, and technology connections – ones that students would relate to and be motivated by the balance of the use of web-sites, music videos, discussion boards, and blogs.

Jill Mckay Chrobak, *University of Miami*: **Fumbling Towards Technology: A Tech-Hater Teaches the Visual Rhetoric of Hip Hop**

Though many academics have fought vehemently against the increasing use of and subsequent reliance on technology in our composition classrooms, it has become obvious that the fight is futile. Encouraging our students to use, explore, and play with technology is leading to more robust, analytical, and engaging writing than ever before. The purpose of this paper is to show how teaching and working with seemingly simple programs (MS Word, Adobe Photoshop) and research tools (Google, Yahoo, Wikipedia) can aid our students in becoming more discerning consumers of mass culture as well as more critical and analytical viewers of visual rhetoric. Furthermore, this presentation will discuss how engaging with technology can help students more fully explore the visual rhetoric of Hip Hop culture through detailed representations of Hip Hop lyrics and rhetorical analysis of visual artifacts. Specifically, this presentation explores how an instructor who once hated and was extremely reluctant to engage in any sort of technological interface in the classroom was transformed by learning and playing with a variety of programs in a graduate course on visual rhetoric. The tools and skills the instructor encountered in this course were then appropriated and honed for use to teach a unit on the visual rhetoric of Hip Hop culture. The result was using computers to create more innovative and interesting student work, work that students actually enjoyed and engaged with, leading them to produce more constructive and comprehensive knowledge of Hip Hop culture through rhetorical analysis of the visual. More importantly, it helped students and the instructor to become more aware of the embedded and loaded meaning of all images while contributing to their computer literacy. To be sure, this presentation will address how low to no-tech teachers can learn to work within and through their computer biases and skills to make meaning of the increasingly visual culture we live in.

Melissa Tombro, *University of Illinois, Urbana-Champaign*: **Technologies of Personal Performance: Engaging Popular Personal Writing in the Rhetoric of the Classroom**

On a daily basis, we take in the life experiences and stories of others while giving our own back. The nature of advertising, literature and the technological world around us supports this kind of life-sharing. We rely on personal images and information to convey messages and relate to one another. This type of communication moves beyond the everyday into our classrooms and scholarship where we deal with a student population engaging in personal rhetoric on popular sites such as Facebook and Myspace, and where we engage the personal to teach both rhetorical strategy and social content. My research investigates how Performance Studies helps us understand the positionality of personal writing in Composition and Rhetoric and how it can be legitimized. Current movements in Performance Studies draw on the creation of the self and larger social change concurrently, in which students create critical personal narratives in the classroom that can allow them to understand their cultural standing, political investments, and academic position in new and interactive ways. Concepts of performance allow us rhetorically to critique writings about the self by implying the inclusion of the reader (other), to draw on the performance involved in our students' daily writing outside of the classroom, and even to return to a moment when performance and writing were considered part of the same discipline. Using Performance Studies we can understand the critical investment implied in the use of personal rhetoric both in everyday usage and in our pedagogy and scholarship.

1.5 Economics, Code Writers, and Labor Politics (Room J)

Moderator: Jessica Rivait, *Wayne State University*

Stan Harrison, *University of Massachusetts Dartmouth*: **Allegory at the Juncture of the Urban, Technology, and Space**

During the 1990s, capital took private control of the Internet. Privatization of the automated system of globally internetworked writing machines that we call "the Internet" caused "the Internet" to depend upon the fully automated operations of fixed capital. The globally internetworked operations of fully automated fixed capital must be characterized as a "factory operation" and referred to as the "factory of the social" because privatized, internetworked operations have been calibrated to output a particular machinofactured commodity. Capital's globally delimited "factory of the social" transforms internetworked writing, subjectivities, and rhetorics into allegorical writing, allegorical subjectivities, and allegorical rhetorics. Commodified writing, subjectivities, and rhetorics that issue from the "factory of the social" and that appear at the juncture of the urban, technology, and space are like every other commodity in that they are "values," or repositories for interchangeable units of abstract human labor power that workers, drawn by capital into the structured relations of capitalist exploitation, crystallize within the materialized form of alienable use-values. Internetworked writing, subjectivities, and rhetorics that issue from the "factory of the social" are always already allegories because they impart a provisional meaning that makes good enough sense all by itself and contain within themselves an "other" meaning -- namely, the story of the intimate albeit disarticulated relationship between internetworked writing and the conversion of labor power into value that gets repressed during direct production of the internetworked writing, subjectivities, and rhetorics.

Michael Pennell, *Univeristy of Rhode Island*: **The Attention Economy and Local Digital Writing**

When Cynthia Selfe proclaimed the importance of paying attention to technology and literacy in the 21st century, she highlighted the role of technological literacy in a shifting global economy. Recently, however, scholars have showcased the importance of paying for attention—Richard Lanham, Michael Goldhaber, and Colin Lankshear and Michele Knobel, to name few, have depicted an economic situation of information abundance and attention scarcity. This presentation illustrates an economy of attention and its implications for teachers still paying attention to technological literacy. Without pointing to its economic nature, many writing teachers in general, and computers and writing teachers in particular, struggle for students' attention in the abundant information environments within which these "digital natives" exist (Barlow). By channeling such abundance through an economy of attention, this presentation explores how local digital writing can engage students in producing "stuff" in an age of "fluff" (Lanham).

Annette Vee, *University of Wisconsin-Madison,* Nathan McKenzie, *Independent Technology Consultant,* **Code Writers Writing Back: The Open Source Community Evolves to Confront Corporate Legal Challenges**

The Open Source Software (OSS) community is thriving. Through virtual communities like those surrounding SourceForge, developers share their projects, code and thoughts in order to improve community software and challenge themselves with difficult programming puzzles. As these virtual communities write with and against each other to respond to outside forces, we can observe them in order to better understand how non-commercial communities communicate to survive. For instance, lawsuits such as those surrounding JMRI and SCO vs. IBM have inspired OSS communities to band together in forums to defend their core philosophies from commercial interests. Slashdot has also noted the JMRI case, which concerns an OSS community hosted on SourceForge, and their attempts to defend themselves against patent litigation from a commercial interest who appears to have copied their source code and used it against the terms of their open source license. In response to these legal attacks, these OSS communities, who have rarely registered formal copyrights, trademarks or patents, have been forced to adapt their writing strategies to defend their intellectual property. This presentation will collect and comment upon the qualitative aspects of the writing surrounding this case and other challenges to OSS, as found on sites such as SourceForge, Slashdot, Groklaw and Right to Create. We feel the study of the OSS community's response to corporate legal challenges is illustrative as an example of a linguistically, spatially and nationally diverse community learning both to defend itself against entities with mission statements, legal teams and lobbyists, and ultimately, to define its identity through writing.

1.6 Wikis in the Classroom (Room E)

Moderator: Jentery Sayers, *University of Washington*

Steve Benninghoff, *Eastern Michigan University*: **Bridging Place, Writing Space: The Promise and Challenges of Course Wikis**

Wikis, blogs, and other Web 2.0 applications have received plenty of media coverage, with *Time Magazine* going so far as naming 'You'—the collective "all of us Web 2.0 users'—as the Person of the Year. The oddity of this marketing gimmick—with a traditional content developer and distributor validating, in its own traditional way, the revolutionary Web 2.0 changes in what constitutes content, content development, and validation—neatly suggests the complex effects of integrating a wiki in a writing course.

In my upper-level computers and writing and technical writing courses, studying "writing" becomes practicing and studying the loci inside which a writing tool functions, and designing the "textual tool" to work inside that environment—the study of "place," situational, rhetorical, genre, and problem analysis are crucial. What seems relatively straightforward in earlier courses becomes a complex system. My students have made comments like, "It all seemed to make sense when we went over it all in class, but by the time I got back to it I couldn't recapture it all." The first impetus to my thinking about using a wiki in my classes was as a medium capturing and extending a sense of time and place of our class discussions and explanations—by having students take class notes, reading notes, and doing collaborative class activities in the wiki. This might allow the extension of our place and time in class, helping to maintain and develop conceptions over time. In it the end it did help with this goal to a degree, but not as far as hope would have had it. In this presentation I will share examples of ongoing work, collaborative work, and final course portfolios from three courses that employed a wiki. The examples of work will be framed by post-course surveys of the students which will help frame the complex positive effects and shortfalls of these first experiments with course wikis, and suggest better tactics and framing for future use

Rick Branscomb, *Salem State College*:**Walls and Wikis: Two Models of Virtual Collaboration**

In Lubbock last year, I waxed poetic about the new generation of students, the 'millennials,' and what their impact on writing instruction would be. The general theme of my talk was how our new students want to collaborate, want to work together, have an insatiable need to be connected. Even though I attempted to get beyond the popular clichés (if you want to fix your computer, ask a 12-year-old), I still think the notion of the "Net Generation" needs to be unpacked, challenged, and refined more.

Though primarily a writing teacher, I teach a course in the History of the English Language as well as the odd literature course, and my experiences with collaboration in them have been unrewarding at best. Many of them hate wikis, refuse to participate in online discussions and listservs, sullenly attend online chats and never contribute. I attribute this in part to the nature of these students: upper level English majors and graduate MAT/English students. Their teachers hate wikis, refuse to participate in online discussions and listservs, and so on. I hypothesize that there is a filtering process by which only non-collaborators survive to upper-level and graduate status. Institutionally, we continue to reward the "Lone Rangers" with good grades. But another part of my thesis is that much of what the literature calls "collaboration" could be more profitably called "addition." Writing on each other's Facebook "walls," commenting on blogs, posting a YouTube video, providing peer-responses to each other's papers: these are incremental and discrete additions, leaving the previous "text" untouched.

How can we best use students' skills and predilections? The educational establishment is disservicing its students who want to live in a flat world. We are developing virtual tools for enabling true interactivity and collaboration. I think first of Wikis, but I'm becoming excited about GoogleDocs and the inevitable new directions in text production it will engender.

Julie Chisholm, *California State University, Maritime*: **The Meaningful Wiki: How to Grow an Effective Virtual Community of Practice**

Wikis offer a collaborative space like no other. But can undergraduates govern themselves in a public, campus-owned community of practice? Some consider it dangerous to endorse a free, semi-formal network, where anyone can publish, edit, destroy or deface information. I will showcase a year-long project at a small California State University campus, arguing that Andreas Neus's themes of accountability, conceptual integrity, quality of information, trust, and collective memory must be explored before building a successful campus-based wiki.

1.7 Questioning the University-"Real World" Divide (Room H)

Moderator: Jeff Pruchnic, *Wayne State University*

Aaron Barlow, *New York City College of Technology--CUNY*: **Citizen Journalism: Web Communities, Physical Communities**

Aaron Barlow's book, *The Rise of the Blogosphere*, provides a history of the forces in American journalism since Colonial times that have led to the rise of blogs and of citizen journalism. In this presentation, he will speak on the future of citizen journalism and on its possible impact in the writing classroom. The rise of citizen journalism on the Internet over the past five years has led to two manifestations: citizen journalism as a function of community (focusing on issues) and citizen journalism using the web for focus on a locality. Both use the same basic approach to journalism. The two types of citizen journalism share a desire for accuracy, fact-checking, and manifest the patience required for using the web as a serious research tool and not simply as an avenue for presentation. Citizen journalism is distinct from blogging. It endeavors to be more than commentary and aspires to the standards of professional journalism, though without commercial constraints. It is rarely an individual enterprise, centered instead on a like-minded group of people, either on the web or in a physical community. Few citizen journalists want to be professionals or to work with them. The citizen journalist as amateur insures an independence that their professional counterparts cannot match. Venues for the high-quality presentation of their writings are increasing, making them even less dependent on the professionals. Citizen journalism is also attracting journalism students who have not yet made the jump into the professional world.

Mike Garcia, *University of New Hampshire:* **Digital Neighborhoods, Suburbs, or Projects? On the Isolationism of Technology Outcomes**

In *The Death and Life of American Cities*, Jane Jacobs argues that, when urban design facilitates community interaction and goal-setting, successful neighborhoods develop through the activities of their inhabitants. By contrast, overdetermined "neighborhoods" — such as housing projects explicitly designed to be safe and manageable while housing hundreds of people — often end up being the most dysfunctional by stifling natural interaction and growth in order to meet a need for control. Examining online "communities" designed for use in academic situations, we see a similar pattern at work. Blog and wiki projects in the classroom are often characterized by their artificiality and temporality: they rarely look or function like blogs or wikis, and they are sustained by the extrinsic motivation of the course. The design of these virtual spaces is often to blame for their failure. Some are housing projects, overly compartmentalized, haphazardly maintained and involuntarily inhabited. Others are suburbs, intentionally distanced from cultural centers. And most online spaces in academia are gated communities (password-protected sites in Blackboard and WebCT), designed explicitly to block interaction with the outside world. My presentation will outline the needs for assessment that drive overdetermination in online community design. I'll discuss "intermediation": the tendency of many teachers to carve out online spaces somewhere in the no-man's-land between academic writing and the discourse of the Web. Intermediate zones attempt to give students a taste of the "real world" while controlling that world enough to preserve traditional measurable criteria for assessment. In the end, they fail to meet either of these needs well. I will illustrate my points with an example from my own Creative Nonfiction blog project.

Joseph J. Williams, *University of Arkansas at Little Rock*: **The Bait and Not the Hook: The Phenomenology of Visibility**

Our notion of publicness has been significantly influenced by the Habermasian tradition that tends to emphasize publicness as a concept largely embodied in the idea of "the public" and needs considered "private." While this understanding is useful in seeing publicness as participation in community activity, it has left other possible ways of understanding what we mean by "public" untouched. One possibility is the idea of publicness as "visibility." In a recent review of the film *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan, Newsweek's* David Ansen notes that "In our age of 'Survivor' and celebrity culture, getting filmed is the bait, not the hook." He suggests a shift in our perception of what it means to be visible and whether such a thing has become radically desirable. This shift in publicness as visibility has coincided with significant changes in digital and networked technologies. Being "seen" has been a result of technological changes. Philosophers as far back as Marx suggest the influence of the technological on the conceptual, so changes in a concept like visibility are hardly unexpected. What is novel are the ways our felt sense of visibility is changing in relation to shifts in technology. But what exactly does this experience entail, and how do we perceive it and understand it as visibility as being seen)? This paper will take a phenomenological perspective in exploring the feeling of being visible as it relates to writing. This exploration will reflect the larger project: a phenomenological analysis of the shifts in our Western idea of publicness in response to massive changes in digital and networked technologies.

1.8 Physical/Digital Rhetorics (Room M)

Moderator: Brian Ladd, *SUNY Potsdam*

Andrea Beaudin, *Southern CtT State University*; Andrew Piscitelle, *Southern CT State University and Annie Fisher Magnet School*: **Taking it to the Streets: Changing Perceptions of Rhetoric One Byte at a Time**

We are at a crucial point in which technorehtoric, while becoming mainstream, still has a bit of that bad boy rock and roll veneer. How do we maintain the edgy nature of our field while developing and maintaining critical acceptance? We argue that in order for the field of composition to remain vibrant, we must retain our activist stance; much like the evolving nature of our technologies, we must remain open and actively test and create new techno-pedagogical writing methodologies in the classroom. We have to consciously foster that urban, gritty sense of questioning. This project argues for a slightly twisted pedagogy, in which revision needs to be actively and transparently part of the teaching process. Moreover, this process must be extended beyond our students to our colleagues and the entire university community. More than just spouting pretty theory, we will advocate why and how technorhetoricians must critically question the traditional non-techno methods of composition assessment.

Marcel O'Gorman, *University of Waterloo*: **Detroit Digital Delusions: Notes on Tourists in the Apocalypse**

Detroit, Michigan—burned out, abandoned, and in rapid decay—is the post-industrial city par excellence. But of course we all know this because Detroit, America's urban apocalypse, has played host to a multitude of tragedy tourists. These post-urban colonizers, from the out-of-state graffiti artists looking for fresh walls, to the suburban DJ's hosting dance parties in empty automotive plants, are eager to capitalize on the city's empty spaces and sublime ruins. Then there's the Detroit digerati: bloggers and Flickr feeders who gather the city's remains piece by piece and post them as digital curiosities for a global audience. Detroit, like a VHS library, is a devolving archive begging urgently for a remix. But blogging and sampling—even the sampling of that genre known as Detroit Techno—don't save a city.

In this presentation, Detroit Techno will play backbeat to a sampling of texts and images from America's urban apocalypse. What I hope to demonstrate is nothing less than the constraints of cyberculture, or more precisely, of digital rhetoric. I will argue that the unwillingness of digital culture to "ground itself," to embrace the finitude of the body, to choose place over space, leads us headlong into an unproductive esotericism. I will conclude by examining an urban ecology movement that acknowledges this disembodied carnival, but grounds it in the materiality of lived space.



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Session 2: 10:30 AM-11:45 AM

2.1 Marginalized Groups Online (Room B)

Moderator: Dirk Remley, *Kent State University*

Serkan Gorkemli, *Standford University*: **Access to Media and the Emergence and Propagation of Lesbian and Gay Identities**

Current scholarly discussions of the Internet and cybercultures do not adequately address possible specific connections between the pre-Internet ways of accessing knowledge about queer individuals and communities and the current Internet-mediated access to such knowledge. In order to comprehend how the Internet has revolutionized queer populations' access to knowledge and community, it is necessary to establish connections between pre- and post-internet queer experiences in relation to traditional and new media. The recent globalization of the commercial Internet also necessitates attention to cultural differences in international queer populations' ways of accessing queer knowledge and experience. This paper proposes to address these two concerns, pre vs. post internet accesses and cultural differences thereof, by focusing specifically upon the significant changes the digital media brought to queer access to knowledge and community in the case of the formation of lesbian and gay identities in Turkey. Specifically, it will draw on my interviews with the Turkish lesbian and gay students about their perceptions of the role of various media in their changing access to information and other queer individuals.

Robyn Tasaka, *Michigan State University*: **Performing Exoticism: Asian Americans Writing Online**

Compared to other people of color in the United States, Asian Americans are networked to a high degree. Asian Americans are a significant presence online—some blogging services (Xanga.com) are perceived as being heavily populated by them. In casually surfing the net, however, I often see quite negative self-representations of "Asianness," leading me to wonder what kinds of self-representations Asian Americans are publishing online. In this presentation I focus on the ways students represent themselves on five Hawai'i club websites. Most claim that their club has a dual purpose—to provide support and to spread Hawai'i culture. I argue that the rhetoric of tourism, students' desire to address a mainland audience, and the difficulty of defying stereotypes online contribute to these websites' use of exoticized stereotypes. The example of Hawai'i clubs may help explain the preponderance of stereotypes in other online self-representations in blogs, profiles, personal websites, and screen names.

William Ritke Jones, *Western New Mexico University*: **Are They Really Nuts or Do I Just Think They're Nuts?: Using Cyberspace to Effect Perspective Transformation in Diverse Online Collaborative Groups**

This presentation will illustrate how online collaborative work groups offer outstanding opportunities for perspective transformation and the fostering of democratic habits of mind: "respect for others, self-respect, willingness to accept responsibility for the common good, willingness to welcome diversity and to approach others with openness" (Mezirow, 2000, p. 14) through critical reflection on our "frames of reference" results in more emotionally intelligent people who welcome perspectives outside of those held by the dominant culture. Students learn to creatively complete projects and solve problems. Although cyberspace poses unique challenges to the social cohesion of collaborators, which the presentation will discuss, it offers distance and the opportunity to adopt other identities to critically reflect on communications with others. I will discuss strategies educators can use to promote critical reflection in their students in cyberspace by reviewing literature surrounding online group dynamics and showing how perspective transformation could have been fostered in two diverse groups where the participants became combative or withdrawn because of conflict engendered by their different genders, cultures or races.

2.2 Ethos (Room C)

Moderator: Nicole Wilson, *Wayne State University*

Caroline Brooks, *East Carolina University*: **Visual Semiotics and the U.S. Military: The Architecturally Coercive Topographies of Online Spaces**

For centuries, architecture and public spaces have served as visual reflections of cultural ideologies and politics. Through the application of visual means of persuasion, governments have manipulated the Euclidean spaces of buildings in order to create and maintain a specific ethos reflective of government ideals, principles, and values. This visual persuasion is now applicable to virtual gaming spaces, where young kids play *America's Army* video game. By exposing young kids to these online spaces (sponsored by the U.S. Department of Defense), potential recruits become acclimated to the social hierarchy and discourse practices of the military. They develop a comfort level with online, structured environments which are reinforced and recreated in the non-virtual world of the military. According to historian John Archer, "buildings not only accommodate certain functional requirements, they also serve as means of communication," and it is through a visual semiotic analysis of *America's Army* that I would like to identify the visual elements of persuasion employed within the online, virtual spaces of the U.S. Military.

Kevin Brooks, *North Dakota State University*: **Electronic Monuments for a Global Metropolis: Remembering Forgotten Ideals and Conflicts**

Gregory Ulmer has extended his ground breaking work on e-pedagogy and electracy practices from the introspective mystory to the socially conscious, problem-solving pedagogies and practices of MEmorials, described most fully in *Electronic Monuments* (2005). Ulmer challenges students and teachers of the humanities to put our knowledge and practices to work as egents in local and global conflicts and problems, utilizing the techniques of the electrate apparatus not to "promote what already exists but to produce a new kind of tourist destination (destiny)," and that destiny should experiment "with the internet as a prosthesis of the (political) unconscious by mapping the features that fall within and outside the lines of the group subject" (4, 18). This presentation will provide a tour of two electronic monuments, with the goal of starting a conversation on the methods, materials, form, and efficacy of such Electronic Monuments. The first tour will be a MEmorial for western civilization—"a good idea" that seems to be going awry in the Middle East—produced by a member of the National Guard and is constructed of textual fragments from Gandhi, Proust, and Native American activist Glenn Morris, the student's own questions and commentary, and video clips from YouTube. The second MEmorial will gather still and moving images, and textual and aural commentary, to present an electronic monument for the crisis in the Darfur region of the Southern Sudan and the Lost Boys from that region who currently live throughout the United States.

Kevin Eric Depew, *Old Dominion University*: **Remediating Ms. Johnson: The Composition of Instructional Ethos for Distance Learning**

Our culture has developed several archetypical English teachers, from the rebellious Louanne Johnson (portrayed in *Dangerous Minds*) to the fictional John Keating (of *Dead Poet's Society*), who inform both students' expectations when they enter the classroom, as well as the standard some instructors believe they should live up to. While some instructors understandably see these expectations as unreasonable, they still must confront the rhetorical tension that these archetypes generate: to appeal to one's audience, instructors should imitate these archetypes, but this practice might sacrifice the instructor's intentions of making logical appeals based upon knowledge of writing strategies, expertise as a writer and sound pedagogy. This tension illustrates a juxtaposition between Althussar who argues that individuals are interpellated by their society (e.g., the pressure from the audience to be a Michelle Pfeiffer-esque instructor) and Artistotle who postulates that individuals have the capacity to persuade by the best available means (e.g., persuading students and administrators that one is good instructors). As a rhetorical practice, being an instructor is a negotiation between others' interpellation and an instructor's persuasive capabilities.

These problems can be exasperated when instructors take their courses online, especially when the instructor is new to online teaching. In distance learning, where their institutional bodies get transformed into digital symbols, instructors tend to either work within writing applications' default parameters, letting the technology define their identities, or they will take control of the various interfaces to deliberately compose their desired instructional ethos. Using two case studies, I will analyze distance learning instructors' strategies for remediating their face-to-face interaction and composing their identities, and how their students respond to these performative compositions. With this analysis I will explain how the participant instructors negotiated their students' expectations against their own pedagogical intensions. I will conclude with suggested strategies for composing one's ethos in distance learning environments.

2.3 MySpace (Room J)

Moderator: Jill Sajdyk, *Wayne State University*

Kristin Arola, *Washington State University*: **From Pocahotass to Bezhgiizhig: Redefining Native American Identity Through MySpace**

In 2000, the editors of *Race in Cyberspace* stated that "race matters in cyberspace precisely because all of us who spend time online are already shaped by the ways in which race matters offline, and we can't help but bring our own knowledge, experiences, and values with us when we log on" (5). At the time, individual web presence primarily consisted of message boards, listservs, and self-sponsored home pages. Today, in the era of Web 2.0 where user-generated content rules the web and social networking sites have become ubiquitous, race in cyberspace deserves continued examination. Specifically, I propose that social networking sites such as MySpace offer a unique medium through which to examine mixed-blood Native American identity. In this presentation, I examine the MySpace profiles of six mixed-blood Native Americans—some of whom identify as Native through words, images and sounds recognizable as "authentic" qualities of Indian-ness and others who don't recognizably identify as Native. I discuss how these profiles not only suggest the possibilities and perils of representing racial identity in online spaces, but also how these profiles suggest the ways twenty-something Natives are redefining what constitutes Indian-ness in the twenty-first century. I conclude by offering possibilities for using social networking sites in writing classrooms as a means of interrogating racial definitions.

Stephanie Vie, *The University of Arizona*: **Nowhere to Go but Online: MySpace and Facebook as Spaces for Youth Identity**

Web 2.0 highlights the social or participatory nature of social software. Social networking sites, therefore, are computer-mediated environments that rely on software to allow individuals to build profiles, seek out connections, and establish nodal relationships between selected users. These virtual digital places occupy neither space nor time where people actively convene to commune with others and allow individual users the chance to bond through shared interests, group affiliations, or mutual social relationships. Many of the spaces where adolescents have traditionally gathered to socialize are enforcing stricter rules for young adults, discouraging their presence and their identity formation. Thus, college students are turning to online spaces like MySpace and Facebook to create personal connections. I argue that social networking sites have the potential to fundamentally change the writing classroom in two important ways. First, these virtual sites allow students to "play with" their virtual identities in ways that academic essays, so often valorized in rhetoric and composition, do not. The immense popularity of online social networking sites coupled with the sheer amount of writing produced by students in them illustrates their potential to broaden our definitions of student writing. Secondly, the presence of online social networking sites is always lurking—or beckoning—right around the corner, paradoxically inviting both the danger of surveillance and the potential for community. Social networking sites can enhance community-building in writing classrooms by creating new spaces where instructors and students can correspond, but can also serve to emphasize the boundaries between classroom members and reinforce hierarchies of power through surveillance. In this presentation, I will theorize the shift from offline spaces to social networking sites, show how social networking sites operate as spaces for young adults to practice "identity play," and describe possibilities for how social networking sites can influence the college writing classroom.

Jonathan Alexander, *University of Cincinnati*, Jackie Rhodes, *California State San Bernardino*: **Technologies of the Self: Toward a Post-Cyborgian Methodology of Understanding/Writing the Human**

Our presentation will combine multi-media presentations, scholarly analysis, performance art, and spoken word performance to explore an interweaving of self-ethnography and analysis of research how communications technologies extend, complicate, trouble, and enhance our understanding of what it means to be human. Haraway's cyborgian approach set up some initially useful oppositions (e.g., human vs. post-human) and a powerful sense of our evolution as a species (from an Enlightenment humanism to a distributed cyborgianism). While we believe that such work may have inaugurated our understanding of the post-human, we have increasingly wondered if they capture the current complexity of how individuals and groups actually use technologies, particularly the communications technologies that seem ubiquitous on our campuses. Many of our students use a variety of communications technologies—the Web, Instant Messaging, Podcasting, iPods, cellphones, texting, the creation of sound and video files, Facebooking, Myspacing, blogging—on a daily basis. We wonder how many of them use these communications venues to reflect consciously on what it means to be human, on how our sense of humanity, individually and collectively, is potentially enhanced, extended, delimited, estranged, and changed.

We have collected surveys asking students to describe (through logs) their daily use of these technologies. We examine students' reflections—either studied or random or haphazard or implied—about how digital communications technologies help them figure the "human" as an object of inquiry, particularly as an object of inquiry vis-à-vis technology. Our presentation concludes with some initial considerations about what this approach to technology and changing understandings of the "human" might mean for the teaching of writing, and for talking with students about an expanded (and expanding) understanding of literacy, communication, and media consciousness.

2.4 The Bridging Capacities of Technology (Room F)

Moderator: Jeff Pruchnic, *Wayne State University*

Florence Elizabeth Bacabac, *Bowling Green State University*: **From Cyberspace to Print: Intersecting Practices and Academic Writing**

As part of student initiation to the academic discourse community, composition teachers must provide opportunities for students to read, write, and absorb rhetorical moves of academic writing (Bartholomae 278). The promise of computer-mediated communication (CMC) to facilitate student exchange during invention has been considered an enabling practice in a safe environment; with clear objectives, students are believed to freely engage in more fruitful discussions online versus face-to-face. The process of invention now becomes a social act no longer reminiscent of the Platonic/solitary view (LeFevre 23, 125). The field acknowledges using online communication during invention to link learners collaboratively, helping them develop their communication skills using academic language. This is seen as a space where ideas are formed, meanings negotiated, questions asked, and language forms produced uninhibitedly. Mikhail Bakhtin's theory of interaction affirms the benefits of CMC: each person is shaped through constant interaction that leads to higher learning. More studies are needed to address transferring online invention strategies to student academic writing. As new online platforms emerge, educators do not know enough about how these modalities affect the quality of student essays. This paper addresses the transfer of varied collaborative online invention strategies – namely chat and discussion boards – into student academic writing. Specifically, descriptions of invention strategies using synchronous and asynchronous modalities from freshman composition classes and multiple source synthesis essays are provided.

James Brown, *University of Texas at Austin*: **Wikipedia: Modeling a Middle Way for Rhetoric**

This presentation will explore the type of writing and collaboration that happens on Wikipedia in terms of rhetorics of production and consumption. Wikipedia grew out of open source software modes of production – modes that offer interesting possibilities for teaching and research. The production model of this virtual-textual community – radical collaboration via wiki software – has made Wikipedia a target for criticism. The open model that Wikipedia relies upon certainly has its problems; however these problems offer scholars new ways to think about arguments, writing, and textual production. Specifically, Wikipedia gives us a way into an ongoing debate: should rhetoric be primarily a productive art, one which teaches students how to create effective arguments; or should rhetoric focus on ways of reading and interpreting arguments? These two choices bleed into one another. One should know the terrain before entering into a discussion, and the act of reading can be considered an act of production. How do we bridge this gap? Here, both Wikipedia and computers and writing scholarship have something significant to offer. Like many of the texts we study, Wikipedia sits in between production and consumption. As teachers and researchers, we can navigate and critique the millions of articles produced by Wikipedians while also creating and editing articles. Wikipedia gives us a unique rhetorical place for the simultaneous production and consumption of arguments in a public forum. However, before entering this place and/or bringing our students along, we should note its ethical and epistemological underpinnings – underpinnings that find their roots in the open source and free software movements. These movements offer us new ways to think about rhetorics of production and consumption. Wikis, and Wikipedia in particular, cannot be fully understood without careful considerations of the hacker's mode of production.

James Purdy, *Bloomsburg University of Pennsylvania*: **When the Tenets of Composition Go Public: A Study of Writing in Wikipedia**

Scholarship in computers and composition has yet to offer in-depth study of the writing and researching practices of Wikipedia. Wikipedia can be a valuable composition space—one of a host of online technologies that allow for public knowledge making—but it is sometimes misunderstood or dismissed. Through a study of the observable changes made to three articles in Wikipedia, I explore the notions of composing, authorship, and research in Wikipedia. This resource supports collaboration, authority, and revision while also extending our understanding of public knowledge production. Wikipedia exemplifies many of the tenets of composition that the field purports to value. This can be a source of anxiety. Wikipedia allows for revision based on idea development rather than stylistic correctness, research seen as production rather than mere critique, textual production involving collaborative participation rather than isolationist thinking, and writers gaining experience adapting to different writing situations rather than being trained to create a limited range of textual products. When these practices are enacted in a public and widely consulted online space, our reaction is sometimes negative. As computers and composition scholars, we can address this reaction by reframing discussions to understand this resource as more than merely an encyclopedia and accepting that new media technologies do not conform to more familiar print-based genres.

2.5 Adults Only: An Interdisciplinary Approach to Digital Literacies for Non-Traditional Students (Room D)

Moderator: James Ray Watkins, *Smartthinking.com*
Lisa Marica, Caroline Maun, *Wayne State University*
Stuart Selber, in *Multiliteracies for a Digital Age,* calls for a humanities-based approach to teaching computer literacy that goes beyond mere instrumentalism. It may seem obvious to those who regularly teach computers and writing that this is done in English Departments. In this paper, however, we will complicate this disciplinary approach. We will address Selber's argument that digital writing should be taught in a manner that links functional skill with critical, as well as rhetorical, literacies. We will describe a team-taught course, "Theory and Practice of Internet Writing," that attempts to construct an interdisciplinary linkage of these terms while engaging an all too often neglected portion of the student body: the urban adult.

We teach within an open admissions degree program designed for working adults. Although conceived as an outreach program that helps fulfill Wayne State University's urban mission, the Department of Interdisciplinary Studies presents a demanding, writing-intensive curriculum. This means we teach digital writing to learners who present specific pedagogical challenges: not only do they come from a variety of ethnic and educational backgrounds and with many levels of preparedness, but they struggle to overcome the material obstacles associated with life in most major cities. To meet our student's pedagogical and logistical needs, we conceived of an eight credit hour course (officially two co-requisite courses) that is delivered both through a campus laptop lab with meetings one evening a week and in an online learning environment. We bridge functional, critical and rhetorical literacies by orienting the practical matters of writing for the Internet within the context of a thorough grounding in the theoretical and cultural implications of digital life. Our paper will describe the literature on adult learning and how that structured the development of our course. Special considerations include planning for access issues, anticipating a variety of responses to technology in older adults, choosing shareware or freeware authoring tools as is possible, developing workshop practices that include team projects (such as constructing community.

Douglas Walls, Staci Perryman-Clark, *Michigan State University,* **"We Be Textin'!!!" African American Vernacular English, Digital Language, and Digital Appropriations: A Common Language for the Classroom?**
For this presentation, our aim will be to identify the ways composition instructors can begin to understand the intersections of language use and rhetorical purpose between writing in digital spaces (Digital Language) such as messenger systems and social networking sites, and written representations of African American Vernacular English (AAVE). Specifically, we will show how these intersections may be useful in the composition classroom. Although some scholars have acknowledged the appropriateness of using both systems of writing, currently digital language and AAVE are rarely represented as alternative methods for writing in composition classes. In the traditional composition classroom, both forms of writing are typically restricted to informal genres and are not deemed suitably for classroom discourse. We believe that there may be value in a discussion of how digital language and AAVE languages are rhetorically and structurally similar and could be used as safe and familiar languages for diverse student populations to begin to explore academic discourse. We believe that the use of such languages in classroom contexts may encourage students to assess the validity of alternative rhetorical traditions, in addition to generating an area of inquiry that will be of tremendous common interest to diverse student populations who may otherwise have little linguistically in common.

2.6 Web Sensible Selves: Individual and Institutional Identities in Digital Writing Spaces (Room H)

Moderator: Clayton Walker, *Wayne State University*
Darren Cambridge, *George Mason University:*
Deep-Web Sensible Selves: Writing the Responsive Learning Organization
Byron Hawk, *George Mason University:*
Identifying Web 2.0: Institutional Identities and the Grounds of Research
Clancy Ratliff, *East Carolina University:* **Peer-to-Peer Review, Metadata, and Distant Reading: Introducing MediaCommons, a New Scholarly Network**

Both within and beyond the writing classroom, learners are writing reflectively in digital spaces more visibly than ever before. The shape of these spaces, and their relationships to the communities and institutions with which they intersect, impacts the ways learners' identities are formed over time. Through analyzing the design of current and forthcoming course management and electronic portfolio systems and comparing them with general purpose social software tools, this panel will explore how the identities of reflective learners are composed. In order to judge the degree to which this process supports our goals as teachers of writing, we need to decide what sorts of identity matter to us. Therefore, we will also explore different models of the self implicit in the design and rhetoric of educational programs in which these tools are situated and their implications for relationships among individuals, institutions, and communities.

MediaCommons is a project of the Institute for the Future of the Book. A scholarly network-cum-academic press, MediaCommons will take advantage of the affordances of web technology to create what has been termed a peer-to-peer review process. This process will be transparent, onymous, and publicly accessible online. Like the CCC Online archives, MediaCommons will use metadata including traffic, Technorati tracking, and Google Analytics data in order to assess the circulation of scholarly discourse about new media. We encourage scholars to use images, audio, and video in their projects; reviewers may also post their comments in the form of podcasts or videos if they like. This presentation will serve as a user's guide to MediaCommons, a brief review of existing MediaCommons initiatives such as In Media Res, and an opportunity for the audience to ask questions and offer valued feedback about the project.



2.7 Video (Room F)

Moderator: Michael Martin, *University of Wisconsin-Stout*

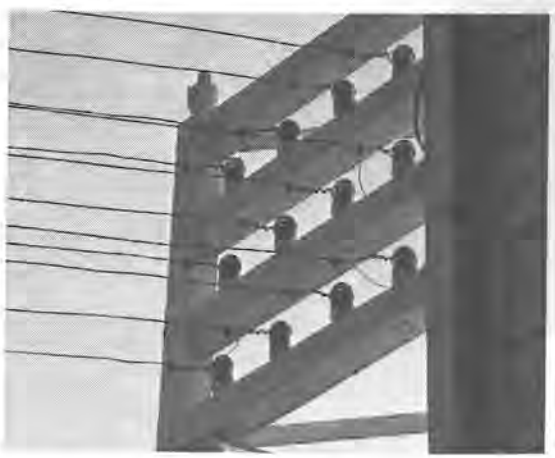
Allegra Pitera, *University of Detroit Mercy*: **Synasthesia: "Mixing" of Urban and Critical Space**

As an educator and Director of Digital Media Studies at the University of Detroit Mercy, School of Architecture, my pedagogical and personal interests lie in how to use the DJ's concept of 'mixing' to weave together space, design, technology and critical discourse on the urban. One of the concepts I try to reinforce is that 'space' includes the psychological as well as the physical. In addition, I teach digital media students that 'design' is the intentional approach to choreograph the experiential and that technology is a tool for exploring these ideas. Accepting this, I challenge the students to consider then how does the user/viewer experience and process the interaction between digital media and the everyday?

Paul Miller, AKA DJ Spooky, wrote a manifesto called "Rhythm Science." One of the concepts he addresses is that technology has become a paradigm for individual identity as well as an interface of the everyday. Using this text as the framework for teaching the UDM digital media course, Intro to Digital Media, students created short abstract videos that address the concept of 'mixing' their everyday experiences and perceptions in a visual framework which is rooted, synaesthetically, with audio tracks from DJ Spooky's work—ultimately weaving DJ Spooky's audio, which in a sense, are woven artifacts of historical and auto-biographical reference –with the students' own interpretation of urban life, space and cultural critique. The result is a selection of wonderfully enticing short art videos that showcase critical thought on urban life, space, sound and the visual, while using design as the tool for the woven structural basis.

Yowei Kang, *University of Texas at El Paso*: **Examining the Effectiveness of Feedbacks on Correcting L2 Learners' Errors in SLA in an Online Digital Game CALL Environment**

Second language acquisition (SLA) research attempts to investigate principles organizing learners' interlanguages during the acquisition process of a second language. Rapid developments in computer and network technologies have prompted SLA scholars to explore the effectiveness of feedback on correcting L2 learners' errors in a digital context. My experiment will use a between-subject factorial design to examine the hypothesized relationships between independent (i.e., teaching materials presented in an online digital game or traditional face-to-face teaching methods) and dependent variables (i.e., performance in language tasks and Consciousness Raising). The moderating variable will be L2 learners' level of SLA. A total of 160 participants from Taiwan will be assigned randomly to each experiment condition and exposed to the same teaching materials presented in either an online digital game or a traditional face-to-face teaching method. I expect that Taiwanese L2 learners exposed to feedback in an online digital game condition will perform better in language tasks than those in a traditional face-to-face environment. Although existing literature on the impacts of L2 learners' proficiency level only presents mixed results, I expect that advanced L2 learners will probably respond more favorably to the effectiveness of corrective feedback and new technology. However, interaction effects of the two independent variables are yet to be explored.



2.8 Design Patterns (Room E)

Moderator: Ruijie Zhao, *Bowling Green University*

Brian Ladd, *SUNY Potsdam*: **The Timeless Way of Arguing**

A generation ago Christopher Alexander looked at the multitude of designs seen in houses around the world, houses made of mud, straw, concrete, wood, glass, and steel, and he saw past the differences to their abstract similarities. His idea of a "pattern language" for architectural design was profound; the application of pattern languages to other fields of design show just how profound. Gamma, Helm, Johnson, and Vlissides applied Christopher's approach to computer programming, establishing a pattern language for program architecture at a higher level than individual data structures. Good programmers have studied and extended the Gang of Four's pattern language for more than a decade. As an experienced programmer, programming teacher, and avid reader of Alexander's books, imagine my surprise when I found that the idea of an architectural pattern language predated the Gang of Four and even Alexander by a couple of millennia.

Argument structure has had patterns so long that many have Classical Greek or Roman names. They address low-level structure: modus tollens, reductioad absurdum; they address higher-level structure: exordium, narratio, prospositio, refutatio, peroration. These patterns appear in rulebooks of argument from Classical times to the present. This presentation will examine the differences and similarities between programming design patterns and argument design patterns. The two goals are to show how traditional logic design patterns can be represented in the modern pattern language notation and to provide access to patterns across the divide of programmer/rhetorician. How far can the analogy between argument templates and program design patterns be pushed before it breaks?

Huatong Sun, *Grand Valley State University*: **Linking Design to Rhetoric: Developing a Pedagogy of Production for Writing New Media**

New media pedagogy in composition studies is influenced by research from semiotics (e.g., Kress), communication and film studies (e.g., Manovich), and literacy studies (e.g., New London Group), thus the reading and writing of new media texts in writing classrooms tends to focus on the analysis of new media texts and on their structure and grammar without situating those texts in the broader context of production and consumption or exploring the details of crafting new media artifacts. As Wysocki points out, more efforts of teaching the production of new media texts are needed in writing classrooms to help students better understand emerging digital writing practices (2004). This presentation discusses a pedagogy of production for writing new media by linking design to rhetoric. I first compare rhetoric and design by reviewing a view of rhetoric as the art of design (Kaufer & Butler, 1996) and a vision of design as problem-solving to change "existing situations into preferred ones" (Simon, 1969) then introduce the pedagogy of production that brings the production of new media texts to the center stage of writing classrooms with a deliberate design process to seek better rhetorical solutions. I present ways of helping students understand multimedia writing in their everyday life by working on crafting new media texts through the design process and provide examples from my teaching experiences to discuss how to link production and analysis and how to tie usability and aesthetics during the composing process of new media texts. This new media pedagogy of production emphasizes productive knowledge rooted in a technological, social and cultural rhetoric and offers an integrative perspective of multimedia writing and design informed by composition studies, technical communication, and graphic design.

Judith Szerdahelyi, *Western Kentucky University*: **The Visual Turn in Virtual Pedagogies: Imagining the Two-Way Interactive**

The integration of audio and video technology into distance education courses is now becoming the new educational standard. As previous studies indicated, instructor-produced videos enhance students' learning experience in a variety of ways: They give the course a human face, bring "reality" to the course, provide access to students with different learning styles, help create a relationship between student and teacher, improve retention of course material, keep learners motivated and entertained, etc. Despite all these benefits, video lectures have the potential to turn students into "passive receptacles" and the education process into what Paulo Freire calls mechanical learning in his banking model of education. How can we make sure that cutting-edge technology is used in combination with the latest developments of sound pedagogical theory? This presentation will explore ways to make video technology interactive and realign pedagogical theory and practice. More specifically, the presentation will include a discussion of the integration of two-way video email, video chat, video conferencing, etc. into online teaching. It will also mention survey results of students' attitudes and opinions about using video in a variety of educational genres in distance education.

2.9 Abandoning Technologies, Swapping Mediums (Room M)

Moderator: Royanne Smith, *Wayne State University*

Tracy Clark, *Purdue University*: **The Latest, Greatest Outgrown and Outdated Things: Analyzing the Effects of Adopted and Abandoned Technologies on Writing Programs**

The cyclical practice of creating, adopting, evangelizing, and then abandoning technologies in favor of "the cutting edge" in computer-mediated writing instruction has exacerbated an increasingly awkward gap in the use of technology from institution to institution and among instructors. This practice has repeated itself with regularity, though not necessarily with consistency, and is often cited by instructors and administrators who have reduced their use of, or even abandoned, these technologies. Often described as "late adopters," these professionals stubbornly cling to outdated technologies for two reasons: the "old" program is what they're most comfortable with; and/or they are tired of learning and implementing new technologies. Sometimes, those who evangelize certain technologies within their writing programs leave their institutions – more often than not failing to provide documentation facilitating technologies' continued use. Meanwhile, students – often sensing their instructors' lack of complete faith in course technologies – complain that learning isn't enhanced as technology developers and implementers had promised. I will examine technical and pedagogical features of several popular programs used during the past 10 years and assess the motivations that instructors and administrators have in adopting and later abandoning them. I will advance my argument that only through focused, well-reasoned, and consistent implementation – directed by clearly-articulated standards, meaningful use, and sustained infrastructure/mentoring – can even the most versatile, user-friendly technologies successfully meet their objectives. I will incorporate case studies of representative writing programs that use three currently-popular approaches: blogs, wikis, and Drupal. These developments hold potential for breaking the "hype and toss" cycle because they incorporate and model "real world" writing practices while addressing academic audiences' needs.

Michelle Sidler, *Auburn University:* **From Print to Virtual to Print: Anthologizing the Computers and Composition Community**

In March 2007, Bedford/St. Martin's will publish an anthology of previous published works about computers and composition entitled *Computers in the Composition Classroom.* This anthology is the first of its kind to represent the computers and composition community specifically. In this presentation, one of the anthology co-editors will reflect on the experience of collecting and sorting existing scholarship in the field. First, the presentation will overview major trends and changes in computers and composition scholarship from the mid-1980s to the present. These trends include: pedagogical innovations such as online collaboration; political concerns, access and identity; and technological innovations from word processing to multimedia software. The presenter will argue that throughout these changes, several themes have stayed the same including a commitment to critical literacy and computer access for all students. Second, the presentation will explore some of the intellectual property and production challenges involved in publishing a collection in print that includes published multimedia works. Often, print publications include images of online documents such as webpages which are temporary and become unavailable after a period of time, complicating the ability to reprint them. Moreover, multimedia texts such as those in online journals are impossible to adequately publish in print, forcing difficult decisions about inclusion and representation. The presenter will overview choices made about inclusion and representation and explain the rationale behind those decisions.

David Fisher, *University of Arkansas at Little Rock:* **Space, Time, and Transfer in Virtual Case Environments (VCEs)**

The design of many Internet-based writing courses continues to be informed by traditional notions of classroom instruction, in which course/content management systems (CMSs) like WebCT and Blackboard are used to simulate brick and mortar classrooms, thereby reproducing a classroom-like production and consumption of texts. In this presentation I argue that the way in which an educational CMS is configured and deployed can provide students with the sense that they are immersed in a different space, one characterized by social activity other than school-going, and therefore a set of motives for circulating texts unlike the epistemic and sorting-and-ranking motives that Dias et al. (1999, p. 44) argue characterize academic writing and make transfer of genre knowledge difficult or, indeed impossible. Using Virtual Case Environments (VCEs), Omega Molecular (technical communication) and Lot49 Communications (first-year composition, marketing communication) as exemplars, I show how we have constructed "transfer-enabling" virtual spaces, ones our data suggest help students to learn how to read and discuss (i.e., develop a metalanguage about) the social motives at play in rhetorical situations as they practice (re)producing and creating new genres within a virtual case. I concentrate specifically on how affordances provided by these VCEs enable representations of space and time that our data suggest facilitate the development of "transfer-enabling" genre knowledge.

12:00 PM-2:00 PM
Lunch, Tower Dorms Food Court

Speakers Randy Wilcox from Detroit Funk (www.detroitfunkc.com), Lowell Boileau from Detroit Yes! (www.detroityes.com), and Mollika Basu from Metroblogging Detroit (www.detroit.metblogs.com) will talk about Detroit blogging.

Session 3: 2:15 PM-3:30 PM

3.1 Roundtable: Getting Published Online: Journal Editors' Roundtable and Author Feedback (Room J)

Moderator: Bradley Stabler, *Wayne State University*

Kristine Blair, *Bowling Green State University*, Bradley Dilger, *WIU*, Byron Hawk, *Enculturation*, Darren Cambridge, *Enculturation*, Cheryl Ball, *Kairos*

In this roundtable, editors from several online journals including *Kairos, Enculturation, CompForum, C&C Online*, and *Across the Disciplines* will briefly give an overview of what each journal offers the field(s) of interest to computers and writing scholars and tips on preparing their digital scholarship for consideration in these journals. After the overview (to last approximately 20-25 minutes), the editors will move to break-out tables (or circles of chairs) where prospective authors will get the chance to talk one on one with editors for feedback on proposed or in-progress digital scholarship as well as ask general questions about publishing online.



3.2 Ethics and Technology (Room B)

Moderator: Michael McGinnis, *Wayne State University*

Nancy Allen, *Eastern Michigan University*: **What Would Plato Do?**
How do we respond to the potential that the Internet offers for our students to create tools that enhance our work but can also be misappropriated to questionable ends? We certainly don't stop using computers, but what responsibility do we bear for the skills' results? How do we raise students' concerns with the contextual ramifications of even a basic business or technical report? This question echoes all the way back to Plato, who raised similar questions about writing as a tool that wasn't always connected to a subject answerable for its results. Are these questions beyond the borders of our classes? I want to raise them for debate. What do we best teach students about computer use outside the manipulation of the tool itself? Computer use allows actions to happen so quickly and easily that we forget to consider the social implications these actions might have.

Lanette Cadle, *Missouri State University*: **Come On Over to Our House: Setting Up a Program-Wide Writing Community**
Part of the process of creating a writing program site is defining the ethics of the site—the paradigm of the program itself needs to be reflected in the site functionality. For me, Barclay Barrios's "Grading the writing program website: Assessing some assessments" and the companion web piece for *Computers and Composition Online* were a starting point for planning. Barrios's narrative of a website designed to be student-centered didn't address the pedagogical assumptions of large-scale educational CMS software such as Blackboard, Sharepoint, or WebCT vs. open source CMS software such as Drupal or Moodle. Can the "lock-down" approach of Blackboard work for a site that needs to be open to so many? This presentation follows the decision-making process involved in setting up a university writing program site that aims to build a community for students and instructors to share their work. Along the way, different content management systems, both open source and proprietary, are compared, and the eternal struggle between ethics and pragmatism is discussed.

Kyle Jensen, *Illinois State University*: **In "Secure" Rhetoric and the Art of Phishing: Analyzing Digital Forgery Past Forensics**
Although the phenomenon of "phishing" has become one of the most pressing issues in current cyber-security, conversations exploring its nuances have been surprisingly narrow. Taking a common approach to most studies in forgery, "phishing" analysts tend to focus on testing and disseminating detection methods based predominantly on forensic evidence—certificates, URLs, and browser pop-ups. In this presentation I argue for an alternate approach that analyzes the rhetoric (both visual and linguistic) of "phishing" emails and websites. In an effort to theorize why rhetoric has not played a more prominent role in conversations about forgery, I argue that the cultural perception of forgery—forgery is an illegitimate practice that must be forensically investigated, exposed and culturally marginalized—constrains our perceptions of it as a phenomenon where forgers convey a complex rhetorical repertoire. Moving past this constraint requires we acknowledge three crucial components that illustrate the complexity of forgery as a rhetorical act: forgeries construct antecedent histories, forgeries respond to cultural desires, and forgeries are not just duplicate copies. With these components serving as a guide, I will explore an example of one "phishing" attack (a forgery of PayPal's website) to illustrate how history, desire and pseudo-duplication figure in its ability to convince the user to divulge their identification information. I focus on how the rhetoric of upgrading in phishing emails (using Bolter and Grusin's *Remediation*) appeals to users because those emails enable them to reassert agency over their disembodied identities (using Hayles' *How We Became Posthuman*).

Michael Martin, *Univeristy of Wisconsin-Stout*, Teryl Sands, *Arizona State University*: **Moving from Engagement to Learning: PC Tablet Technology in Freshman Composition**
This combined presentation discusses a collaborative research project conducted simultaneously at two different state universities while using the same methodologies and practices. The focus of this research was, and is, to determine if the use of tablet technology increases student engagement and learning in First-Year Composition courses. In particular, the researchers are looking to see if hand written electronic comments on students' electronic papers have any impact on student attitude towards the instructor. While previous scholarship has demonstrated a connection between technology and engagement, does the use of electronic commenting affect student learning? Do preliminary results illustrate an increased understanding of the course content/objectives by students? Researching on two campuses takes into account issues of both space and technology and also considers issues of location and background on student learning. The study, which uses both quantitative and qualitative methods, will be described while focusing on both similarities and differences in the data in each course and at each institution.

3.3 Hybrid Courses and Technology (Room D)

Moderator: Jill Sajdyk, *Wayne State University*

David McMurrey, *Austin Community College*: **Breezing the Classroom: Transparent Merging of Onsite-and Online-Classroom Spaces**
Software applications like Breeze and Webex enable us to broadcast and record classroom activities so that online-only students can participate live or play back class-session recordings. These applications represent a major advance in how we can enable on-site and online students to participate equally. These applications, which go by the generic name of meeting software, enable (1) demonstration of complex procedures, (2) group-editing and group-evaluation of existing documents, and (3) group-composition of documents. This presentation will play back recordings of selected classroom/online interactions of presentations, group-editing, group-evaluation, and group-composition events. Discussion will include costs of purchasing these applications and difficulties in learning and using them, both for students and for instructors.

Jill Sajdyk, *Wayne State University*: **Hybrid Pedagogy in Composition and Beyond**
Although in practice since about 1997, hybrid classes--those meeting both online and off--have only recently become fairly common in overpopulated urban schools. These courses ask instructors of all disciplines to teach not only with new media, but to transform the space of their classroom with new media logic if they are to be successful. Writing also becomes central to these classes--no matter what their subject. This presentation focuses on a comparison between new media philosophy, research, and pedagogy in Composition, Computer Science, Social Science, and Mathematics departments to examine how researchers in various fields are rediscovering our own research in new media as they begin to teach in hybrid environments. I believe that there is space for research on teaching writing in new media envrionments amongst the disciplines in hybrid classrooms.

Terra Williams, *Arizona State University*: **Hybrid Courses: The Middle Ground Between Traditional and Online Teaching and Learning**
As both an online instructor and traditional classroom teacher, I was excited about teaching my first hybrid first-year writing courses in fall 2006. I viewed hybrid courses as the ideal learning situation: face-to-face meetings for classroom activities and discussions that can't be duplicated in an online environment, and lively activities and discussions designed specifically for distance learning. I found, however, that my hybrid course teaching experience and my expectations diverged. I expected the same type of community that my other classes have. In traditional classes, my students see each other and work together two and three times a week and thus, establish strong working relationships and even friendships. By midterm, many of my traditional course students know each other's names. In online classes, my students work together online exclusively and as a result, tend to make more of an effort to get to build community in a faceless space. By midterm in my online courses, students may not know each other's faces, but they are familiar with each other's screen names and online personas. My hybrid students, however, never established strong face-to-face connections with each other--perhaps because they only saw each other once a week. Neither did they establish the close-knit community that I see in my online classes--perhaps for the same reason: they saw each other once a week. I also expected retention rates similar to my traditional classes, having read the University of Central Florida data on student retention in hybrid courses, which suggests that hybrid course retention is equal to traditional course retention, and higher than fully online course retention. In my presentation, I will discuss my experience adjusting to hybrid teaching, community building strategies for these courses, retention rates, and using hybrids for first year students, drawing upon both my own experience and current scholarship.

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3.4 Blogologies (Room F)

Moderator: Nicole Wilson, *Wayne State University*

Collin Brooke, *Syracuse University*, Krista Kennedy, *University of Minnesota*, Derek Mueller, *Syracuse University*, Donna Strickland, *University of Missouri*, Jeff Ward, *University of Minnesota*

Jane Yellowlees Douglas once observed that there were more theories about hypertext than hypertexts themselves. Weblogs, on the other hand, may be suffering from the opposite problem. For the last couple of years, academic inquiry into blogs has increased sharply, and yet, most of the research has been qualitative and/or empirical, implicitly asserting that the activities, purposes, and/or values associated with blogging persist across a broad range of distinctive contexts.

The purpose of this panel is not, however, to invalidate the research currently taking place, but rather to complement it with careful theoretical consideration of the range of writing practices that are currently gathered under the heading of weblogs. Each of the panelists is an active, experienced academic blogger; individually and collectively, we will contend that it is no more appropriate to speak of blogging in general than it is to speak of writing in general. If weblog research is to progress beyond the anecdotal, our qualitative studies must be tempered with explicit theorizing about the writing being studied. Each of the panelists will therefore focus upon a specific thinker or concept whose work can help lead us to more nuanced conceptualizations of weblogs.

Speaker #1 will argue that the later work of Roland Barthes, specifically his autobiography and *Camera Lucida*, might be read as a form of proto-blogging, and that the concepts developed there (the punctum, e.g.) prove instructive as we adapt weblogs to pedagogical contexts. Deleuze & Guattari's essay "Introduction: Rhizome" has inspired a generation of hypertext theorists with its notions concerning rhizomatic structures and nomadism.

Speaker #2 will suggest that a critical re-reading of this text is instructive for research concerning social linking practices among bloggers. Robert Brooke's well-known work on underlife in the writing classroom presents two distinctive characterizations of peripheral activity: contained and disruptive.

Drawing on this research, Speaker #3 will argue for correspondences between weblogs a third alternative—productive underlife. Such a framing of weblogs complicates common stances on economies of attention in writing instruction.

Speaker #4 will draw from Brian Massumi's *Parables of the Virtual* to argue that blogging offers affective relationships to literacy that run counter to or exceed traditional academic literacies and that thus potentially disrupt managerial tendencies that tend to compartmentalize writing in time and space. Affective shifts, according to Massumi, lead to movement and change rather than normalization and assimilation.

Walter Benjamin's *Das Passagen-Werk* is a pastiche of quotations, and fragments of commentary that attempt to bind together literature, art, philosophy, politics, economics and technology as a sort of "primal history." Speaker #5 feels that Benjamin's unfinished view of the arcades illuminates the problem of describing writing practices among bloggers who move effortlessly between subjects and contexts.



3.5 Sound (Room M)

Moderator: Kevin Brooks, *North Dakota State University*

Daniel Anderson, *University of North Carolina*: **New Media 101: Simple Assignments for Composing with Music and Images**

This presentation discusses entry-level new media projects with the aim of helping instructors make the transition from print to digital activities in their classrooms. Starting with the premise that new media literacies can be developed without high-end technologies or steep learning curves, the presentation will demonstrate how creating playlists enables students to compose with music, identifying and arranging songs, glossing selections with prose, and hyperlinking lyrics and samples to create an audio essay of sorts using nothing but a word processor or text editor. The presentation will then discuss creating photo collages using freely available image editors. Learning a few editing moves, such as cropping, resizing, and masking, enables students to compose visually, layering images over one another and expressing ideas through juxtaposition, arrangement, patterns, repetitions and other visual strategies. The presentation will be approximately sixty-five percent instructive, with the remainder devoted to conceptual concerns such as intellectual property, composition theories, institutions, and cultures.

Mary Minock, *Madonna University*: **Bringing it all Back Home: Teaching Poetry with New Media**

This presentation is based on a Winter 2007 course in poetry. I will be teaching a 400-level online course where all written materials will be accompanied by visual and audio media. All poems will be accompanied by MP3 sound performances: a set of purchased DVDs and CD-ROMs along with internet sites will provide visual materials and several iMovie files of my own composition will be compressed and put on Blackboard. Most importantly, each student will be required to make a "movie" with a poem as soundtrack, and with accompanying slides or film clips, using Movie Maker, iPhoto, or another similar program. These student movies will be the focus of my presentation. The movie assignment will be supplemented with other assignments that will help me to analyze and share students' experiences creating new media. I will ask students to chronicle their composition method, including strategies, technical problems, most useful sites for images, etc. I also will ask students to analyze their product in writing, indicating why they chose the images they did. Finally, I will ask students to recite the poem they have filmed when we meet together in person during the last week of the semester. I hope to present clips of student work, possibly with their attendance. I will be particularly interested in student response to the unusual assignment, as most are working commuters and non-traditional students. I plan to monitor technical problems, as I have already gotten a commitment from an excellent computer Help Desk on campus. However much the course represents a departure from our usual online literature offerings, it actually enlivens a tradition. If my title contains a Dylan allusion, it also refers to "bringing it all back home" to Homer, since poetry is the most natural genre in which to reinstate the importance of hearing the spoken word after centuries of reliance on written text. Besides, to enjoy poetry one must also see it, see the images unfolding in the mind's eye. New media seems the perfect space for teaching poetry

Alex Reid, *SUNY-Cortland*: **Attention Rhetoric: iTunes University and the End of the Sequestered Semester**

There is a growing demand for a new generation of knowledge workers who combine traditional knowledge and facility with technology with an ability in design, style, and reaching a diverse, global audience. Beyond the workplace, there has been an explosion of content creation by everyday Internet users. According to YouTube, 65,000 new videos are uploaded to their site every day. In the academy, this explosion of media is reflected in Apple's development of iTunes University, a web service that uses Apple's successful iTunes application and iTunes Music Store to distribute media files for higher education. While this explosion might suggest a potential tipping point toward the decline of writing and rhetoric, this is not necessarily the case. A wide range of writing practices can be involved in video and audio production from scripting to communications between members of a production team. More importantly, as Friedman, Pink, and Anderson each suggest, the rhetorical ability to design engaging and usable media remains a premium skill. This realization has led Jon Udell to contend that screencasting should be the "new freshman comp."

My presentation investigates these conditions by comparing two approaches within rhetoric and presenting them within the context of my own experience teaching new media composition and using iTunes University. The first approach, reflected in Gregory Ulmer's work, draws on postmodern theory to disrupt conventional thinking about composition that has been grounded in print. The second approach, reflected in Richard Lanham's *Economics of Attention*, is a more classically rhetorical one that focuses on the importance of style in grabbing an audience's attention in the ever-growing deluge of available information.

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3.6 Google Docs and Spreadsheets: Revision Pedagogy in a Virtual Space (Room I)

Moderator: Jim Kalmbach, *Illinois State University*
Philip Bernick, Nicholas Behm, *Arizona State University*
Revision is an ineffable process that confounds writers of all levels of experience. Writers may know that they revise and they may know what they revise; however, writers may not discern their own processes of revision, nor may they determine what place revision has within the writing process. This could be an effect of the ways writers have been taught to revise in composition classrooms. Too often, writers are taught to see revising as the last step in a linear model of composing in which writers make their writing comply with teacher-based rules.

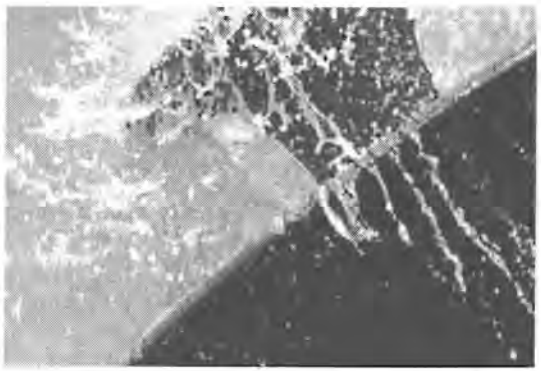
Technology's role in this process has typically been limited to using spell and grammar checkers, using electronic thesauri to locate alternatives for choices already made, searching for and replacing existing syntactic and lexical choices, or using statistics to calculate readability (all are of questionable value). Although adept at making their writing conform to rigid rules, some writers may lack effective strategies for conceptual revision; they may be unable to see revision as analysis, as invention, as a way of constructing meaning and developing ideas.

Composition teachers bear a responsibility to help writers learn effective revision strategies. Heuristics can help authors develop strategies to critically review their writing. However, in the conversations surrounding composition studies, revision has been undertheorized as of late, especially for thinking about how technology affects writers' processes of revision and how technology might help authors see writing as an iterative process.

One tool that can help students find ways to revise to improve the quality of their work is Google Docs & Spreadsheets (formerly Writely), which we've incorporated into our pedagogy. Google Docs & Spreadsheets is a free, habitable word-processing program that enables writers to write in a virtual space in which they may construct new texts, import and revise existing texts, collaborate with peers and publish their writing on paper or to websites, blogs, or other electronic environments. Simultaneously working on the same document, writers can experience how writing is a social process and how knowledge is socially constructed by collaborating with peers in a virtual dialogue from remote locations.

Moreover, one reason that revision is so difficult to teach and to learn is because a document's transformation is usually not recorded. Writers only see the process in terms of the tangible product. However, Google Docs & Spreadsheets records all revisions and allows writers to refer back to and to juxtapose these revisions. Within this virtual space, they can experience how revision is recursive and epistemic by examining how revisions generate knowledge and instigate a myriad of different ways to conceptualize writing.

In this panel presentation we will introduce participants to this collaborative writing tool, show how we're using it in the classroom, and present some preliminary results.



Session 4: 3:45 PM-5:00 PM

4.1 Social Networking and Writing I: Developments in Social Networking (Room J)

Moderator: Michelle Sidler, *Auburn University*
Randall Woodland, *University of Michigan Dearborn*: **When MySpace is OurSpace: Social Networking in/as the Classroom**
The cluster of Internet services commonly called "social networks" (including not only MySpace and FaceBook, but also wikis and blogs) offers a challenge to writing teachers: how do we help students to develop effective practices of reading and writing in these new arenas? How do writers develop ethos not only with words, but also with images, video, and animation? How do explicitly articulated layers of "Friend"-ship affect a sense of audience? What is the place of socially-constructed "truthiness" in academic research and writing?
This paper proposes a pedagogical approach to such issues in which students use social networks as a means of exploring social networks.

Jason Gnatt, *Auburn University, Montomery:* **Not a Bob Dylan Song: Folksonomies and Academic Research**
Social networking websites allow users to collaboratively build an information network according to shared interests and common language. A key element of these information networks is tagging, or allowing individuals to assign keywords to collected resources such as website addresses in order to facilitate faster retrieval. Such systems of tags, sometimes referred to as "folksonomies," differ from subject taxonomies traditionally used in libraries which are more prescriptive and based on hierarchies. Websites such as Library Thing allow users to create personalized online libraries for books and other information resources using tags as a method of retrieval. This presentation will show how folksonomies and tagging in the realm of libraries will impact not only social researching on the web, but also academic researching and writing.

Jason Kneip, *Auburn University, Montgomery:* **Emerging Threats: Social Networking in Public Spaces**
Politicians and parents are concerned about the information minors may reveal through online profiles created for social networking websites. The media has created an attitude of ignorance and fear in its portrayal of social networking websites such as My Space. Legislators are reacting by broadly targeting all social networking websites with acts like the Deleting Online Predators Act (DOPA). DOPA would require all schools and libraries which receive federal funds to restrict access to these digital tools and online communities.This presentation will argue that social networking websites offer vast educational benefits and are not threatening the safety of minors.

Note: This panel is designed to begin a discussion of social networking and writing instruction which will be continued in the panel, "Social Networking and Writing II: Experiments in Social Networking."



4.2 Research Methods for Investigating Virtual Ecologies through the Distribution, and Circulation of Digital Texts (Room C)

Moderator: Kristin Arola, *Washington State University*

Jim Ridolfo, Jake McCarthy, Douglas Eyman, *Michigan State University*

The presentations in this panel each offer a view of research methods aimed at developing a better understanding of the distribution, circulation, appropriation and use of online texts. The first presentation uses data-mining as a method for examining appropriation and distribution of digital texts; the second presentation uses a contextualized online survey method to explore the perceived trustworthiness of online distribution sites; and the final presentation demonstrates an data visualization and network tracing tool designed to articulate post-production processes of digital text circulation and use. Each of these presentations examines movement through virtual spaces/digital ecologies, but each does so using a different method that is appropriate to the study of digital texts.

Data-Mining For Rhetoric of Distribution: Google News & Press Releases

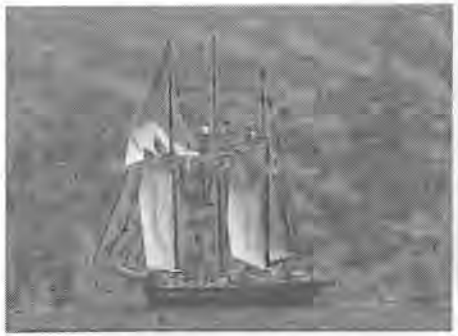
This presentation will look at strategies for understanding distribution in the digital classroom. Using data mining as a humanities research technique, the first speaker examines how students can look at the context between documents in live circulation, drawing on ideas from what Beverly Sauer (2006) calls "living documents" – documents that "how individual writers literally "write in" new interpretations" (179). Drawing on specific examples, this speaker will examine specifically how documents are "rewritten" across a range of delivery systems (news aggregates, blogs, press releases) as part of a larger distribution processes.

Perceptions of Reader/Writer Hierarchy Subversion in Online Spaces

Drawing upon the work of Juergen Habermas and Andrea Lunsford, the second speaker will argue that collaborative experiential communication is more democratic than transmission-oriented modes of communication and that perceptions of the power relationship between readers and writers have, historically, been fluid. These observations sparked a survey-driven pilot study exploring public perceptions of the ability and appropriateness of reader/writer hierarchy subversion in online spaces. Using a methodology developed by Brian Coffey and Stephen Woolworth, anonymous online comments made in response to a personal statement posted on a blog and several online discussion forums were evaluated. The results of the survey suggest a significant number of respondents hold concerns that equalizing the relationships between readers and writer could compromise the accuracy and rationality of online communications. These preliminary findings suggest that if successful rational-critical debate is to occur in online spaces, moderators should be aware of the public perceptions of the trustworthiness of such spaces and strategies for assuaging those concerns need to be developed.

Ecologies and Economies of Digital Circulation

The third presentation argues for the investment of resources and research activity in the development of digital methods; new new methods are needed because current research methods are grounded in print-based literacies, and thus do not take into account the affordances and constraints of digital texts (in terms of both analysis and production). This presentation demonstrates a web-based tool that applies digital analytics to digital work: an e-portfolio based system for tracing the circulation of digital texts. This presenter also articulates a theoretical framework of digital ecologies (the locations of digital circulation) and digital economies (the motivating forces of networked digital circulation).



4.3 Online Courses (Room M)

Moderator: Kim Lacey, *Wayne State University*

Laura McGrath, *Kennesaw State University*: **Online Writing Faculty: Preparation, Development, and Support**

As English and Rhetoric departments across the country increase their online course offerings, we should ask: who is teaching online writing courses? Are there any standard paths, required training programs, or established forms of support in place for online writing instructors? What factors motivate or compel college or university writing instructors to teach online? Is training and development primarily self-initiated, or are programs in place? What professional or institutional issues do online writing instructors face? I conducted a national survey and local interviews in order to seek answers to these questions. Drawing on this primary research as well as extant literature, I will provide a clearer picture of faculty needs and issues while making recommendations regarding how those who teach writing online can be better served by their home institutions. I will also include concrete examples of one department's approach to addressing eLearning policy-making and faculty development and support. I hope that the information presented will lead to improved, strategic approaches to (a) preparing writing faculty for eLearning and (b) offering support for online writing faculty and their students. I have first hand experience with top-down pressure to increase online course offerings. As enrollment grows, space becomes an issue at urban and metropolitan institutions without room for new buildings or classrooms. Planning ahead for eLearning means smart(er) growth.

Ray Watkins, *Colorado Technical University Online*: **A Rust Belt Education: Online Writing Instruction and the Contraction of Disciplinary Space**

The last decade has witnessed a remarkable explosion in new spaces for writing instruction. According to a recent report, more than 3 million students are currently involved in some form of online learning. Many of these spaces for learning represent the first full-fledged virtual spaces for education. Remarkably, these new spaces appear to be developing in a kind of parallel educational universe.

In a traditional institution, teachers worked in a disciplinary space organized around an academic specialization, with all of its attendant professional discourses and developmental opportunities. Through the often-contentious processes of tenure, these disciplinary spaces offered job security and protected academic freedom of speech. Teachers have creative control over most course content and learning proceeds at the relatively leisurely pace of the quarter or semester system. I would like to argue that within the emerging system of online writing education lies the seeds of a quite different, radically contracted disciplinary space, one that has its roots in the post-industrial, rust belt economies that have emerged over the last twenty years. In this post-disciplinary, virtual space, educators take on a generalist professional identity—on line faculty or instructor—rather than an academic specialty. Opportunities for professional discourse are few, and most professional development is in-house rather than through conferences. Most faculty are adjuncts and are offered no employment security or protected speech. Arguably, this emergent disciplinary space has not yet matured. Still, it seems clearly oriented towards the consumption of education rather than the production of knowledge. I will argue that these two disciplinary spaces have to begin to explore ways of bridging the gap between their disparate spaces of learning and teaching and professional identity.

Staci Schultz, *University of Michigan*: **More than Just "Play": Alternative Literacies and Identities in Online Social Networks**

In this presentation, I will explore the identities, social practices, and multi-modal literacies emerging in online social networks. I will focus on the diary blogs posted by young adults on Xanga.com, particularly those that come out of the "pro-anorexic" community. Scholars like James Gee (2003) and Constance Steinkuehler (2006) argue that video games are rich spaces for social interaction that require complex cognitive skills and cultural knowledge but that are often dismissed or vilified by teachers. I argue that social networks like Xanga.com require similar levels of skills and interaction, where identity, social practices, and multi-modal literacies converge to create learning spaces perhaps more meaningful to students than any 'real world' space. And while pro-ana sites are dangerous 'learning environments' where 'lessons' like how to starve and purge are exchanged, their threat to the etiology and treatment of eating disorders illustrates the rhetorical power of Internet spaces. Indeed, they illustrate why teachers, scholars, the media, and even the medical community ignore online spaces and technology at their own peril.

4.4 Re-Zoning Virtual Academic Spaces: Expanding Our Curricular Real Estate (Room F)

Moderator: Jessica Rivait, *Wayne State University*

Even as the academy experiences increasing pressure to shed its traditional ivory tower image and build bridges with community constituents for public legitimacy and relevance, the over-reliance on traditional academic tools and texts limits the potential of academic virtual learning spaces to engage students. This panel will investigate how our students' use of blogs, video games, social networking software, email, and other personal digital communication all suggest the need for educators to "pay more attention" to the digital spaces and practices previously considered outside the realm of the academy.

Course Management Tools and Other Gated Communities: Opening Digital Rhetorical Spaces to Students

Dr. Kristine L. Blair, *Bowling Green State University*

While course management tools may create a sense of security and convenience for faculty new to technology-infused teaching, their suburban, homogeneous geography (Payne 2005) can lead to equally suburban pedagogy, reinscribing teacher authority and limiting digital literacy acquisition and application among our students. Lest we become like the gated communities of our real-time suburban spaces, this presentation stresses the need to help teachers successfully utilize a wider range of digital tools and practices to also help students "see the relevance of digital rhetoric to their own lives once they leave the digital rhetoric classroom" (digirhet.org, 2006, 247).

Sub(Urban) Sprawl: MySpace as Big City Adventure on the Web

Jen Almjeld, *Bowling Green State University*

With millions logging on daily to social networking sites, it seems the only thing more widespread than this literacy practice itself is fear of it. The inability to regulate such spaces makes many educators in particular nervous, but this fluidity is exactly what attracts users. Unlike the lifeless academic prose described in Sirc's "Virtual Urbanism", MySpace allows students to experience "the real inner moments of their lives" (12) and to compose a new community. Like other urban areas, MySpace is a bustling metropolis filled with frightening and fantastic images and opportunities. It seems our students crave these authentic writings and exchanges and thus educators must recognize their impact.

Lost in San Andreas: Exploring Space in Video Games

James Schirmer, *Bowling Green State University*

In "Virtual Urbanism," Geoffrey Sirc writes of how pedagogical applications have "taken a backseat" (16) to various technologies. Among those listed are video games, constructed spaces which often offer the freedom to move about as desired. As part of this "postwired reality" (Sirc 16), video games surely have something to say about how to mediate through what Johndan Johnson-Eilola dubs the datacloud, "a shifting and only slightly contingently structured space" (4). Thus, an exploration of video games will illuminate how to better engage students where they are and where they want to be in the spaces they occupy.

In Private: Exploring Agency in an Online Composition Class

Sergey Rybas, *Bowling Green State University*

This project discusses the public and private interactions between an instructor and two students in an online composition class. Drawing from Blair and Hoy (2006) who claim that "an equal amount of teaching and learning is taking place in private as opposed to public space" (44), I argue that private communication is a space where students' agency is most evident. I call for an analysis of the agency that is inherent in the space of private online communication and argue that an understanding of it helps build a critical technological literacy – an ultimate goal of teaching and learning with computers.

4.5 Student Identities (Room D)

Moderator: Richard Marback, *Wayne State University*

Kathleen Ashman, *Florida State University at Lafayette*: **Student Identities in the Online Writing Course Aquarium: Schools of Fish Swimming Gracefully or Prowling Sharks in the Water**

Juxtaposing Mikhail Bakhtin's definition of heteroglossia with Julia Kristeva's definition of intertextuality, it is possible to analyze and research student dialogues for these voices that go against the accepted norm, interject the critical ideas. How do these dissenting critiques affect the ecosystem of the online community? What happens when the conflicting voices become more powerful, more vocal in the intertext of an online writing community? My presentation will focus on examples of student dialogues from freshman online writing courses, will analyze these segments of discourse looking for evidence of conflict among the many voices from varied ethnic, social or economic student backgrounds and will discuss the impact of these on the online community's knowledge-making process.

Scot Barnett, *University of Wisconsin-Madison*: **On Composing Oneself: Bio Mapping and the Limits of Locative Media**

Increasing availability of technologies such as GPS have spurred interest in locative media. For artists, locative media offer opportunities for re-composing space within the logics of movement. In the case of Christian Nold's project Bio Mapping, technologies of surveillance are made visible and transparent and appropriated and re-mediated by users. Nold's project adapts relatively basic biometric tools, such as the lie detector's Galvanic Skin Response (GSR) sensors, and combines them with a GPS device to measure participants' emotional responses during a one-hour walk in London. After, the two data sources are uploaded into mapping software that offers participants a color-coded representation of their physiological responses along their route. Locative media suggest interesting possibilities for re-imagining urban space as compositional, as co-produced at the level of the street through series of bodily and affective encounters. As Judith Butler recently notes, giving an account of oneself suggests both an inability to narrate oneself precisely and an ethical obligation to provide an account nonetheless. By recognizing the limits of narrative and representation, and being willing to risk oneself in the presence of an other, we open spaces of relation and rhetorical engagement constitutive of what she calls an ethics of exposure that may be productively extended to locative media projects where the limits of representation, and participants' capacities to risk themselves through exposure, offer possibilities for thinking anew relations to space and each other.

Beth Church, *Bowling Green State University*: **Cyborg in the City: Reclaiming the Individual Through Rhetoric**

I believe that by considering rhetoric and writing as a response to virtual urbanism, we can help students navigate and stake their individual claims in cyberspace. Students then can envision a future where they find that the synergistic relationship between rhetorical communication and technology has the potential to transform classrooms into places where these two can enhance each other. I discern a call to action for teachers of writing to enable students to recognize their roles as cyborgs with a critical understanding of technology. New pedagogical requirements should demand that we begin building new literacy practices for students. To further strengthen the humanistic qualities of the writing class, we should foster the teaching of ethos and what Wayne Booth advocates as "listening rhetoric." This pedagogy helps us deconstruct the binary so students need not fear that the cyborg in the city is an isolated, solitary role, but one of activism, dynamism and social engagement. The result is that rhetorical communication can humanize technology, and technology can enrich rhetoric and writing. Our humanity is not lost in the process of updating our technologies and literacies, but instead it is empowered when we learn to do more – and do more for others – through our use of technology and writing.

Robbin Zeff, *George Washington University*: **The Folklore of College Writing Instruction or How Folk Beliefs About Writing Thrive in the Age of the Internet**

"Students today can't write." "Instant messaging is destroying grammar." "The Internet is to blame for the increase in plagiarism." Complaining about student writing has a long and well-documented history. Today, that tradition of complaint is partnered with indictments against technology's impact on writing. The resilience and pervasiveness of such charges on college campuses and in the popular press—even with evidence that points otherwise—moves these accusations from fact to the realm of folk belief. This presentation will examine the folklore of college writing as an autoethnographic exploration into beliefs about student writing ability, application, and abuse. Specific topics to be examined include: the complexity of the charge that students don't know how to write; the accusations of the demise of the written language; and the plagiarism perplexities facing today's cut and paste and peer-to-peer generation of students.

4.6 Aligning Rhetorical Purposes and Accessible Web Design: A CSS Solution (Room H)

Moderator: Bradley Dilger, *Western Illinois University*

Shaun Slattery, *DePaul University*, Jason Swarts, *North Carolina State University*, Chad O'Neil, *North Carolina State University*, Stacy Shultz

For the design of virtual spaces, access is a central concern. However, we sometimes make websites accessible at the expense of our rhetorical intentions. Likewise, making websites rhetorically effective can also mean making them grossly inaccessible. The problem, we propose, is the inadequacy of HTML as a vehicle for rhetorical expression.

One problem of using the structural language of HTML to design online spaces is that designers often break those structures to achieve a rhetorical purpose, for example, the use of tables to lay out websites. The way that screen readers then interpret and feed structural cues to a user tacitly assumes that the existing structure is rhetorically significant, although perhaps not as the designer intended. As a consequence of relying on programs like Dreamweaver and FrontPage, which radically democratize the web design process, we can quickly design ourselves into an inaccessible hole. In order to achieve our rhetorical aims (that which we enact through the GUI interface) we end up using code structures (that which is submerged beneath the interface) that put our sites at odds with accessibility directives.

A solution to this "incompatible goals" problem is to look at the ways web sites structure their content. By examining information objects (as in structured writing) and the ways that web programs want to tag those as structural HTML objects, we begin to see ways to bring rhetorical and structural goals into alignment. For example, by paying more attention to cascading style sheets (CSS), we can infuse the code structure with rhetorical purpose, allowing us to more artfully synchronize our rhetorical purposes with responsible web design practices. For instance, instead of defining the structural elements of a website using only existing HTML tags (rows, cells, headers, etc.) we can opt for more semantically meaningful tags that might be specific to a particular document or genre of documents (e.g., introduction, pull quote, reference). Thus rhetorically-effective web design no longer starts and concludes with mastery of the GUI interface, but rather it begins at the code level, by understanding the micro-rhetorical structure of information objects in the documents we wish to produce.

This panel shall examine the frequent incompatibility of structure and rhetorical goals and present one solution by examining ways to use CSS to bring those goals into alignment. Speaker 1 will discuss the problem of making rhetorically effective web design accessible and the importance of considering the micro-rhetorical structure of a document in the case of CSS. Speaker 2 will discuss how interfaces of popular HTML editors separate rhetorical functions from underlying structural/code level concerns and will suggest that this functional separation is part of the accessibility problem. Speaker 3 will discuss a more access-minded implementation of CSS which might be better used to achieve rhetorical goals. Attendees will be given a CD ROM with examples and templates illustrating principles of this talk that may be used as models and may guide their own HTML and CSS development.



4.7 The Final Cut: The Impact of Video Editing Software on Video Production in the Composition Classroom (Room E)

Moderator: Jill Sajdyk, *Wayne State University*

Scott Dewitt, *Ohio State University*, Erin Smith, *Michigan Technological University*

Composition scholars and teachers who have been experimenting with digital video in composition classrooms have discussed the importance of helping students become not only consumers of new media, but producers as well (Anderson, Ross, Selfe et al, Taylor). For the most part, this discussion has expanded our understanding of the significance of sound, image and motion to contemporary literacy practice and how these new media might facilitate the goals of the composition classroom. As compositionists have begun this work, editing tools have, understandably, been evaluated in terms of their ease of use, as well as their affordability. Teachers are often under considerable (often self-imposed) pressure to keep technical instruction at a minimum so as not to distract from the "real" work of the class. And rarely do composition programs have budget lines that allow them to justify spending money on software that, in many administrators' minds, already exists at no additional cost to their programs. While simpler tools such as iMovie can provide students and teachers with all that is necessary to create video compositions, at the same time, the opportunities for learning within the composing process are limited by the software to which students and teachers have access. iMovie, for example, with its rudimentary clip bin, single video track, and limited audio tracks, does not extend the same editing experiences or possibilities for exploration found in more sophisticated applications with steeper learning curves. Without these expanded possibilities, students and teachers are often unable to see beyond basic production practices and texts. Others rapidly hit the technological ceiling of an application and find their creativity and invention arrested.

The presenters will examine how composing/editing in iMovie differs from that which can occur in Apple's Final Cut and Macromedia Flash, arguing that these more sophisticated (and difficult) interfaces and the processes that they enable (and require) may encourage a higher level of critical thinking within the composing process—a level more akin to what we look for at the post-secondary level. We hope to structure our session so that we can give our papers and offer ample time for a discussion of the practical and technical dimensions of incorporating less immediately accessible software.

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4.8 If *You* Build It, Will They Come? Maybe. Maybe Not. (Room I)

Moderator: Jeff Pruchnic, *Wayne State University*

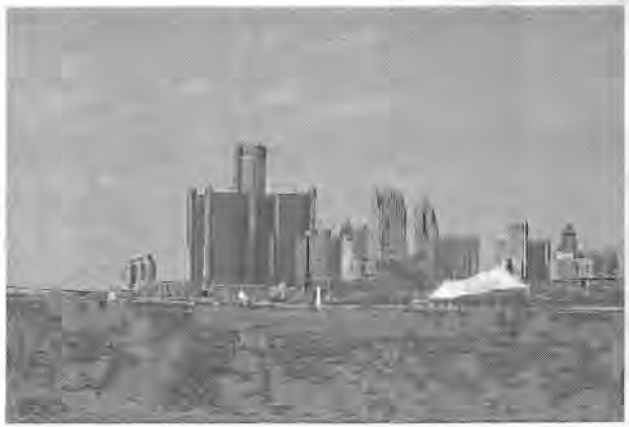
Morgan Gresham, Teddi Fishman, *Clemson University*, Roxanne Kirkwood, *Marshall University*, Deb Morton, *Southwest Texas State University*

We have commanded command lines, we have MOOed, we have GUIed. We blog. We IM. We wiki. We myspace. We consider ourselves technologically astute, having taught with technology since the beginnings of graduate school, which for these speakers occurred at dawn of the Internet age. We consistently herald technology. We've been Rogers's "innovators" and "early adopters," and when we are not cutting ourselves on technology's edge, we are often icing our most recent wounds. We deeply desire engaged students--engaged as we know they truly can be because of, with, through, in spite of technology.

And, yet, there is so much we simply do not get. For instance, when we "build it," why do they not always come? In this session, we address the old problems of connecting and engaging students and of acknowledging that, battle scars aside, it is nearly impossible to simultaneously maintain institutional and disciplinary expertise while being "cool" for long (if at all).

Ours is not theirs. Their technologies are not ours. Our writing is not theirs. Our university is not theirs. Their urbanism is not ours. In part, these disconnects are problems of definition; in part, they are consequences of postmodernism--enclaves that emerge, valuing writing, technology, and education differently. These disconnects also stem from what Kaufer and Carley call "communicating at a distance," where space, time, or even situated knowledge mediate communication.

In our panel, we explore evolving writing spaces, increasing demarcations between our writing spaces and those "cool new" ones of our students, and the widening distances that contribute to disconnects among students and faculty. We explore what the AP Poll calls "IM gaps," the IM/IM-nots. Each speaker problematizes "urbanism," "technology," "university," and "writing" from within a specific writing space experience, contextualizing them in terms of postmodernity and distance.



4.9 Visual Rhetorics (Room B)

Moderator: Byron Hawk, *George Mason University*

Lisa Dush, *University of Massachusetts Amherst*: **Kevin Lynch and the Imagability of Cities: How Locative Media Contribute to City Form**

In his 1960 book *The Image of the City*, the urban planner and theorist Kevin Lynch named "imagability" as key to the aesthetic pleasure and social vibrancy of urban centers; cities with high imagability evoke a well-formed image in residents' minds, concrete enough for city dwellers to orient themselves by and flexible enough to engage their imaginations. While Lynch's book has proved a classic, it was clearly a product of an age when a city's environment was squarely physical: for Lynch it was components of earth and matter alone – paths, edges, districts, nodes, and landmarks – that contributed to the imagability of a city. This paper reexamines Lynch's ideas nearly half a century later, with particular focus on how digital texts laid onto cities through locative and pervasive media projects might contribute to a city's imagability. I explore this question in two ways. First, I consider several urban locative media projects, such as Oakland's The Organic City, Toronto and San Antonio's Murmur, and the Yellow Arrow's Secret New York, examining the ways that these projects can be said to have added to, and in certain cases detracted from, the imagability of their respective cities. Second, I describe a small pilot study conducted in a writing workshop at an urban university, in which graduate students of architecture and urban planning developed multimedia stories as contributions to a campus-wide locative media project. The paper describes some of the ways that these students, trained to be future designers of cities, selected their locations and composed the content of their multimedia texts. I focus on the question of how these composers saw digital texts as contributing to the overall effect and imagability of the particular urban space of their campus, and the compositional decisions that they made in various attempts to design this hybrid physical/virtual space in coherent and imaginative ways.

Angela Haas, *Michigan State University*: **Power and Place: Considering a Visual Cultural Rhetorics Pedagogy**

As Sturken and Cartwright (2001) note, "a single image can serve a multitude of purposes, appear in a range of settings, and mean different things to different people," and now that we find ourselves at the "in between" of different cultures (Hall, 1997), it is imperative that as teachers of visual rhetoric we examine the interplay of power and place. The relationship between privilege, responsibility, history and culture gives context to our visual inquiry and thus should be considered when developing our curricula. Despite Hill and Helmers' (2004) call for our visual inquiry to move from "visual culture studies" to "visual rhetoric studies," this presentation promotes the study of visual cultural rhetorics, where power and place are recognized and interrogated. To demonstrate this curricular shift, this presentation will offer a visual cultural analysis of visuals related to Ottawa Chief Pontiac's "Siege of Fort Detroit" and visual cultural pedagogical suggestions and example projects.

Quinn Warnick, *Iowa State University*: **Finding the Sweet Spot: New Directions in Electronic Portfolio Development**

Student portfolios have long been used in composition courses, and during the past decade, electronic portfolios have emerged as tools for both formative and summative assessment. In Fall 2004, the Faculty Senate at Iowa State University approved ISUComm. One component of this program is the move toward an electronic portfolio system in all first-year composition courses. By Fall 2008, all sections of ISU's foundation communication courses will include an electronic portfolio component. The university has yet to settle on a unified system that will be used in all sections of the foundation courses. Hence, one of ISUComm's immediate goals is to determine the most effective way to expand the portfolio assignment into more sections as quickly as possible. Recognizing the technological challenges that accompany any new initiative of this sort, ISUComm administrators are testing various methods of incorporating eportfolios into ISU's multimodal composition curriculum.

This presentation will be of interest to instructors who are struggling to find the "sweet spot" between developmental and showcase portfolios, between out-of-the-box and do-it-yourself technology, and between mass standardization and individual control. Specifically, this presentation will review several technological approaches to eportfolio development, including database-driven portfolio systems, proprietary software packages, and hand-coded websites. This presentation will include both quantitative and qualitative feedback from students who participated in the pilot project, as well as insights gathered from several instructors who have experimented -- and continue to experiment – with new approaches to portfolio development in their courses.

Dinner with Keynote Speaker Geoffrey Sirc

6:00 PM-9:00 PM Student Ballroom, Student Center

For over the past two decades Geoffrey Sirc has been one of the most prominent and insightful scholars of the intersections of composition and technology. Geoff is the author of Composition as a Happening and co-author of Writing New Media in addition to penning numerous influential articles on not only computers and writing but also such topics as visual art, hip-hop, and critical and cultural theory. His 2004 article "Virtual Urbanism" was a major inspiration for this year's *Computers & Writing* conference theme. A professor in the English Department at the University of Minnesota, Geoff has won numerous awards for both his scholarship and his teaching.

Serial Composition

The Minimalist aesthetic of the late 20th Century was a response to an over-determined scene. It stripped composition down to simpler shapes and basic materials, mining the industrial and the commonplace for compelling formal experiments. Shape became a key sculptural value, and the simple syntax of seriality helped achieve it. I'd like to re-examine minimalism, revisit its compositional tenets and see how they rhyme historically with those of Writing Instruction, because I think our contemporary materials, and the shaping technologies we have available to form them, make a basic grammar an effective one to use for crafting interesting and useful texts out of our everyday.



Saturday, May 19, 2007



Speramus meliora; resurget cineribus; We hope for better things; it will arise from the ashes.
Father Gabriel Richard

Detroit City Motto

Room M. Townhall 2: *The Future of Computers and Writing*
8:00 AM-9:00 AM

Wayne State students speak informally about their experiences teaching in a program with a New Media initiative over a variety of courses including first year composition.

Session 5: 9:00 AM-10:15 AM
5.1 Audience (Room C)

Moderator: Mary Karcher, *Wayne State University*

Heather Elliott, *University of Toledo:* **Please Read and Review: Investigating the Dynamics of Audience in Online Fan Fiction Publication**

The expansion of audience is a primary reason why composition instructors have begun to incorporate Internet technology into their classrooms. Scholars like Wayne C. Booth and Peter Elbow have long stressed the importance of considering audience, especially for beginning writers. One site where the important effect of an online audience is very evident is in the electronic publication of fan fiction, a field which is particularly interesting because all of the writing is completely self-sponsored and mostly amateur.

This paper examines audience/writer interactions on the Web site Fanfiction.net and concludes that the audience plays into the authors' eagerness to write in three ways. First, there is a preexisting contract of sympathy between the audience and the author, making it less of a risk for writers to publish. Second, the setup of the Web site makes it possible for writers to receive immediate validation of their authorial voice in the form of reader reviews. Finally, this immediate power of the audience intensifies the authors' desire to be "liked" and influences them to alter their writing. While we cannot exactly reproduce the fan fiction experience in our classrooms, the dynamics of audience which come into play in electronically published fan fiction can inform our understanding of the pressures and advantages of audience for our students and imply some steps we should attempt to take when working with beginning writers' consciousness of audience.

Mary Karcher, *Wayne State University*: **Snakes on a Plane: Lessons to be Learned from an Online Sssssensation**

In a post made to his blog on August 21, 2005, the Hollywood screenwriter Josh Friedman commented that he had quit work on a movie when the production company wanted the change the name of the movie from *Snakes on a Plane* to the more generic *Pacific Flight 121.* This innocent blog post sparked an online phenomenon that took the film industry by storm. Members of the online community took up Friedman's cause and reached out to Newline, the production company, by posting blogs, podacasts, poster, parody short films, even snippets of script all showing what they envisioned the movie should include. In the end, the phenomenon was so overwhelming that they persuaded the production company not only to change the name of the film back to *Snakes on a Plane,* but to add an additional 5 days worth of shooting to include all the extra scenes that the fans demanded. What makes this event so fascinating and exciting from a pedagogical standpoint is that in a way never seen before, people used the Internet and its fleet of Web 2.0 tools to produce a flood of rhetorically charged texts that effectively reverse the traditional author/audience roles usually played by movie companies and movie goers. In my paper I look at this online phenomenon, examine both the way the new online tools were used rhetorically and in what ways they challenge the traditional author/audience relationship, and through this offer some pedagogical suggestions in how to increase our students' rhetorical effectiveness in their digital documents.

Erin Karper, *Niagara University*: **Theorizing Audience Awareness in Web-Based Self-Presentation**

How do people's ideas about audience evolve and change as they write on the Web? (Lunsford and Ede, 1984; Park, 1986; Roth, 1987)

- How does a desire for identification (Burke, 1969) mediate how people consider audience and shape their self-portrayals on the Web?
- How do we teach students how to critically consider audience and make appropriate choices for writing on the Web in personal or professional situations?
- How does the co-opting of "native" Web genres such as blogs, home pages, online portfolios, and wikis into educational settings change ideas about audience and audience appropriateness in the minds of students?

This presentation argues against a simplified view of audience awareness among Web users, such as the idea that people who engage in Web-based self-presentation simply do not understand or are not aware of audience when they write, and thus do not realize the problems that may occur in certain types of self-presentation. Alternate theories for why and how people view audience on the Web are presented, including: how people build assumptions about audience based on faulty data about how the Web works; how trust filtering tools which allow for access control lead people to believe that they do invoke a specific audience; and how ideas about audience may be shifting due to technological and social changes where "digital natives draw on the experience and advice of online communities to shape their interests and boundaries" (Woods, 2006) and thus shape their self-presentations by allowing the audience to contribute and to create their self-presentations.

5.2 Rendering the American Black Journal for the Classroom (Room D)

Moderator: Jule Wallis, *Wayne State University*

Dean Rehberger, Scott Pennington, *Michigan State University*

For thirty-seven years, Detroit Public Television's *American Black Journal*, (formerly *Colored People's Time*), has provided an unequalled record of American experience. DPTV, in collaboration with MATRIX at Michigan State University, has worked to preserve and provide access to this corpus of historic television programming to the general public, scholars, and students. For public access, the project is in the process of digitizing hundreds of hours of programming, building a digital archive, and a web site. This paper will explore the development of the online project, with a particular focus on the development of educational materials dedicated toward helping instructors to use the streaming materials in the writing classroom.

One of the first news programs dedicated to the black experience in America, the show has continued to document over thirty years of Detroit history from African-American perspectives. It is a national treasure, one of the most extensive video records of local African-American history and culture in a city with the third largest black population in the nation. The most remarkable feature of the collection is its breadth, covering labor unrest in the automobile industry, to the local and national urban civil disturbances of 1967, to the emergence of outspoken African-American political leaders, to the explosion of Motown music. In short, this is one of the best sources for documenting the rich and turbulent history of Detroit and provides writing instructors and students with a wealth of materials to understand better the urban experience in America.



5.3 Virtual Space / Real People: Using Digital Environments to Connect First-Year-Composition Classrooms and Foster New Rhetorical Encounters (Room E)

Moderator: Mike Garcia, *University of New Hampshire*

Marc C. Santos, Ryan P. Weber, Nathaniel A. Rivers, *Purdue University*

James Porter writes "the computer per se is not the revolutionary technology. Rather the revolution is the networked computer and the social/rhetorical contexts it creates and the way its use impacts publishing practices. All that is revolutionary" (385).

Though Porter argues against technological instrumentalism, many attempts to incorporate new virtual writing spaces into the composition classroom have failed to account for the unique social dynamics that such environments make possible. We designed an electronic environment that fosters previously impossible inter-classroom interactions as students rewrite the relationships between virtual and physical classroom space.

Students from four sections of first-year composition adopted rotating roles in a Drupal forum to discuss shared readings addressing the physical and virtual University. After students established online relationships, the project culminated in an inter-classroom process of extensive peer-evaluation and feedback. Virtual writing environments put students in direct conversation with real, responsive audiences, creating new social and rhetorical contexts.

Speaker 1 will delve further into the specifics of our common syllabus, discussing shared readings, timelines, and assignment sheets. Furthermore, he will give a demonstration of the Drupal environment designed to connect physically separate classes. Finally, speaker one will outline our goals for the project, including our projections for how it would benefit student invention, rhetorical composition, and ethical interaction.

Speaker 2 will ground the pedagogical impetus for our project within recent scholarship on digital communities, including as Cynthia Selfe's work on the humanization of computers, Mark C. Taylor's work on emergence and complexity theory, and Andy Clark's statement that "minds like ours were made for mergers." He will also elaborate the importance of Howard Rheingold's reputation systems to sustaining a digital community.

Speaker 3 will review both our results and discuss the pedagogical and theoretical implications of these results. This involves examination of student participation and interactions including response patterns, reactions to role adoption, and group formations. The speaker will explore the development of reputation systems as they can be tracked through this unique rhetorical space. Samples of student work and responses to the project will also be provided. Comparing projections to outcomes, the speaker will address unexpected developments (both positive and negative), and discuss future implementations of the project.



5.4 It's Just a Game: Activities for Middle, Secondary, and College Classrooms (Room H)

Moderator: Laura Estill, *Wayne State University*

Samantha Blackmon, *Purdue*, **Pixels, Princesses, and PMS: Writing Womanhood in Video Games**

In this presentation I will interrogate how gamers interpret sex in games like *Super Princess Peach*, long standing game series like *Tomb Raider* and *Dead or Alive*, and advertisements for games like *Hitman: Blood Money*. In these games, and many others, sex, race, and nationality blur in such a way that possible claims of sexism and racism merge. The ways that women get written in and through video game spaces allows us to read these texts (video games) through the lens of Gloria Anzaldúa's notion of mestiza consciousness (*Borderlands/La Frontera: The New Mestiza*).

For this paper I work not only with my interpretations of video games and video game advertisements but also with texts and interviews of gamers from differing educational, racial, and ethnic backgrounds in order to interrogate how these gamers read and write sex and sexualized characters in video games

Andrea Murphy, *Old Dominion University*: ***Ghost in the Shell*: Urban and Virtual Spaces as Beyond Secondary Orality and Multimodality**

Ghost in the Shell presents a futuristic world that is virtually and literally urban. In this Japanese manga movie, humans have interiorized technology to various degrees. The film raises questions about what it means to be human, how communication and conscious are intertwined, and how an urban-virtual environment teaming with technological interfaces challenges our categories of natural and artificial intelligence. At first glance, Gunther Kress' theory of multimodality would seem to be an ideal tool for comprehending the multiple forms of communication in *Ghost in the Shell*. Kress' idea of different affordances for different modes of communication creates the enchanting prospect of one overarching semiotic theory to explain meaning-making in technology-rich modes. In articulating his theory, Kress introduces a limitation that must be rectified: he asserts that there is a fundamental difference between communication using images (space-based) and communication using language (time-based). Although Kress mitigates this sharp distinction by claiming that multimodal discourses are now blurring the lines between space-based and time-based modes, his failure to fully articulate the significance of time-based modes of communication (e.g., speech and music) means that his theory is inadequate to answer the questions raised by Ghost in the Shell.

By using Walter Ong's theories of orality and literacy to refine Kress's theory of multimodality, we are able to discuss how *Ghost in the Shell* provides an example of consciousness changing as the result of the literal interiorization of technology. In the tradition of science fiction, *Ghost in the Shell* demands that we think through the ways in which technology reshapes humanity. The complex virtual and urban environments represented in *Ghost in the Shell* offer a testing ground for thinking through theories of multimodality, orality and literacy, and, in a broader sense, theories of human consciousness and communication. By bringing together Kress' and Ong's work to read *Ghost in the Shell*, we can better explain the effects of interiorizing information technologies on consciousness than by using either theory alone.



5.5 Net Results: Designing and Evaluating Digital and Social Infrastructures for Composing (Room J)

Moderator: Kim Lacey, *Wayne State University*

Danielle Nicole DeVoss, Bill Hart-Davidson, Stacey Pigg, Doug Walls, *Michigan State University*

Do our institutional and curricular investments in networks—in the social and technical infrastructures of digital composing (DeVoss, Cushman, & Grabill, 2004)—produce positive results (e.g., more engaged classes, better writing, more technological able students)? This is clearly a deep, multifaceted question, but one we must address if we want to sustain the rich networks and digital environments those of us in computers and writing have worked so hard to justify, to develop, and to build (Hawisher, LeBlanc, Moran & Selfe, 1995).

This panel reports on a study designed to help address this complex question via a hybrid writing project, and through the curriculum and assessment developed as part of the project. Our study combines an empirical focus on the formation of social networks in a hybrid writing class, which meets both F2F and online, with measures of writing quality geared specifically toward digital composing practices.

The research questions that guide our study include: 1) How does the formation of social ties compare in online and F2F class sessions? 2) Do social network variables such as strength/density of social ties correlate with writing quality for individuals? For groups of students? In this three-part panel, we will discuss the design of hybrid writing courses, the assessment of digital compositions, and ways in which infrastructure shapes possibilities.

Designing Student Experiences in a Digital Composing Curriculum In our first session, we will discuss the origins of our hybrid course project. We will compare traditional methods for measuring social networks and our adaptations of these to suit the needs of assessing writing in our particular hybrid writing course. We will share a heuristic that focuses on designing learning experiences by focusing on key interactions: between students and other students, the teacher and students, and between people and the texts and tools that facilitate learning. The intent of this initial discussion is to make the sometimes implicit connections between social networks and learning outcomes in a digital composing classroom explicit.

Assessing Digital Compositions in/and Social Networks In our second session, we will explore the ways in which writing can be observed as a social act through a social networking lens in a hybrid class. In this session, we will share our assessment method, which combines social network and writing quality measures. Using student work collected for our study, we will ask attendees to try out our research instruments to examine an archived class session and: 1) trace interactions among students, instructor, and class resources, 2) represent the social network formations , and 3) assess the digital composing outcomes. Our aim is to highlight the way pedagogical goals made explicit in the first session may be visible in the interaction patterns and digital composing practices of class participants.

Investments in Digital Composing Infrastructures In the final session, we will return to the overriding question that motivates this project—whether or not our institutional and curricular investments in networks produce positive results—to discuss how we, as a community, might produce meaningful answers to this question for ourselves, for our institutions, and for public stakeholders. Today, we have complex and well-developed rationales for digital writing curricula (e.g. Selber, 2003), but very little data that shows what happens after we commit resources to enacting these curricula. We conclude with a discussion of alternatives for programmatic assessment of digital composing meant to seriously address the need to educate for multiliteracies and for writing instruction that takes best advantage of the infrastructures of composing.

5.6 Playing a New Game: Digital Pedagogies, Politics, and Performance in Classroom and Institutional Spaces (Room M)

Moderator: Clayton Walker, *Wayne State University*

Kristen Moore, Marilyn Russell, Bryan Peters, Phill Alexander, *Miami University*

For the last 15 years, while many college composition programs across the country integrated digital technologies into their curriculum, particularly through the teaching of some or all courses in hard-wired classrooms, Miami University continued to teach writing in traditional, non-computerized classrooms. But last year, Miami University's College Composition program networked into the 21st-Century, becoming the first program on campus to integrate wireless, laptop computing into the curriculum. In new high-tech, teaching spaces complete with document cameras, plasma screens, smart boards, and high-speed connectivity instructors and students (who brought laptops to class) produced and analyzed digital, multimodal texts such as audio essays, web sites, videos, virtual worlds, and computer games. In what, at times, did indeed feel like playing, instructors and students remixed the traditional curriculum and goals of the program. But with play comes politics, and with politics comes individual and institutional expectations for performance and questions of what constitutes effective writing instruction (see more recently Hart-Davidson et al., 2005). In the four presentations that follow, instructors who co-founded the Digital Writing Collaborative at Miami University examine the tensions, benefits, and challenges of playing a new game in individual, institutional, and technological spaces.

Playing Along: A High School Teacher Joins In (and Then Some!)

Marilyn Russell

As Dickie Selfe (2004) noted in his work on sustainability, it is essential to the success of digital writing initiatives that enough support be provided for instructors, especially part-time instructors who often teach significant numbers of sections in college writing programs. As a high school teacher by day and a college writing instructor by night, I bring a unique perspective to the discussion: how to provide support and encouragement to part-time instructors who are often stretched to the limit and who also are often unable to attend technopedagogical workshops, training sessions, help forums, etc. Despite the difficulties of my dual teaching duties, I volunteered and dived into the Digital Writing Collaborative, eagerly trying out new programs and technologies . From radio commercials to photo essays and from using audacity, garageband and more, my students and I learned a great deal. Although at times we were overwhelmed (and frustrated) we persevered together. In this presentation, I will provide suggestions to part-time instructors and those who support them for ways to ensure that everyone has the opportunity to play along.

Breaking the Rules: Wikis, Collaborative Authoring, and Subversive Writing

Bryan Peters

I have been trying for years to integrate subversive thinking and writing into the composition classroom. The curricula I have designed have gone through many permutations--from basic social process theory to more progressive (and aggressive) zine creation--but it was not until I discovered wikis that I realized I had only just begun to understand the possibilities of subversive writing. With wikis and collaborative authoring, students can take their zine writing to an entirely new level. Where the writing/discourse community is often limited by the physical place of classroom, wikis and similar digital media (and the use of multimodal and multigenre essays) allow for a nearly limitless scope for sharing/disseminating subversive writing. With wikis and collaborative authoring, students begin to realize that they have the power to challenge personal and institutional boundaries.

Composing a Virtual Identity: *City of Heroes* and Writing a Character to Life

Phill Alexander

As an avid gamer and game researcher, the Digital Writing Collaborative has provided the material and curricular space for me to incorporate gaming into the classroom. Building from the work of Beavis (2001, 2005), Gee (2004, 2005) and Prensky (2006) who have researched the viability of video games as a training/teaching tool and from my own person-based research study of players in the MMORPG *City of Heroes*, I have developed a curriculum-based on gaming for the first-year writing classroom. The texts and spaces for learning and interaction in the classroom occur largely in the virtual, networked world of City of Heroes. In this presentation, I analyze and reflect upon the teaching and learning that occurred in this MMORPG, particularly centered around writing and the composition of a virtual identity. I also reflect upon my (re)positioning as a teacher and scholar as I advocate for gaming texts as important works for creation and analysis in first-year writing courses.

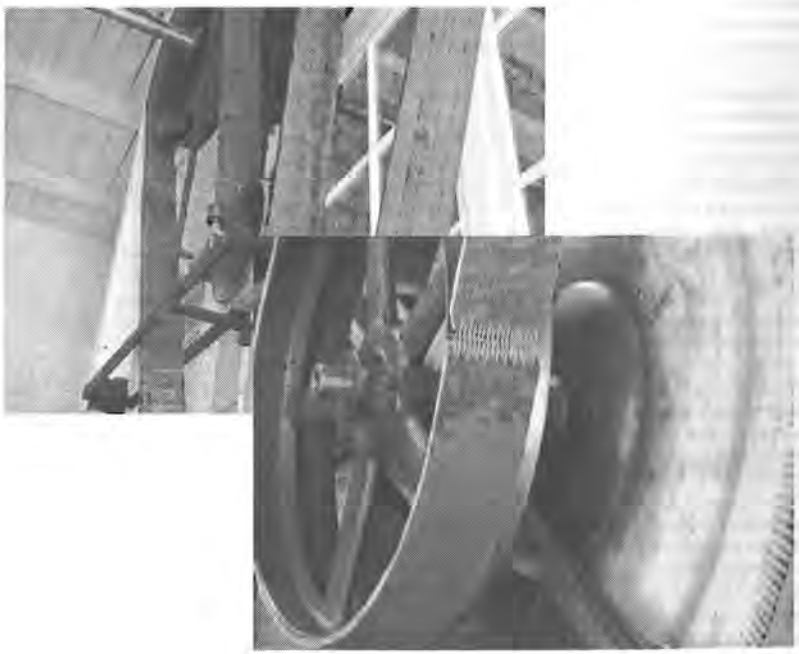
5.7 Roundtable: Digital Writing Research(ers): Institutional Review Boards: Mapping the Issues for Organizational Position Statements (Room F)

Moderator: Hilary Ward, *Wayne State University*

Will Banks, *East Carolina University,* Michelle Eble, *East Carolina University*, Gail Hawisher, *University of Illinois Urbana-Champaign,* Heidi McKee, *Miami University*, James Porter, *Michigan State University*, Clancy Ratliff, *East Carolina University*, Cynthia Selfe, *Ohio State University*, Pam Takayoshi, *Kent State University,* Laura Gurak, *University of Minnesota*

Digital technologies have changed research practices and processes. Digital Writing researchers are working in new spaces (e.g., SecondLife, MMORPGs), with new technologies (e.g., Video Screen Captures, Wikis), and with globally-dispersed participants. At the same time that digital technologies have expanded, researchers affiliated with U.S.-based institutions are also encountering increased oversight of research practices, especially from federally-mandated Institutional Review Boards (IRBs). The Federal Regulations guiding research with human subjects (45CFR46) not only have a biomedical bias (Anderson, 1996; Anderson, 1998; McKee, 2003; Mountford & Hansberger, 2002; Powell & Takayoshi, 2003), they also do not address research with and on digital technologies in sufficient or sensitive ways (Banks & Eble, in press; Buchanan, 2004; Gurak & Kastman, 1999; McKee & Porter, in press).

Often Digital Writing researchers seeking to pursue Internet-based research or research with digital technologies have to negotiate with IRBs that have little understanding of the spaces and technologies in question and/or that seek to apply face-to-face protocols wholesale upon digital research. In this roundtable, participants will very briefly share summative statements of their experiences with the IRB process--both as researchers and as IRB board members. They will then seek in extensive discussion with attendees to (1) develop more in-depth perspectives of the issues presenters and attendees have encountered and (2) develop a list of recommendations to take forward to the CCCC Committee for Computers in Composition and Communication (where, with further discussion, it is hoped a draft organizational position statement might be developed for furthering on to CCCC).



5.8 Special Delivery: The Production and Distribution of Multimodal Public Rhetoric (Room I)

Moderator: Richard Marback, *Wayne State University*

Jim Ridolfo, *Michigan State University*, Anthony Michel, *Avila University,* David Sheridan, *Michigan State University,*

In keeping with the conference theme of "virtual urbanism," this panel explores the relevance that new media technologies have for various kinds of community and political activism. We are especially interested in the kinds of cultural work that multimodal rhetoric can perform and the kinds of public deliberation that it can enable. Popular constructions of cultural locations such as "urban" and "inner city" and of associated groups (e.g., "inner city youth") are shaped in part by the visual and multimodal rhetorical practices of TV, film, and print media. Increasingly, marginalized groups are using emergent technologies of media production to engage in what Dick Hebdige calls "semiotic guerilla warfare"--rhetorical practices that subvert those of the dominant culture. We argue that a fully-realized deployment of multimodal public rhetoric calls for a new understanding of the relationship between rhetoric and technologies of production, reproduction, and distribution. The presentations included in this panel explore this relationship from several perspectives.

Frame & Counterframe: YouTube & Rhetorical Circulation

Trimbur (2000) and others call attention to the problems of teaching strategies of delivery in the classroom. This presentation will look at YouTube as a pedagogical resource for addressing some of these problems. Drawing on classroom exercises from his first year writing course, Speaker #1 will attempt to distinguish a practical difference between three rhetorical considerations--delivery, distribution, and circulation--using a range of YouTube videos as case examples.

New Media Technologies, Community Groups and Social Movements

Speaker #2 explores the rhetorical decisions that the Kansas-based political group "True Blue Women" made as they sought to expand. Drawing on the concepts of "rhetorical velocity" introduced by Speaker #1, this presentation focuses specifically on how--in response to unexpected reception of their Web-based discussions--"True Blue Women" decided to redefine itself from a community support group to a progressive social movement organization. Ultimately, this presenter uses this analysis of "True Blue Women" to argue for greater attention, among rhetorical educators, to the indeterminate and unexpected effects of new media rhetorics.

Where Do We Draw the Line?: A Framework for Deciding Which Technologies We Should Study and Teach

The first two speakers of this panel raise important questions about the way the field understands the relationship between technology and rhetoric. They argue that technologies which have historically been omitted from important sites of rhetorical education (e.g., first-year writing) should be integrated into our understanding of what it means to engage in rhetorical practices. But are there limits to what composition and rhetoric can claim as its domain? We might teach students how to make web pages and digital slide presentations, but what about teaching them to produce computer games? Virtual reality environments? Or even manufactured objects? Where do we draw the line? Drawing on cultural theorists such as Tagg (1993) and Slater (1999), this presentation will offer a framework for answering such questions.

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5.9 Materiality, Research, Argument, and Production: Writing With Video from Four Angles (Room B)

Moderator: Jeff Pruchnic, *Wayne State University*

Hannah Bellwoar, Janine Solberg, Martha Webber, Maria Lovett, *University of Illinois Urbana-Champaign*

This panel will argue that teaching writing with video, an advanced composition course that asks students to produce video and writing together as academic and rhetorical representation, compels us to address in pedagogy how composing in/with digital video forces consideration not only of new modes/genres and their affordances, but also the existing practices/texts they supplement or replace. Speaker 1 will explore teaching writing with video materially, situating video and written composition within semiotic-material networks. Speaker 2 will discuss the pedagogy of composing research with video and focus particularly on the issues of representation involved with using video to write research. Speaker 3 will focus on the visual argument assignment of the course, examining the shift in genre from the research paper to video production. Speaker 4 will consider the value of multi-media productions in reinventing academic work, looking particularly at some of the ways students use writing and discussion in the course to think about the dimensions of video such as sound, image, and movement in an academic context. By exploring these different angles, our presentation seeks to use our own research, pedagogy, and video production, as well as samples of student work, to claim that these shifts in academic writing and rhetorical representation of the writing with video course are necessary for composition in digital video.



Session 6: 10:30 AM-11:45 AM

6.1. Mediating Literacy: Plugging Latour into Computers and Writing (Room B)

Moderator: Gail Hawisher, *University of Illinois Urbana Champaign*

Derek Van Ittersum, *University of Illinois at Urbana-Champaign*, Jody Shipka, *University of Maryland, Baltimore County*, Patrick Berry, *University of Illinois at Urbana-Champaign*

In her wide-ranging study, Literacy in American Lives (2001), Deborah Brandt uses the term "sponsors of literacy" to describe the multiple ways literacy is regulated by social, political, and economic forces. In 2004, Cynthia Selfe and Gail Hawisher extended Brandt's research on sponsorship by focusing on computer-mediated practices and the complex circumstances surrounding the acquisition and transformation of digital literacies. Like Brandt, Selfe and Hawisher, we recognize the importance of tracing the intricate networks through which literacy is dispersed, and find particularly helpful Bruno Latour's suggestion that researchers trace the "entanglements" of humans and nonhumans that shape literate practice. In this presentation, we suggest ways that Latour proves useful to computers and writing by helping us to "extend the list and modify the shapes and figures of those assembled as participants [in action] and to design a way to make them act as a durable whole" (Reassembling the Social 72). Moreover, Latour's work offers an approach to move beyond a consideration of the obvious or visible technological actors in a particular setting (i.e., the individual or group working with the latest hardware and software in a particular place and at a specific point in time). His work invites us to attend as well as to the distributed and historical aspects of that interaction—and to do so without flattening and reducing literate activity to a set of pre-packaged formulations.

Computing innovation: writing technologies in development and diffusion

Following Latour's (2005) argument that technologies in the making offer valuable sites of inquiry into the ways controversies become solidified and black-boxed, Speaker 1's presentation uses actor-network theory (ANT) to trace the literacy controversies embedded in the 1960s personal computer project of Douglas Engelbart. Several implications for new media research can be drawn from Engelbart's efforts, particularly about the resistance innovative writing technologies can encounter. Although Engelbart's case tends to show the immense difficulty in overcoming resistance, I briefly discuss some current examples of note-taking software that bear some connection to his earlier innovations in writing software.

Who matters: (re)figuring accounts of literacy

Speakers 2 & 3 explore how Latour's efforts to redistribute the local and localize the global offer new potentials for researching, theorizing, and representing accounts of literate activity (i.e., literacy narratives and composing process studies). Latour's work insists that we consider how material processes, cultural narratives, histories, spaces, technological artifacts, "plug-ins" or "individualizers" shape interactions with, and attitudes toward, the production and reception of texts. In this way, we argue that Latour provides a means of challenging two of the binaries that frequently inform discussions of literate practice: debates about personal vs. social/academic writing, and the uptake of "old" vs. "new" media.

6.2 Information Management (Room C)

Moderator: Jule Wallis, *Wayne State University*

Don Cunningham, *University of Wisconsin-Stout*: **Cross-Disciplinary Team Approach to Technology Transfer**

Professional technical communicators are often viewed in service-providing or support roles. To achieve increased recognition, status, and legitimacy, technical communicators must change this general organizational perception by shifting focus from documenting products to managing information. Professionals must look beyond the traditional boundaries of the field to offer multidisciplinary value-added contributions. A business case example shows how a cross-disciplinary team of Japanese software designers and U.S. technical communicators improved technology transfer between the company's headquarters in Japan and their U.S. subsidiary. Information management and structured authoring techniques significantly reduced costs, while improving information accuracy and quality.

Janice Walker, *Georgia Southern University*: **Teaching Information Literacy: Just in Time**

The LILAC Group (Learning Information Literacy across the Curriculum) is a project joining faculty and librarians to foster information literacy skills for the twenty-first century. The LILAC Group defines essential information literacy skills as the ability to recognize

1. when information is needed,
2. what kind of information is needed,
3. where to go to locate that information,
4. how to evaluate what we find,
5. how to integrate the information we discover with our own ideas and with those of others,
6. and, finally, how to adequately cite information, ideas, words, pictures, and other borrowings.

We believe that using a just-in-time learning model can help integrate the teaching (and learning) of these essential skills into the reading-and-writing model in a way that is more useful, more readily transferable, and more appropriate for the information age than current, more traditionally-based models of instruction, moving from "a supplier-driven system that works efficiently for the teacher to a consumer-driven system that works effectively for students" ("Just-in-Time Education"). Many of the components to inaugurate a just-in-time learning process are already in place at many universities, in writing labs, library Web sites, online courses, tutorials, handouts. However, we believe that there is much more that can be done, by providing students (and other researchers) with instruction at the point of need. That is, by using components such as text or voice messaging, blogs, pop-ups, podcasting, etc., in a layered structure, we can provide what one member of the LILAC Group so aptly terms "in your face" access to learning information literacy.

Suzanne Webb, *Michigan State University*: **Folksonomies: It's Time to Reach for an Information Cloud, Not a Card Catalog**

A new phenomenon is happening on the web; the social bookmarking phenomenon. This paper will define social bookmarking (and several other pertinent terms) as it currently exists, and then argue that social bookmarking – the public categorizing the web – is a social phenomenon in which users can collect information for research projects in a fraction of the time of traditional methods, and the collected information will be more pertinent and precise than that produced by searches in the past. Plus, social bookmarking not only increases available resources and the reliability of those resources, but due to its nature, social bookmarking could also establish new communities within the web, communities of people who share similar interests, who could even become cohorts in future research projects.

6.3 The New Writing Process (Room D)

Moderator: Staci Schultz, *University of Michigan*

Rob Dornsife, *Creighton University*: **Placing Art in the Digital Composition Classroom**

Most within earshot of this presentation will recognize the at least optional absence of the standard linear "few pages of written text" in the digital classroom. What has replaced such artifacts varies, so widely that we may be left to call what our students produce "art." We have tried "text"—we have tried all sorts of things—each with its own strengths. I suggest that we are all always already art teachers; only by coming to terms with what this means can we to come to terms with who we are as teachers, what we are teaching, and to whom we are teaching it. I will do this by beginning to focus at what for many is an end point: the evaluation of the art. This paper will argue that until what we are evaluating is allowed to be accepted as--**to be**--art, we are hamstrung by a set of expectations (vocabularies) that range from the merely ineffective to the irrelevant and absurd. As art teachers, we should instead find ourselves with the sort of license we need and deserve in the name of responding to our art students.

Russell Wiebe, *Felician College*: **"The Laws of Cool" in the Classroom**

In *The Laws of Cool*, Alan Liu asks, "What is the future of literature and literary study when all culture is increasingly the culture of information and when even literary scholars subordinate literature to an apparent clone of information: cultural context. And a related question: what is the future in general of the humanities and arts when the former seems destined only for what information industries call 'content' and the latter for 'multimedia entertainment?'"

As one who argues that the "multi" becomes ever more unitary as the computer enhances the erasure of the divide between "classic texts"--(i.e., texts before the post-structural decomposition of the boundary of the textual and "the real")--and what had before seemed "un-textual" (films, music, photographs and so on), I engage Liu's question as a question for teachers of writing. My essay wonders: what remains of the composition classroom, and the composition acts it promotes, in the age of "knowledge work? Is it simply the site of "preparation for a job" or can it, should it, be something more?

Bob Whipple, *Creighton University*: **This is Not Your Father's Writing Process**

In this film, composed of interviews with writers, screen captures of my own composing (including that of this film), and anchorings in the theories of Yancey, Kress and Manovich and the analyses of Sorapure and Walker, I posit that we stand, not on the edge, but in the middle of a new writing process, one in which so-called "digital immigrants" and "digital natives" inhabit "first rhetorics" and "second rhetorics," (comparable to first and second languages in ESL pedagogy), negotiating new kinds of sequences (analogous, but not akin, to the hoary "prewrite, write, rewrite") in which writing can be justified, managed, and presented.



6.4 Building OASIS: A Cross Disciplinary Online Learning Space (Room E)

Moderator: Jessica Rivait, *Wayne State University*
Morgan Gresham, *USF St. Petersburg*, Laura Gray, *Clemson University*
Drawing together resources from professional communication, composition theory, educational psychology, biology and chemistry, the Class of '41 Studio for Student Communication, and funded by a National Science Foundation grant, students and faculty at Clemson are building an online learning space for at-risk science, particularly chemistry, 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. In this presentation, Speaker One will briefly provide the history and goals of the project and narrate the story of two teams' interpretation of the project. Then, Speaker Two explains the development of tutorials and practice exercises for the math skills portion of the course, using software such as Flash MX, Macromedia Breeze and Fireworks to develop the tutorials.

The course material for OASIS is derived from a published math skills book that we, with our Chemistry colleague, are translating for the digital environment. Our challenge comes in developing pedagogically sound material that is appropriate for the needs of the students while successfully teaching them the math skills that they need to be successful in a college-level science class. Incoming students to a college environment face many challenges and they must learn to adapt and overcome those challenges. This developing course will serve both as an introduction into college classes and as an entrance into the college environment, for most students will not have taken a college-level course prior to this summer course. The students will be those students who may need additional help in understanding basic course material. They may need to understand basic study skills and basic good practices of a college student. This course will not only serve to teach the students the math skills that they need but the study habits and reading comprehension they need to become a successful student at Clemson.

The overarching question of the OASIS project is what practices help a student learn in a digital environment. Further, we question how can we translate those good practices to an online learning environment complete with course material, practice problems and tutorials that are visually stimulating for science and math based curricula? Our presentation coveys our response to the conference questions:

- How has the university become or not become a virtual space of learning?
- What kinds of virtual pedagogies can we imagine for our future work in the profession?



6.5 Using Digital Technologies to See and Hear Students' Literacies (Room J)

Moderator: Serkan Gorkemli, *Stanford University*
Jenn Fishman, *University of Tennessee*, Stacey Pigg, *Michigan State University*, Bump Halbritter, *Michigan State University*, Julie Lindquist, *Michigan State University*, Serkan Gorkemli, *Stanford University*
This panel initiates a dialogue between researchers from two ongoing projects that use digital tools to learn about the literate development of first-year writing students in various institutional and community locations. While the studies differ significantly in design and approach and are at different stages of completion, both raise questions about the kinds of literacy research enabled and the forms of knowledge afforded by digital technologies. Specifically, the panelists' dialogue will address the following questions: How can researchers use digital resources in combination with different methodologies and methods to gain fuller pictures of students' literate development and literate histories? What are the most pressing challenges (ethical, procedural, methodological) of conducting student-based research with digital resources? What are the most important gains to be made, and what losses do researchers incur, if any, by digitizing different aspects of research?

Reinventing the University—Online
During the 2005-6 academic year, we collaborated on the Embodied Literacies Project, a study of first-year writing that enables us to ask, echoing David Bartholomae, how do students in the twenty-first century invent--or reinvent--the university on screen, online, out loud, and on the (printed out) page? In this presentation, we share research observations and findings based on our analysis of student surveys, essays, blog postings, and IM writing. Our five-part presentation will treat the following:

1) how our methods and methodologies allowed us to examine closely the language students produced in online spaces;
2) how online spaces, especially classroom blogs, formed an important and unexpected part of how our students wrote the university;
3) how students created and understood public audiences for online writing, and how they employed authorizing and positioning rhetorical moves while creating common knowledge within online spaces;
4) how students' academic writing helped them create, clarify, and question different kinds of knowledge and identities; and
5) how ethics of digitized research were at work throughout the development, implementation, and analysis of our project.

The LiteracyCorps Project: Researching and Documenting Literate Lives of Michigan Students
In this presentation, we will introduce the LiteracyCorps project as:

- A two-part methodological model to document the digitally literate lives of college students. The project is inspired by both the popular and powerful StoryCorps project and the literacy methodology of Deborah Brandt, as captured in her recent award-winning book, Literacy in American Lives. We will collect personal literacy narratives from first-year college students to help us identify, critique, and improve literacy instruction practices that promise access and socio-economic mobility for working-class students in Michigan.

- A documentary project designed for distribution to various sites of literacy instruction. We plan to capture our oral history data in both video and audio, for use not only as data, but as material for documentary productions. The resulting archive will provide a rich context for the documentary and additional research, and a base archive to which other projects can add content, enabling longitudinal study of the literate lives of students.

6.6 Closing the Loop in Cyberspace: Online Learning Environments as Sites for Assessing Learning and Teaching (Room F)

Moderator: Jeff Pruchnic, *Wayne State University*

Fred Kemp, *Texas Tech University*, Ron Baltasor, *University of Georgia*, Christy Desmet, *Univeristy of Georgia*, Mike Palmquist, *Colorado State University*, Bill Condon, *Washington State University*

The three universities represented on this panel have constructed online learning environments that, in different ways, lead the way to more effective online teaching and learning experiences. One important aspect of these database-driven environments is that they collect and provide extensive raw data for assessing their own effectiveness, as well as the effectiveness of the teaching and learning that occurs within them. This panel will examine the different ways in which this kind of feedback occurs in ICON, Emma, and Writing@CSU, report on ways that closing the loop already supports students, teachers, and administators, and project ways that such systems could more powerfully operate to improve writing instruction in online learning environments. The session chair has invited the speakers to construct a special issue of the journal Assessing Writing out of this panel. We hope to engage the audience in this session in a discussion of what issues it would like to see addressed in that special issue. The following is a part of this panel:

Writing Assessment with Emma at the University of Georgia

Christy Desmet, Ron Balthazor

Since the 2004-2005 Academic Year, the University of Georgia First-year Composition Program has been using electronic Portfolios throughout its First-year Composition Program. All students construct their capstone ePorts in <emma>, and many, although not all, teachers, use the <emma> writing environment throughout the semester to archive student work, facilitate peer review, respond to and grade papers, and to engage students generally, through XML technology, with the process of critiquing their own and others' writing in an intelligent way. To date, we have amassed a relatively large database of student essays that contains both structured and unstructured data. Here are the statistics for December 18, 2006, just at the end of Fall semester:

Files uploaded in the last 7 days: 451
Files uploaded in the last 30 days: 58661
Files uploaded: 442935

In this paper, we will discuss three ongoing research projects that make use of the growing <emma> database: the error study, the citation study conducted with the University Libraries, and the Revision study that is being conducted as part of the National Coalition of Electronic Portfolio Research. In the paper, we concentrate less on the specific results from these studies than on the cycle of pedagogy, assessment, and research. In particular, we will discuss:

1. how the application's capabilities influence research questions;
2. how research questions influence the application's development;
3. how pedagogy influences research;
4. how research results influence pedagogy;
5. and finally, the important role played in all of the above by student and teacher buy-in.

Our goal in this analysis, as in the research process generally, is to get beyond the question-begging state where research and pedagogy exist in a hermetically sealed feedback system. In other words, how do we get beyond the situation in which research on pedagogy mirrors our own practices back to ourselves as research data? How do we intervene productively in the cycle to get useful information for program assessment and development?

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6.7 Digital Media Studies in Detroit (Room M)

Moderator: Richard Marback, *Wayne State University*

Marshall Kitchens, Joe Paszek, Meghan Tonjes, Cynthia Gauthier, *University of Detroit Mercy*

What are the challenges and benefits of asking students to engage with urban environments through digital media? What role do design and theory play for these students who are composing with New Media? This panel presentation / round table offers student and instructor perspectives on digital media studies in Detroit. For their course projects in an upper level design lab, students were asked to investigate some aspect of or perspective toward Detroit and to create a digital representation based on that inquiry. The course built on student interests and experiences with various software such as Dreamweaver, Premier, Final Cut, Photoshop, and PowerPoint, as well as practices such as digital video, digital photography, digital audio, and web design. Projects ranged from a hypertextual exploration of the People Mover in Downtown Detroit to a digital audio interview of a recent immigrant from Bosnia to Detroit to a short documentary film on a defunct local punk club. This presentation will outline the goals and methods of the course from the instructor's perspective and the responses to those goals and methods from the perspectives of several students. We will showcase student projects, discuss the challenges that students faced in completing those projects, and theorize the benefits that they perceive in constructing counter-representations of the urban setting with new media. Presenters, all affiliated with the University of Detroit Mercy, include the instructor (Marshall Kitchens) and three students (Joe Paszek, Meghan Tonjes, and Cynthia Gauthier). Other students may also be available to answer questions.



6.8 Technology: Is it a User-Friendly Place for First-Year Composition Instructors? (Room H)

Moderator: Claudia Ross, *Wayne State University*
Anne Becker, Catherine Haar, Robert Lamphear, *Oakland University*
With the rapid advancement of technology and the Internet over the past few years, many first-year composition instructors have shifted their pedagogy toward a more digital/non-alphabetical focus in order to reach students who have grown up with computers, the myspace.com generation. In assessing learning outcomes, faculty must address whether these types of writing assignments actually increase student composition skills – prewriting, drafting, revision, and so forth – or mainly serve as motivation for their students.

Results from two surveys given to Oakland University rhetoric faculty and first-year composition students, along with comments made in focus groups, demonstrate that many instructors are struggling with how to best incorporate digital/non-alphabetic assignments into the writing classroom, and do not feel particularly competent using technology. Since many are part-time instructors, often they don't have ready access to the latest equipment, particularly state of the art software programs. In addition, visual assignments often involve evaluating design elements, which can be problematic for programs that do not offer technical writing majors, because most first-year instructors typically have little if any training in graphic design. Students, on the other hand, are very comfortable using the new technology, eager to do visually-based assignments, because they are not only more familiar with them, but also find them more enjoyable to complete.

Even though many composition programs, and most first-year textbooks, now include digital/non-alphabetic assignments, there is little composition research directed toward what learning outcomes result from specific technology-based pedagogical approaches. This type of research would help instructors reformat traditional writing assignments to incorporate high-tech elements that foster writing expertise.



Lunch 12:00 PM-2:00 PM, Tower Dorms Food Court

Keynote Speaker Helen Liggett

Photographic Occasions and Improbable Alliances in Urban Life
Helen Liggett is Professor of Urban Studies at Cleveland State University. Her scholarly interests are in making connections between urban theory and discursive practices on the one hand and visual culture and urban images on the other. She is a photographer working largely in the tradition of classic street photography, but also interested in photographic installations.

Session 7: 2:15 PM-3:30 PM

7.1 Roundtable: Crafting a Position Statement in a Culture of Fear: Implications of FERPA in the Networked Classroom (Room J)

Moderator: Royanne Smith, *Wayne State University*
Russ Hunt, *Saint Thomas University,* Charles Lowe, *Grand Valley State University,* Gina Maranto, *University of Miami*, Martine Courant Rife, *Lansing Community College*
In recent years, the Family Educational Rights and Protection Act (FERPA) has been extending its reach into the academy. In discussions on TechRhet, Composition and Rhetoric faculty at some institutions have complained that they are now finding that their work with students in networked spaces is being challenged by FERPA officers on campus; these administrators want to limit the posting of student writing to university-owned and -maintained spaces. Multimedia and multi-modal compositions in online environments blur the boundaries between public and private, and may cut across traditional notions of protecting student privacy. How can we challenge and prepare our students for composing in such environments when we give into fear factor interpretations of FERPA? How can we weigh the concerns of protecting privacy as espoused by FERPA against freedom of speech and our freedom to teach digital multiliteracies?

This Round Table discussion is meant to lay groundwork for a community-wide discussion of how we can achieve our pedagogical goals in the face of such FERPA interpretations, with the aim of producing a position statement which will ultimately be promulgated within the community for use, modification, and circulation within various institutions. The statement will provide (a) some evidence of legal precedence refuting the need to restrict student posting to institutional web servers and (b) pedagogical arguments which justify the need for resisting these FERPA interpretations.

During the roundtable, presenters will offer a draft of the position statement for discussion. Each speaker will offer further clarification of the statement and set the context of the discussion through five minute introductory presentations on topics including:
* Background on FERPA.
* Relevant case studies from institutions where FERPA has had an impact on the teaching of writing.
* Brief outline of the competing interests of privacy protection and freespeech.
* Overview of recent blog and listserv postings by Composition and Rhetoric scholars and teachers reflecting attitudes toward FERPA.
* Potential long term pedagogical and scholarly consequences of restricting posting of student writing to university servers.
* Goals and aims of the position statement.
* Strategies for media action and initiating debate at institutions where these interpretations are being considered.

The floor will then be opened to participants with the intent of refining an initial draft of the position statement. At the end of the roundtable, all participants will be invited to join a listserv where they will be able to give feedback on future drafts of the statement and add their names as signatories to the final version.

7.2 The Very Best of (the) New Order: Agency, Ethos, and the Return of the 80's in Open-Source and Open-Author Information Economies (Room F)

Moderator: Jeff Pruchnic, *Wayne State University*

Antonio Ceraso, *Pennsylvania State University*, Jeff Pruchnic, *Wayne State University*, Abram Anders, *Pennsylvania State University*

Amongst the many "returns" of the 80's in contemporary politics and culture — such as the reappearance of many Reagan confidantes in Bush II's cabinet, a second Gulf War, and chart-topping singles channeling decades-old post-punk and synth-pop tropes — perhaps one of the strangest has been the emergence of open-source and open-author information networks as business models for info-capitalism. In many ways the precursors to the establishment of the World Wide Web, techniques such as collaborative software development and file-sharing have been traditionally positioned as a communal counter-force to Capital's colonization of silicon territories. However, in the last several years the virtual communities developed around such practices have themselves become "gentrified" as even former open-source enemies such as Microsoft have turned open-information economies into viable for-profit business models. This panel takes up the (re)emergence of open-source and open-author techniques as an opportunity to both historicize their development and to think through what their present return might teach us about our traditional models of agency, resistance, and ethics along theoretical and practical grounds.

As Richard Dienst and Jeffrey Nealon have both recently suggested, it might be necessary to rethink the present state of our political and cultural theories in relation to the eighties, much as Fredric Jameson intervened in the theoretical commonplaces of the that decade in reference to the sixties in his canonical essay "Periodizing the 60's." This panel attempts such an intervention in relation to open-source and open-author economies by focusing on how rhetoric and composition as a discipline and set of practices in many ways struggles with its approaches to open-source networks because it tends to read our contemporary uses of technology in relation to our traditional understandings of such categories as agency and resistance; it then presents a reading moving in the "opposite" direction to consider instead how new technological practices might force us to rethink, for instance, how to respond to crowds that do not so much threaten to riot as they combine to compose software and on-line encyclopedias, how to thematize resistance in a culture overcoded by waves of info-capitalism, and how open-source projects might be emerging as incredibly productive spaces for ethical and critical engagement precisely at the moment when they have been co-opted by multinational corporations.

All three presenters consider open-source and open-author practices in relation to broader theoretical concerns as well as their pragmatic use in the classroom, and engage pressing disciplinary issues as well as specific pedagogical projects such as Wayne State's ongoing Digital Literacy Initiative and the LionShare file-sharing project originally initiated at Penn State University.



7.3 Identity, Prosthesis, and Perspective: A Multi-disciplinary Exploration of Using Technology in the First-Year/Introductory Classroom (Room B)

Moderator: Nicole Wilson, *Wayne State University*

Juliette M. Ludeker, Wendy K. Z. Anderson, *Purdue University*

"We have to pay attention to technology (415)...because technological issues become connected with social issues, human values, and material conditions (433)" --Cynthia Selfe, "Technology and Literacy: A Story about the Perils of Not Paying Attention"

With electronic and digital technology/ies ever-increasing in presence within culture at large as well as within the culture of the classroom, educators are increasingly wanting, willing, and required to modify their pedagogies and classroom practices in order to reach changing student needs and interests. As teachers of language, we recognize the importance of examining our pedagogies in relationship to uses of technologies particularly as it relates to fluency, communication, and meaning.

This paper/presentation explores themes we considered during a graduate course on computers in language and writing which resulted in (re)developing our own approaches to and inclusion of electronic/digital technology/ies in teaching our first-year courses. Included is a sample teaching unit designed to allow students to acknowledge and identify their space/contexts (urban, rural, etc.) and to explore the role of electronic/digital technologies in those locales (work, study, and pleasure). The unit specifically focuses on the relationship(s) between technology and identity formation, prosthesis and biological being(s) (cyborg theories), and technological context(s) and shifting perspective/world view.

Created so that it may be (easily) modified to fit specific needs for individual instructors/classrooms in various disciplines (including Teaching English as a Second Language, Communication, and Rhetoric and Composition), our unit and assignments ask students to critique and to create in electronic/digital technologies through a combination of text production, dialectical considerations, and visual composition.

Our goal here is to contribute to the ongoing conversation within the Academy on the uses of electronic/digital technologies in the classroom as well as to offer a practical application of themes from within that conversation to immerse our students and ourselves in non-traditional writing/learning spaces.



7.4. A Rationale for Using Burkean Theory to Analyze Digital Media (Room C)

Moderator: Clayton Walker, *Wayne State University*

Douglas Dangler, *Ohio State-Columbus,* Ben McCorkle, *Ohio State-Marion*

Despite Kenneth Burke's famous aversion to technology, we argue that his theories provide a valuable method of examining digital media texts. Specifically, Burke's dramatistic approach potentially frames digital media texts as rhetorical acts performed by agents with discernible motives, a facet missing in current digital media theory, notably the formalist cinema-based theory of Lev Manovich, for example. In short, using a Burkean lens to read digital media texts foregrounds the temporal, spatial nature of digital media texts so that they become motive-driven, performative rhetorical events rather than static objects of contemplation primarily along formal or material lines.

In addition to proposing a rationale for adding Kenneth Burke to the emerging theoretical canon of digital media studies, this collaborative presentation also interprets the results of a pilot study designed to evaluate the effectiveness of using Burkean theory in a digital-media-infused composition curriculum. This study looked at how upper-level composition students interpreted and applied Burke's theories in order to analyze websites. Data include student work, interviews with students, and our interpretation of their analyses. By considering the dramatistic nature of digital media, students learn to consider the inherently "produced" nature of digital media, the fact that media are created by writers with specific motives. Students questioned not only the motives of other writers in the context of professional writing but also their own, since they were also asked to apply dramatism to their own web texts. In addition, they compared the usefulness of dramatism as an analytic framework to that of a similar framework within their course text (Philip C. Kolin's Successful Writing at Work). Outcomes of the study show how student use of Burkean thought expands their rhetorical awareness of all aspects of digital media production.



7.5 We Wrote This City on PeopleSoft: The Information Superhighway as a Rural and Urban Education Aggregator (Room D)

Moderator: Jule Wallis, *Wayne State University*

Andrew Mara, Brandon Gustafson, Stephen Porter, *North Dakota State University*

This panel presentation will discuss some of the lessons learned during three phases of an electronic informational aggregation project: 1.) the initial implementation and documentation of a statewide software system; 2.) the localization and embodiment of some of these software processes into a "one stop" campus shop; and 3.) the transition back towards re-disembodiment into a webpage representing the one stop shop.

In the fall of 2006, the state of North Dakota hired four new writing, rhetoric, and culture graduate students to document a new administrative software system, Connect ND. Connect ND is what Bruno Latour would call a "black box" for the software-human complex that administratively connects eleven North Dakota universities and the state government in real time. Although the initial code for ND Connect was provided by PeopleSoft, the project quickly grew to encompass hundreds of implementers and thousands of users in a network that spans the entire state. The work of these four new technical writers, initially justified as a "steam-valve" solution for over-budget and publicly underperforming software implementation, quickly grew into an exercise in articulation and negotiation.

The graduate students attempted to enter into what Stephen Doheny-Farina describes as an ideal education system for aspiring technical writers: "Educators must prepare future technical communicators to become substantive contributors . . . technical communicators must go beyond traditional roles so that they may bring their unique and potentially valuable perspectives to innovative technical enterprises" (217). NDSU's English department partnered with Connect ND to allow students the opportunity to become substantive contributors and to apply the theoretical in the workplace. The four students not only had to negotiate the space between theory and practice, but had to negotiate their own professional identity in a rapidly shifting workplace that defined "writing" and "writer" much differently than much of the theory employed in professional writing studies. Working with re-assigned Human Resources professionals who view editorial work as "writing" and IT-centered managers largely unaware of writing theory, the new graduate students balanced the urge to just do what they were told and implement some of the concepts of user-centered design and writing they were learning in a graduate documentation class.

Individual presenters will relate the successes and setbacks of putting user-centered theory into practice and will contrast their on-the-job experience with a hybrid professional-academic exercise designing a website to virtually represent a future campus one-stop shop. Using Karen Holzblatt's rapid contextual design, Robert Johnson's user-centered rhetorical perspective and Paul Dourish's embodiment concerns, the writers will share workplace diary excerpts, first-person observations, and artifacts to discuss their journeys between their urban institution, the rural communities they helped connect and the virtual community that was supposed to bind them all together.



7.6 Disappearing Sidewalks, Digital Neighborhoods, Virtual Violence: New Media's (Un)real Estate (Room E)

Moderator: Kim Lacey, *Wayne State University*
Devon Fitzgerald, Marie Moeller, Jim Kalmbach *Illinois State University*

Speaker 1, **Won't You be My Digital Neighbor?: Narratives of Preference on lastfm and Vox**
The simultaneous public and private nature of social network sites like FlickR, MySpace, lastfm and blog hosts like Vox complicates traditional conceptions of communication. These sites have presented new issues for thinking about the ways in which conversations take place and the ways communities, social groups, and friendships are created. The practice of "friending" has only recently gained the attention of scholars like Danah Boyd and Michael Bugeja. This presentation situates itself among this research in its exploration of both the literal and figurative "neighborhood" created on sites like lastfm and Vox. These sites create neighborhoods, connections to other users based on interests and preferences, including musical tastes. Using Bourdieu's theories of taste and social distinction, this presentation explores how narratives of preference emerge and how those narratives create digital neighborhoods, and thus cultural capital.

Speaker 2, **It's Rough in the Hood: (Textual) Violence in Online Writing Classrooms**
This presentation will look at different narratives of textual violence that can emerge in online writing educational spaces, how different forms of text enact violence on participants in online writing classes, and the implications narratives of textual violence hold for teaching in an online writing class. This exploration is informed by the work of Caleb Clark, in his article "Using Personal Narrative to Grow Strong Online Learning Communities" who says that "online you have no identity by merely existing and being seen, as we do offline" (2) and Adrian Mills (2003) who in the introduction to the collected work *The Violence of Text* argues that "digital literacy – as an engaged and informing praxis – inevitably creates, makes, and performs, even while it attempts to represent." In response to both Clark's and Mills' claims, this paper will examine how online teachers, in an attempt to foster a sense of community have begun to look at the ways in which we might expand our digital literacy, looking at placing images, movies, or lectures online, and using webcams in online writing instruction interfaces.

Speaker 3, **The Uses of Sidewalks: Virtuality and Digitality in New Media**
This presentation will explore the relationship between virtuality and digitality in new media. Too often being virtual and being digital are conceptualized as if they were same thing and yet Manovich (2001) has argued that cinema helped lay the groundwork for the digitality of new media by virtualizing time and Kalmbach (1997) has argued that offset printing virtualized the space of a page before desktop publishing (and later the web) digitized that page. Using the metaphor of sidewalks from Jane Jacobs' *The Death and Life of Great American Cities* as a starting point, I will argue that separating virtuality from digitality can help use to better understand the nature of new media and the (virtual) encounters that define it.



7.7 Roundtable: *Orality and Literacy*: The Next 25 Years (Room M)

Chair: John Walter, *Saint Louis University*
Douglas Eyman, *Michigan State University*, Aaron Barlow, Michael Day, *Northern Illinois University*, Rich Rice, *Texas Tech University*, Anne Wysocki, *Michigan Technological University*, Carole Harris

First published in 1982 as part of Methuen's "New Accents" series, Walter J. Ong's *Orality and Literacy: The Technologizing of the Word* was written to be both "an objective exposition of significant developments in its field up to the present as well as an account of its authors own views on the matter" (General Editors Preface). Arguably Ong's best known and most influential work, *Orality and Literacy* still serves as one of the principle introductions its field as well as an introduction to Ong's own work on orality-literacy contrasts. This round table discussion, "*Orality and Literacy*: The Next 25 Years," seeks to mark the 25th anniversary of the publication of *Orality and Literacy* by bringing together six members of the computers and writing community to discuss issues they believe will be important for orality-literacy studies over the next twenty-five years.

Speaker 1 will argue that if we are living, as Ong suggests, in an ecological age, then circulation (in the sense of the movement of resources within and through particular ecologies) is one metaphor for understanding the interconnected networks of people, systems, and texts. Based on work identifying the circulation patterns of digital texts (and what that might tell us about digital ecologies and digital economies), Speaker 1 will suggest that orality-literacy studies provides one lens on the motivation (economics) of circulation as well as providing a methodologically-useful set of boundary markers that delineate specific textual ecologies.

Speaker 2 will argue that the teaching of writing can no longer be based on the assumption that operation within the literacy tradition is sufficient because as technologies become increasingly pliable, the "page" evolves from the printed word (with the possibility of static illustrations) to something far more flexible. The ability to combine image, sound, and text means that a new medium for classroom assignments will grow. Already, Speaker 2 notes, students are turning in papers electronically and are using expansive possibility to imbed material that cannot exist on the printed page. Rather than risk finding ourselves stuck promoting an antiquated mode of communication, Speaker 2 will suggest that it is time we teachers of writing seriously discuss just how we best react to the changing realities of communication around us.

Speaker 3 will argue that as we become more accustomed to inventing and sharing knowledge, as well as collaborating with others, on listservs, blogs, and wikis, the old, unsettled debates over the oral-like features of email that made it seem more like oral conversation or some sort of hybrid of oral and written, will continue to preoccupy us as well as raise new possibilities for discussion and investigation.

Speaker 4 will discuss how graduate students in a Texts and Technologies course responded to Ong's *Orality and Literacy* as a filter for exploring questions about how the material conditions of a work impact writers' composing processes as well as the reception of these works. Speaker 4 will suggest that understanding how the physical qualities of a text shape both the production and reception of a work is not a completed theory in Ong's work, but that Ong provides an entry point—a place from which researchers can expand their own articulations of the relationship between materiality and media.

Speaker 5 will argue that while first-year composition has us teaching traditional literacy genres such as the essay, visual tools, have us exploring the use of the visual in composition instruction. Therefore, Speaker 5 will suggest, the use of the visual has use in ongoing professional development as well as embedded assessment.

Speaker 6 will play off the expression "empire of the senses" to consider some ethical undercurrents of the hierarchicizing of the senses in the current configurations of screened digitality. Using current aesthetic theory, Speaker 6 asks after the possibilities, for writing instruction, of art that takes advantage of technological openings for addressing senses other than or in addition to sight and hearing.

Session 8: 3:45 PM-5:00 PM

8.1 Show AND Tell: Multimedia Composition as a New Writing Space For Pedagogy and Research (Room M)

Moderator: Doug Dangler, *Ohio State University*
Andrea Davis, Dundee Lackey, Sue Webb, *Michigan State University*
Respondent: Cheryl Ball, *Utah State University*

Graduate TAs are perhaps uniquely situated in that our learning experiences often intersect our teaching experiences in ways which allow us to see various facets of composing practices. As students creating multimedia, we are required to perform rhetorical moves across multiple semiotic modes, which in turn requires cross-disciplinary knowledge. As authors of multimedia, our work necessitates deeper and richer discussion and consideration of Intellectual Property, particularly as we discover the persuasive power of remixing and reappropriation through multiple media. As instructors, we learn to apply our experiences of new media composing in order elicit greater awareness of the rhetorical processes of multimedia composition from our students. However, as instructors we are also faced with the challenge of assessing the multimedia we ask our students to produce. Assessment becomes recursive as we must rely on the knowledge we acquire through producing our own media to better understand the rhetorical moves our students make in their multimedia compositions.

It is perhaps the value of the recursive process which prompts Cheryl Ball to claim in her 2004 article "Show, not tell: The value of new media scholarship," that scholars should take advantage of their technological talents and show the rest of the field that new media texts can be as meaningful as print articles and webtexts (422). In other words, only through our own multimedia composition can we better theorize the rhetorical processes and decision making that takes place in the composition process.

In our presentation, three graduate TAs in different concentrations of study in the Rhetoric and Writing program at Michigan State University will share multimedia compositions and discuss some of the issues of production and assessment in our experiences with new media. While Ball suggests that new media scholars might "show, not tell" their media work, we believe that it is necessary to show AND tell our composing practices in new media to explicate how multiple semiotic modes function as a new writing space for pedagogy and research.



8.2 Orality and Literacy 2.0 (Room B)

Moderator: Jule Wallis, *Wayne State University*

Patricia Sullivan, *Purdue University*: **Sound in Text: Lost Jokes and Secondary Orality 2.0**

Walter Ong punned and played with language, often embedding jokes in his books and essays. One instance is Ong's Foreword to Pedro Lain Entralgo's 1970 *The Therapy of the Word in Classical Antiquity* (1970). Ong's joking centers on the immediacy of sound, punning and playing on the connection between hearing both the word "buffalo" and the sounds the animal itself would make. "Buffalo" hearing the word is not the same as hearing the animal, and hearing the name of the animal is not the same as hearing the animal. These tendrils of sound, echoing through Ong's text and in our readings, represent the layers of interpretation separating us from the visceral experience. On this anniversary of Ong's *Orality and Literacy*, let us not forget the layers of symbolization and interpretation that already separate the literate mind from the visceral experience, and consider the symbolic verbal mastery of the scholar as he taught us to appreciate the beauty of the word in its many manifestations, the power of the word, and the power of the unmediated sound that washes over our skin, raising gooseflesh and releasing adrenaline, inspiring us to not to reflection and inner analysis but animal response to fight or flight. As the computers and writing community adds sound: music, noise, ambiance, and feedback, to multimodal texts, let us recall Ong's work with sound in the text.

Gina Merys, *Creighton University*: **Essay Sound Different, or the Presence of Orality in Our Written Word**

This presentation advocates training our ears to hear the polyphony of voices that is at once background noise and the source of power for students learning how to use language in all of its modes; genuine vocality becomes textual space in this complex layered sense of order. Because textuality depends so much on orality, and vice versa, it is counter-productive to separate these two modes of communicating when looking at the palimpsestic nature of classroom language. In fact, as Walter Ong states in *Orality and Literacy*, in literate cultures orality depends on textuality. What I argue is that the ways in which students internalize the "sound" of oral communication shows up to different degrees in their writing. Thus, they hear the way they sound in their writing and approve or disapprove of that writing according to how much or how little it relates to the way they speak. While they enjoy hearing the text of their online writing, they tend to distance that voice in academic writing often to the detriment of meaning. Hence, if students could learn to use their orality in all types of writing, they could more easily learn about effective communication.

Andrea Murphy, *Old Dominion University*: **Convergence: Bridging the Oral-Visual Divide**

Primary orality exists within a context of face-to-face communication. Although the inventions of writing and print moved communication into a visual and spatial context, it remained fundamentally dependent on language. Finally, with the advent of secondary orality, prompted by such inventions as radio and television, communication took a turn back towards the oral. However, new advances in technology must prompt either an altered definition of secondary orality or the invention of a new term altogether. Walter Ong defined "secondary orality" as an age where orality is accorded the permanence and reproducibility found previously only in more visual mediums. I argue that it is this definition of "secondary orality" that points towards a future marked by a convergence of oral and visual modes of communication. This age of "secondary orality" is becoming one where it possible for a single person to potentially communicate with billions synchronically and diachronically, drawing on the sense of immediacy ingrained in orality as well as the informational dense visual complexity afforded through hypermedia. Nevertheless, the audiences created by these new media are fundamentally limited, not by the range of the speaker's voice as in the era of primary orality, but by the interests and attention span of the individual founded in print.

Michael Salvo, *Purdue University*: **Editing the Sound-text: Waveform Alphabet as Orality and Literacy 2.0**

While using Audacity to clean up a recorded lecture, I realized that I was visually manipulating sound files, that I was editing visual sound-wave form representations of speech in Audacity. I had stopped listening to the sound files and was visually editing the aural text. I had begun removing speech stammers. Audacity is but one example of a class of sound-manipulation tools that create a visual representation of the sound waveform to aid in sound editing. Visually representing this sonic waveform adds another in a series of symbols for the spoken word, another layer of the technologized word. Ong might be excited, might be puzzled, but certainly would be interested in this new waveform alphabet that Audacity uses to enable the further symbolization of the word, offering a new waveform alphabet for the manipulation of speech, a new alphabet alongside ancient symbol systems. From one phoneme emerges a tale of secondary orality, a further site of the technologization of the word, and an alphabetic system supporting multimodal composing. This presentation will introduce Audacity as a site for the development of this waveform alphabet, as an example of the further technologization of the word, as we move towards multimodal, post-textual literacy.

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8.3 Online Writing Centers: Finding Our Virtual Voice (Room C)

Moderator: Nicole Wilson, *Wayne State University*

Anthony Edgington, Barbara Schneider, Russ Sprinkle, Holly Greenfield, Teri Green, Leslie Neuendorff, Michael Brooks, *University of Toledo*

Historically, there has been great discussion about the identity of the university writing center (North, 1984; Harris & Kinkead, 1993; Mullin & Wallace, 1994). Today, different writing centers promote various identities to their constituents. Some centers view themselves more as service organizations, focusing on revising, proofreading, and editing student texts, sometimes offering drop-off services for students. Others view their centers as learning environments, where tutors work one-on-one with student writers, assisting them in learning the skills of revision and proofreading. The issue of outsourcing tutoring to off-campus organizations (like SmartThinking) has found a voice in these dialogues. Regardless of the identity chosen, there has been a great deal of literature and research to support and/or resist moves to a particular identity.

The question of writing center identity, however, becomes more blurred with the rise of online writing labs (OWL). More and more writing centers are offering online tutoring services (through email, discussion boards, or chat rooms). These services may be offered to the entire university community or geared to select groups (such as distance learning students). OWLs usually offer services similar to the on-campus writing center, including help with paper content, organization, writing conventions, citations, and mechanical skills (Harris & Pemberton, 1995). Yet, while OWLs attempt to recreate the same tutorials, obstacles emerge, since online sessions usually occur in a-synchronous environments between faceless (and often identity-less) tutors and writers (Healy, 1995). These factors may (and often do) affect the learning environment of the tutoring session and may force students and tutors to incorporate new literacy practices (Anderson, 2001). Can OWLs become student learning sites in the same way that traditional writing centers have become? If yes, what needs to be done to create these learning environments? If no, what problems or obstacles do we face?

This roundtable will focus on the potential for OWLs to become sites for student learning. The presenters will briefly discuss their experiences as administrators and/or tutors in an online writing environment, including student and tutor online identity, difficulties responding to online drafts, effects of technology and bureaucracy on online writing lab development, and methods used to transform online tutoring sessions into learning environments. The presenters will then offer questions for further discussion and invite all roundtable participants to bring their own stories and research to the session.



8.4 V.U.: Spaces, Articulations, and Interfaces of the Virtual University (Room J)

Moderator: Royanne Smith, *Wayne State University*

Jentery Sayers, Edmond Chang, *University of Washington*: **Virtual Office Hours, A Rhetorical and Pedagogical Experiment**

Curtis Hisayasu, Jentery Sayers, *Univeristy of Washington*: **Moblogging the Virtual University: Toward Horizontal, Multi-Authored Mappings**

Megan Kelly, *University of Washington*: **"Visualizing Literacy in Library Spaces and Interfaces: A Case Study of Seattle's Public and Academic Libraries"**

By investigating the use and understanding of specific "technologies" and how they materialize the virtual and digitize the material, this panel imagines and analyzes the "virtual university" as being more than distance learning practices, metaphors of mind, and tropes of access to knowledge. The panel's first paper, by Curtis Hisayasu and Jentery Sayers, explores distributed "moblogging" as a mobile technology that enables new forms of real-time, horizontal mapping, thereby allowing for alternatives to fixed, top-down representations of space. Hisayasu and Sayers propose horizontal mappings that are written rather than simply read. That is, the mappings utilize moblogging to continually depict process and change.

Taking the University of Washington as a complex, multi-layered site, Hisayasu and Sayers reflect on their empirical research to ask what practical and theoretical benefits horizontal mappings offer the university campus, while also unpacking the interactions, traces, and interfaces that constitute their work.

The next paper looks at one space; one interface of the university that seems foreign to many students is the library. Megan J. Kelly's project historicizes and theorizes the cultural, material, and geographical evolution of libraries as expressed in the disciplinary shift from library science to information science. Looking at the University of Washington libraries and the renovation of the Seattle Public Library system, Kelly tracks the ways libraries continue to change as built spaces, as culture, as virtual spaces in an increasingly digital world and to examine information literacy and students' shifting relationship to information gathering.

Finally, Edmond Chang and Jentery Sayers engage the potential and pitfalls, both pedagogical and technological, of "virtual office hours" that use instant messaging software such as Google Chat or AIM. How, if at all, do virtual office hours allow for "getting to know students better"? How do they change the rhetorical relationship between users, particularly the teacher-student power dynamic? And how do they constitute a "generic" transformation and translation of the classroom to the office to the dorm room? In other words, Chang and Sayers attempt to articulate how "space," "interface," and "interaction" are complicated, rearticulated, and prove to be "best practices" in teaching, communicating with, and identifying with students—and vice versa. Ultimately, then, the goal of this panel is not to define the virtual university, but to illustrate multiple perspectives of how the virtual university functions, who and what it impacts, and its possible consequences.



8.5 Games, Gaps, and Multimodal Writing

Moderator: Mary Karcher, *Wayne State University*

Trey Conner, *University of South Florida St. Petersburg*, Gina Maranto, *University of Miami*, **Minding the Gaps: In Search of New Paradigms for Multimedia and Multimodal Writing**

Teaching multimodal and multimedia writing poses new challenges for those trained in traditional rhetoric. How do we read, inhabit, and participate in our students' rhetorical choices, made in the caesuras and links essential to writing in wikis and in other collaborative environments? These interstices of meaning and affect offer unique opportunities for community-building and experience in gift-economies of learning. What can we do as writing instructors do to help students translate capacities cultivated in these "between-spaces" across a broad range of rhetorical situations, on the web and beyond?

The first speaker will address what semiotician Scott McCloud calls "the gutter," the blank gaps between the frames, and consider the rhetorical dimensions of resonance. In discontinuous ecologies of information, the commons has evolved strategies of tagging and emergent classification schemes known as folksonomies.The second speaker will deploy theoretical approaches drawn from the Situationist International and the contemporary Italian group Stalker, in hopes of crafting a new paradigm for understanding wiki writing. Stalker have abandoned conventional architectural modes of evaluating urban landscapes in favor of a new form of collective planning that draws on "video-art, comics, television, a universe of cross readings," conceptual and Land Art, and, most importantly, direct experience of the landscape.

In closing, the speakers will share a brief wiki how-to meant to connect our topics to a workshop based on the Situationist practice of derive. Our aim is to engage C&W participants in an intervention that will constitute an experience of the liminality of the passage from workshop to Detroit to wiki. Wiki will provide space for participants to narrate our legwork in Detroit, and consider the ways computers and compositionalists can sustain productive liminalities, urban and virtual.

Jonathan Alexander, Wayne Hall, *University of Cincinnati*, **Game On: Designing Games and Exploring Literacy in an Advanced Composition Class**

Recent scholarship on the educational use of video and computer gaming, such as James Paul Gee's *What Video Games Have To Teach Us About Learning and Literacy*, have made bold claims about the positive impact of gaming on a variety of students' abilities to think critically, communicate effectively, and problem solve collaboratively. Our presentation explores what happens in an Advanced Composition class in which students not only play computer games but also design them for other students to play. We contend that having students the opportunity to design their own games offers them a powerful mode for critical reflection on the educational benefits of gaming.



8.6 Cities, Metaphors, and Objects (Room E)

Moderator: Clayton Walker, *Wayne State University*

Angela Crow, *Georgia Southern University*: **From the Office of Risk Assessment: Nostalgic Narratives/Objects of Safety**

In the current rural attitudes in our state towards certain populations' transnational (im)migrations, in the midst of technology always shifting, with Amy Goodman, and her *Democracy Now*, finally available every evening in my rural southern location via satellite, with my access to some version of transnational frames available on line, my virtual urban space, I want to explore articulations about risk and safety as they are marked on urban and rural locations, in real and virtual environments. This paper moves from the linguistic stories to the objects with which we mark out safety boundaries. I take up issues of risk that extend from the alphabet stories we tell, to the ways we inhabit spaces. I look at the recent design takes on objects associated with risk and the use of space. I want to explore our assessments of risk and danger, (thinking of Derrida's cosmopolitan transnational city space) the ways risk morphs and shifts, lands on various objects and humans, establishing the conceptual potential of space, of stranger/danger, of safety, and the impact on our writing lives, our sense of agency, of the ability to re/act, when (un)bound by these safety/risk rhetorics.

Julia Romberger, *Old Dominion University*: **Metaphors and Memoria: Interface Design, Common Metaphors, and the Canon of Memory**

In this presentation, I will contend that interface metaphors operate as artificial memory in that they assist users in locating (and even understanding) tasks as they learn new programs and transfer knowledge from one program to another. Such metaphors are created by interface designers and programmers with little to no adaptability to individual users. This violates good practices of artificial memory, which act in ways tied to specific experience and emotion (Carruthers, 1990, p. 61). When many users don't employ common programs like MSWord much further than its typewriter like capacities, then the question becomes is the metaphor as artificial memory working for the user? Is it because the users do not create and connect with the original design of the interface because they did not develop it themselves? And what lessons can be learned for development of new media by applying a rhetorical perspective to the use of interfaces as a tool for memory? This presentation will conclude by looking at some of the implications for teaching the development of new media interfaces with an eye toward their use as memory tools.

Bob Samuels, *UCLA*: **Virtual L.A.: Postmodernity, Automodernity, and the Techno City of Angels**

This paper argues that Los Angeles represents a new type of city where technological automation and individual autonomy are often combined in a seamless way. I call this fusion of autonomy and automation "automodernity," in order to posit that we have moved into a new cultural period that follows the social and cultural foundations of postmodernity. While postmodernism often stresses the social, cultural, and public mediation of everyday life, automodernity in L.A. uses technology to circumvent the social and to plug autonomous individuals into networks of technological circulation. As the global center for digital pornography, computer-generated media, privatized communities, and the mixing of Eastern and Western cultures, L.A. may be the first global virtual city.



8.7 From the Cardboard City to the Virtual Rural Landscape (Room F)

Moderator: Richard Marback, *Wayne State University*

Justin Thurman, *The University of Louisiana at Lafayette*, Keith Dorwick, *The University of Louisiana*, Kevin Moberly, *St. Cloud State University*

Advance to Go: Virtual Versions of the Monopoly Game and Its Urban Landscape

The path from Mediterranean Avenue to Boardwalk is stamped on America's collective consciousness; not only do we know the original version, modeled more or less after New Jersey's 1930's seaside resort town, Atlantic City, we have all seen versions based on Chicago and many other American cities. There are variants that are created for fans of comic books, popular movies, sports teams and even visitors to the National Park System. In each of these versions, though, a set of assumptions are built in, assumptions that dictate how the play goes and just how quickly the winning player can bankrupt her opponents. With the large number of electronic and computer versions available (including one for Palm Treo), however, does the move from a cardboard landscape to a virtual one and the subsequent addition of value-added programming with its icons, animations, graphics and spoken voice-over commentary change the rules of the first cardboard version in material ways? In what ways do these changes affect the real mission of Monopoly: to train its players to be good capitalists?

Life: A Virtual Landscape for...Life

While the Internet and video games have commandeered the collective "virtual" consciousness, some of the first virtual, interactive landscapes we utilized for education and entertainment were board games. Many of these games have withstood generations of scrutiny and few have adapted more readily to sweeping political, economic and cultural changes as Hasbro's "The Game of Life." First played on an arcane checkerboard during the Civil War, "The Game of Life" is now a staple of many family game collections and, for many of these families, it stands as serviceable shorthand for what it means to be successful in the modern world. Today, a popular gift for high school graduates, Lou Harry's "The Game of Life: How to Succeed No Matter Where You Land" and the "Pirates of the Caribbean," "Spongebob Squarepants" and "Simpsons" franchises all have their own distinctive version. This paper will endeavor to position "The Game of Life" as an accessible storage system for American middle-class values and economic benchmarks, a virtual suburban landscape to which players of all ages escape time and again not only for fun, but for lessons on American morality, American "normalcy" and a more colorful conception of the most mundane of American dreams.

Mapping the Board: The Struggle for Landscape in Dungeons and Dragons and Its Computer-Enabled Adaptations

Sinnce its release in 1974, Dungeons and Dragons has had a complex relationship with what is arguably the defining characteristic of the board game: the map. Indeed, Dungeons and Dragons required players to construct their own maps. Moreover, it gave players a considerable amount of freedom in the way that they constructed and played characters in the game. Considering the differences between Dungeons and Dragons and traditional board games, it is not surprising that Dungeons and Dragons was controversial: damned as satanic and blamed for teen suicides, crime and slacking, it came to represent many of the evils of teen counter-culture in the 1980s.

By studying the way that many popular-cultural adaptations of dungeons and dragons, particularly computer games, restore the things that the original version of the game took away – the rules, the maps and the fixed characters – this presentation will speak to the way that the values of third stage capitalism re-emerge in the virtual landscapes of Dungeons and Dragons while simultaneously maintaining the counter-cultural signification of the original TSR version of the games.

8.8 The Wisdom of Wikis: Public Ownership of the Means of Instruction (Room H)

Moderator: Jill Sajdyk, *Wayne State University*

Matt Barton, *St. Cloud State University*, Joe Moxley, *Univeristy of South Florida*, Bob Cummings, *Columbus State University*

Now that wikis are better established and are no longer as mysterious or esoteric as they were four years ago, the time is ripe to reflect on what makes them unique among online writing spaces and virtual communities. How is participating in a wiki different from keeping a blog or posting on a forum? How do wikis tie-in to other emergent technologies like RSS feeds, social bookmarking, and workflow engines? The basic and most fundamental principle of wikis is how editorial power is distributed among the participants. Generally speaking, wikis work much like the High Medieval town, in which guild relationships extend horizontally across the community--rather than the vertical relationships common in other parts of Europe. A closer look "behind the scenes" of massive wikis likeWikipedia reveals just this sort of guild structure, where members come to a mutual agreement about which rules and norms will best serve their interests, then work together to enforce them (as well as protect each other from outside interference). As these "guilds" increase in power and prestige, new users find that the old definition of the Wikipedia as the site "anyone can edit" is misleading--their changes are "rolled back" if they do not conform to the rules and guidelines established by the guild. Increasingly, new users are asked to first familiarize themselves with these guidelines before attempting a change--or, perhaps even better, merely to suggest the change in the "discussion" area for the entry, which is usually kept separated from the entry page proper. Like guilds, the knowledge and expertise of wiki communities are literally "in the network" rather than owned or assumed by any individual.

Banquet at the Charles H. Wright Museum of African American History 6:00 PM-9:00 PM

Keynote Speaker: Richard Doyle, Pennsylvania State University

Professor of Rhetoric, Richard Doyle (aka mobius) holds appointments in English, Science Technology & Society and the College of Information Sciences and Technology at Penn State University. Professor Doyle has published three books: On Beyond Living : Rhetorical Transformations of the Life Sciences(Stanford, 1997), Wetwares: Experiments in PostVital Living(Minnesota, 2003), and Ecodelic: Plants, Rhetoric & The Evolution of the Noösphere (University of Washington, 2008) - in a putative trilogy about emerging transhuman knowledges. Doyle was Director of Composition at Penn State University from 2004-2006, and currently serves as Expert, Wetwares and Human/Machine Interaction for the International Standards Organization (ISO) and the International Electrotechnical Commision (IEC). Please browse and edit http://biotelemetrica.pbwiki.com/DoyleBio for further adventures with mobius, aka Professor Richard Doyle.



Sunday, May 20, 2007



"Techno is just like Detroit, a complete mistake. It's like George Clinton and Kraftwerk stuck in an elevator."

Derrick May

9:00 AM-12:00 PM

Meeting: Developing Metrics to Gauge the Impact of Digital Scholarship (Room M)

Facilitators: Cindy Selfe, *Ohio State University,* Gail Hawisher, *University of Illinois at Urbana Champagne*

Jonathan Alexander, *University of Cincinnati,* Cheryl Ball, *Utah State University,* Kris Blair, *Bowling Green State University,* Hugh Burns, *University of Texas,* Michael Day, *Northern Illinois University,* Scott DeWitt, *The Ohio State University,* Doug Eyman, *Michigan State University,* Jeff Grabill, *Michigan State University,* Jim Kalmbach, *Illinois State University,* John Logie, *University of Minnesota,* Heidi McKee, *Miami University,* Michael Palmquist, *Colorado State University,* Jim Porter, *Michigan State University,* Colleen Reilly, *University of North Carolina Wilmington,* Jeff Rice, *Wayne State University*, Dickie Selfe, *Ohio State University,* Pat Sullivan, *Purdue,* Pam Takayoshi, *Kent State University,* Louie Ulman, *Ohio State University,* Joyce Walker, *University of South Florida*

This informal working group is convening to respond in a proactive way to the MLA's Task Force on Evaluating Scholarship for Tenure and Promotion by identifying, collectively, a series of "impact on the field" metrics that departments could choose from when they take up the tenure and promotion cases of scholars who produce digital/electronic work. We think this work is important for supporting the work of faculty facing both tenure and promotion decisions.



Session 9: 9:00 AM-10:15 AM

9.1 Online Groups (Room B)

Moderator: Tim Dugdale, *University of Michigan Dearborn*

William Fitzgerald, *Rutgers University Camden*, **When Prayer Goes Online: Cyberliteracy in Contemporary Prayer Circles**

As recent academic treatments such as Brenda Brasher's *Give Me That Online Religion* (2001) and *Religion Online: Finding Faith on the Internet* (eds. Lorne Dawson and Douglas Cowan, 2004) attest, religion occupies a significant segment of cyberspace. Both religious organizations and spiritually oriented individuals of all persuasions engage in numberless efforts to worship, to educate, to proselytize, or to experience aspects of the religious.

I propose to examine the discursive activities that take place in virtual communities formed through online prayer "chains" and "circles." These performative spaces-- where prayers of petition (e.g., for healing, for peace), thanksgiving or praise are submitted, read, and responded to, typically with additional prayer--serve to both recreate and extend communities of faith afforded by face-to-face contact. Such spaces (e.g., onlineprayerchain.com) offer rich sites for composing and enacting identities marked by religious commitment and by solidarity with others. They are also sites which raise important issues about the felt immediacy of online communication in both synchronous and asynchronous contexts. For prayer, as Walter Ong has observed, is primarily a discourse of orality, an activity of speech. In its migration to digital environments through writing, prayer functions to unite individuals across time and space through the establishment of an ongoing (if not eternal) present. In this respect, prayer functions less as written composition than it does a oral-written hybrid that seems especially characteristic of cybernetic discourse.

William Ritke Jones, *Western New Mexico University*, **Cyberspace as a Deterrent to Homicide in Online Groups: The Affect of Social Cohesion on Task Performance on Online Groups**

The efficacy of collaborative writing on the learning process has been proven. Collaborative writing assignments can be disastrous for some groups, however, because the people within the groups do not bond well enough to make the collaborative experience worthwhile, sometimes even degenerating into war. In online environments, cyberspace adds another factor to the mix, one that can foster social cohesion in some instances but that can impede it in others. Online instructors can sometimes help groups who are having trouble cohering, however, and to provide teachers some insight, this presentation will examine the factors in three online groups that caused social cohesion to either not form or to break down and those in two groups that did form social cohesion. Then, the presentation will offer some ways for online instructors to promote social cohesion in online groups. The study on which this presentation is based employed ethnographic observation, semi-structured interviews and surveys in a qualitative design to study the factors affecting five online writing groups as they collaborated on various writing projects on a Blackboard distance education platform.



9.2 Users and Losers: Labor, Technology, and the Student Experience (Room C)

Moderator: Jule Wallis, *Wayne State University*

Kendall Leon, Stacey Pigg, Kristin Key, *Michigan State University*

Respondent: Bill Hart Davidson, *Michigan State University*

Undergraduate and graduate students are increasingly required to enter workplace (academic or otherwise) environments equipped with robust technology skills and practices; it is more important than ever to be attentive to what students do with digital technologies--and what they can't do without them. This panel presents empirical findings from two recent studies conducted by and with students at a research institution. These studies will provide computers and writing scholars with rich depictions of the digital work practices of undergraduate and graduate students, while contributing to ongoing discussions about how best to support and scaffold effective environments for teaching, learning, and interacting with digital technologies (Bernhardt and Vickrey, 1997; Selber, 2004). Presentation one charts the everyday digital literacy practices of graduate students in a Rhetoric and Writing program, while presentation two recounts goals that were unachievable for students during a voluntary "digital deprivation." Ultimately, both presentations address the following question: what are the everyday digital practices that comprise, enable--and even compromise--student work?

Reuse, Circulation, Substitution: preparation, genre, and classroom activity in graduate work

This presentation examines the writing- and production-related work graduate students do as they move from what Lave and Wenger (1991) call "legitimate peripheral participation" toward full participation in disciplinary activity. Focusing on their 'invisible work' in multiple professional roles, we provide insight into unarticulated digital work practices common within this community that are generally absent in computers and writing scholarship. Using diary logs (Hart-Davidson, in press), interviews, observations, and screen-captured videos to trace the circulation of genres among graduate students (Spinuzzi, 2004), we address the following questions: How do graduate students make decisions about whether to use print or digital genres? When are digital, or print, genres most effective or reusable? Can graduate student productivity and/or participation be increased by encouraging graduate students to think beyond defaults? This presentation will stimulate a needed conversation about the digital activity graduate students engage in everyday, how they learn to do that work, and how that work influences their ability to become full participants in academic disciplinary activity. We conclude by outlining effective interventional strategies to improve how graduate students are currently professionalized in digital teaching and research practices.

Internet Abstinence: The Seduction of Online Activity

What happens when active Internet users are deprived of normalized access to online technologies? Presentation two will explore the disruptions and detours in routine activity undergraduates experience when prohibited from accessing the Internet, centering on the adaptations users are forced to make, as well as their correlative affective responses. The aim of the study is to discover how much users unconsciously depend on the Internet for information and resources, and what steps they take to obtain such information when the Internet is not accessible. Specifically, this presentation contributes to discussions about how Internet technologies consciously and unconsciously mediate our problem solving capacity, ability to access information, and the types of interaction and production we imagine we're capable of (and limited to) when removed from online technologies (New London Group, 1999 & Gee, 2004).

9.3 With Great Wiki Comes Great Responsibility: Turning the Challenges of Wikis into Opportunities (Room D)

Moderator: Matt Barton, *St. Cloud State University*

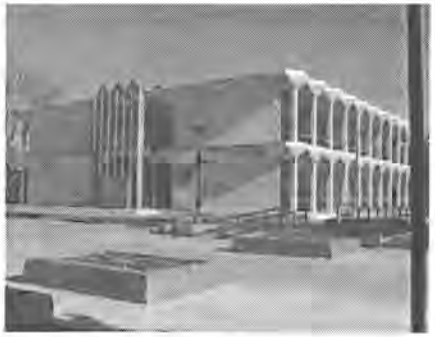
Taylor Mitchell, Brian McAllister, Quentin Vieregge, *University of South Florida*

Lisa Gerard's "The Evolution of the Computers and Writing Conference, the second decade" reflects well academia's newly developed comfort with technology, and this newfound comfort has encouraged teachers to create online communities, wherein students may collaborate together. Wikis comprise one of these nascent technological tools, but the same wiki characteristics that permit collaborative writing require that students reflect more on the writing process. For instance, in "Using Wikis as Collaborative Writing Tools: Something Wiki This Way Comes--Or Not!" Susan Loudermilk and Tommy Hern observe that "[i]n collaborative writing, we must not only consider the needs and demands of our ultimate audience, but those of our co-collaborators as well, which in itself can be quite demanding." Each of our three panelists will explore how the challenges of collaborative writing on wikis may be turned into opportunities to encourage students to reflect on the process of writing.

Taylor Mitchell's presentation will explore how various software, such as wikis, help students transition between urban and academic modes of writing. While our pedagogical horizons have expanded our idea of "writing" beyond the traditional essay, how easy is it for students to transition between modes of writing? Due to technology, students are on a writing frenzy—emails, MySpace comments, and texting are just a few examples of how students are writing now more than ever. Although, the tone of shorthand texting and emails is vastly different from the writing they are expected to produce in an academic setting. Offering an online space, or a wikipage, where an urban shorthand tone is acceptable would be the first step. Then with the use of a hybrid academic classroom, the students can collaboratively and drastically learn to alter their tone for different audiences.

Brian McAllister's presentation will address issues of community and the individual within wikis. If wikis signal an end to the individual author through the communal writing process, then they also seem to call for an end to the online individual. Unlike blogs, discussion groups, MySpace pages, etc., which place the individual on a digital pedestal, wikis obscure the individual and, in essence, assimilate him or her—via the individual's writing—into the wiki environment. What does this end of the individual do to the meaning of community? This presentation will look at the benefits and problems to this process and ask if, ultimately, a "pure wiki," where the individual is erased and replaced by a collaborative community, is possible.

Quentin Vieregge will review his use of a collaboratively written novel project in his two composition classes. He will explore what objectives he had for the project as well as the students' abilities to successfully collaborate on a novel together. Because collaborative writing demands reflection about the writing process, a communally written document in the classroom requires that both the students and the teacher focus special attention on the process of revision. For instance, when students write an especially long wiki document together, conflicts of purpose, audience, and continuity may arise. What methods the teacher employs to keep the class focused will be crucial.



9.4 Technology, Blogs, Literacy (Room E)

Moderator: Jessica Rivait, *Wayne State University*

Brittany Cottrill, *Bowling Green State University*, **Blogs in the Classroom: A Textual Analysis of Internet Dialects in the Composition Classroom**

In his 1999 article "From Pencils to Pixels: The stages of Literacy Technologies," Dennis Baron reminds us that composition instructors and writers in general have been the first to accept and embrace technological advances going back to the invention of the pencil. Because of our acceptance and interest in technology, composition classrooms across the country have started using blogs as a new writing space both inside and outside of the classroom. However, the fear of the internet slang infecting the classroom has long been an issue. This presentation looks at not only the reluctance of instructors to incorporate blogging into the classroom, but also at the idea of students' understanding of appropriate audience. Building off such scholars as David Huffaker, who looked at the use of blogs in promoting literacy, and Barcley Barios, who examined the influx in blog popularity, I explore the effect blogging has on student writing paying particular attention to the incorporation of internet-slang (for example, the letter "'u" for the word "you," a colon and single parenthesis for a smiling/frowning face, and phonetic spelling) and more personal writing. Through examining the crossover of casual, internet writing into student papers as well as how language is used in graded blogs it became more clear that students do have a grasp on their audience and are able to transition between academic and personal writing.

Jessica Rivait, *Wayne State University*, **Inciting Waves of Social Consciousness: The Question of Celebrity in Grassroots Community Computer Networking**

During summer 2005, former senator John Edwards (NC) visited thirteen college campuses across the continental United States with the hope of launching a grassroots campaign to address and eliminate poverty in local communities. Edwards specifically targeted leaders of student-based community service organizations and select non-profit organizations to meet with during his visits; he asserted that while their organizations were already making progressive social change in their communities, a strong, national network between disparate campuses was likely not only to increase their credibility but also the diversity and strength of their community problem solving efforts. Edwards offered to create this network by creating a loose structure for a coalition and a website through which organizations in this coalition could collaborate, reflect, and organize. Despite Edwards' support and celebrity, the type of social movement that he envisioned did not manifest; while a few organizations did result from his tour, none of the organizations took advantage of the website (which has been disabled) to network with other campuses. Using Voss and Rowland's pre-inception rhetoric and Simmons and Grabill's civic rhetoric, I will explain why Edwards rhetorical strategies fell short in these efforts but may successfully inspire future social action. Finally, I will propose what community activists can learn from Edwards' efforts to critically design their own grassroots computer networking initiatives.

Suzanne Rumsey, *Indiana-Purdue Fort Wayne*, **Adaptation, Adoption, Alienation: Technological Literacy Across Time, Space, and Place**

Use of technology is mitigated by social, religious, and cultural values. Americans, like any culture, must find ways of existing amidst technological innovation while still adhering to their belief systems. To do so, people adopt technologies, adapt technologies, or alienate themselves from technologies. These adaptations, adoptions, or alienations from technology happen across time in an inter-generational constellation of multimodal literacy practices. I call this decision making process "heritage literacy" and it offers us a way of conceptualizing how people decide the extent to which they will draw upon intellectual inheritances they have been given by predecessors.

My own research explores this ongoing decision-making process in a place that one would least expect a study on technology: an Amish community in rural Indiana. Heritage literacy, because it attends to literacy development across time, space, and place, as well as the digital, offers a revised notion about the extracurriculum of writing (Gere) and writing in communities and cultures (Moss, Guerra, Cushman). Further it challenges current understandings of multimodal literacy by offering evidence outside of digital and computer manifestations. Finally, heritage literacy compels us toward understanding generations in a holistic manner that emphasizes the connections between different groups and family members, as well as between different technologies over time. Such a perspective moves us beyond other longitudinal literacy studies that focus on individuals in separate generations (Brandt, Hawisher and Selfe, Lunsford, Sommers, Haas, Geisler). My presentation offers a conceptual base for looking at the history of technological innovation and how people relate to those innovations across time and place. I will elaborate multi-generational, digital and computer, and multimodal themes of heritage literacy by briefly talking about my research. I will then apply these concepts toward understanding how all cultures, peoples, and societies adapt new technologies to what they know, adopt new technologies, or alienate themselves from technologies in order to protect personal and physical boundaries.

9.5 Roundtable: The Place Where We Dwell: Reading, Writing, and Surfing the City (Room J)

Moderator: Clayton Walker, *Wayne State University*

Aaron Barlow, Jane Mushabac, Mark Noonan, Julian Williams, Richard Hanley, Ann Seaton, Annette Saddik, *New York City College of Technology (CUNY)*

One advantage of "the city" for those teaching composition within it is the easy reach to physical topics for discussion and writing. Texts like "The Place Where We Dwell: Reading and Writing about New York City," developed by Juanita But and Mark Noonan, allow urban teachers to connect word and place for both research and composition. With the physical city no longer the only city, urban teachers of composition are expanding the universe of conversation, going beyond the intersection of text and place to include the virtual city as well. It is time for our pedagogy to catch up with the virtual reality that now informs urban life: the place where we dwell is no longer just the physical city.

Over the past several years, even students from difficult economic situations have been finding ways of laying a technological web over the grid of their urban lives, especially as the World Wide Web now provides for free most of the tools they need, tools that once were proprietary and expensive. Those of us using the urban environment as a basis for composition courses can now expect all of our students to be comfortable and conversant in the virtual world of the Web and able to take advantage of the Web itself as platform ("Web 2.0"). This allows us to add a third dimension to our text-and-environment grid, making instead a three dimensional text-and-environment-and web matrix.

In different ways, each member of this panel has been experimenting in ways of integrating the web into the composition classroom. Discussion of the place of the new technologies redefining the greater urban environment, however, has lagged behind both technology and innovation. The discussion this round table represents is part of a new, on-going discussion attempting to connect text, the physical urban landscape, and the new virtual urbanism.

Located in downtown Brooklyn, New York City College of Technology, where "The Place Where We Dwell" is one of two recommended texts for First-Year Composition, finds itself today at the intersection of technology, writing, and the evolving urban experience. Participants in the round table have all begun to interweave the three in their composition classrooms, though each in a different fashion.



9.6 Reclaiming Geophysical Cities (Room F)

Moderator: Thomas Trimble, *Wayne State University*

Kellie Rae Carter, *Georgia Southern University*: **The Creative Future: Technology, Creativity, and the Old South**

Savannah, Georgia, is a historical city in the Old South with a dream of a technological future. Actively engaged with the idea of cultivating the 'creative class" (Florida), the city plays host to over 400 knowledge-based businesses, Savannah seeks to attract creative people and nurture talent. This paper will describe some of the efforts the city is making in trying to develop itself as a regional powerhouse in media- and technology-based businesses. One of these efforts is focused on partnerships with regional educational institutions to help develop a workforce to support this economic development. A project in development is the Creativity Incubator, an envisioned joint research/community center that seeks to support and bring research in developing theory and pedagogy in multimodal literacy into the city. Modeled after the idea of business incubators, the creativity incubator is meant to provide a support environment for individual and group creative endeavors. This paper will describe the efforts so far to create partnerships between governmental, industrial, and educational institutions to create the center as well as the theory of multimodal literacy and creativity incubation that the center intends to enact. The presentation will present an overview of the kinds of local and national resources available for creating centers or partnerships as well.

Susan Delagrange, *Ohio State University*: **Mapping Social Change: A Cynical Documentary**

Most of the students on the small regional campus of a large research university where I teach are first-generation college students with few external models for how to apply the work they do in the classroom to the worlds of work, family, worship, and community that they inhabit. In an attempt to connect their academic writing and research to potential sites of civic engagement, I have taught several variations of an advanced writing course in which the students about a local social issue of their own choosing, and then produced a 30-second public service announcement that advocated for action. More often than I would like, however, these papers and PSAs could be about anyplace, anywhere; they lack the specificity, the kairotic connection to time and place, that signals a clear sense of communal advocacy on the part of the student. This lack of intellectual or affective connection to real and present social issues may result, as Matthew Levy and others have noted, from a cynicism born of postmodern detachment from a world whose social and cultural institutions seem warped and dysfunctional, while at the same time participation in them remains singularly alluring. On the premise that the sequencing of my original assignment - research, writing, reflection, followed by social action - was allowing that cynical detachment to kick in before the students could become vested in positive actions and outcomes, I revised the assignment. Using examples from the new assignment, this presentation documents (in iMovie) these documentary projects. In so doing, it also explores the affordances and constraints of such embodied, on-the-ground research, and the place of such research in the paradoxical space between the desire to join ""the establishment" and the desire to change it inhabited by first-generation students.

Mary Elizabeth Sullivan, *Kent State University*: **The Rhetoric of Dead Animals: Raising Deliberative Space from a Cultural Grave**

Ss small towns decline in the face of the information economy, new plans are developed to revitalize communities. However, the best locations for this deliberation may not be in town halls and city council chambers. In an age where communities multiply and proliferate in online spaces, examining the ways sites serve to shape and mediate civic discourse is crucial to understanding how individuals are able to deliberate on issues of public concern. To unite citizens'' online virtual participation to their material lives, physical spaces are crucial as sites for community interaction, identity formation, and deliberation (McComisky and Ryan 2003). Using Mountford's understanding of the geography of a communicative event as rhetorical space (2001) and Lyotard's construct of "paralogy" (1979) - "little narratives" that legitimate the status of knowledge in a multitude of context specific roles and actions - this multimedia presentation considers how knowledge at the "Missing Animals Cemetery" and its accompanying website is established and function as cultural space. Set outside of a town's small cultural arts center, artisans create memorials for extinct or expatriated animals of Ohio to foster the community's public memory of creatures lost and ideas in crisis. Using data collected about the real and virtual space through observations and images, online representations, and interviews with people who utilize the space, I analyze how the cemetery outside the cultural center serves to mediate the public space, and like Wright, locates ways that the space unites the unique with the ordinary (2005). I conclude by suggesting that the space is more than a site for deliberation; rather, through use and interaction, it becomes a site of invitational rhetoric (Foss and Griffin 1995), where all participants who engage in the discourse may develop new insights and perspectives that lead them to develop new plans for community engagement.

9.7 Virtual and Audio Teaching: Three Instructors' Tales: Creating Environments for Varied Student Populations (Room I)

Moderator: Steve Krause, *Eastern Michigan University*

Elizabeth A. Monske, *Louisiana Tech University*, Cheryl A. Hoy, *Bowling Green State University/ Monroe Community College*, Amie C. Wolf, *Ohio State University*

This panel presents three instructors' experiences creating virtual spaces for their students in 3 very different settings--a community college located outside an urban area, a small rural university in the south, and a Big 10 school in an urban setting. These speakers will explore the nature of the virtual spaces they use, inclusion of all learning styles and backgrounds, and how their schools are encouraging the use of these learning spaces.

The first speaker will discuss her strategies for creating virtual environments via Blackboard. This environment allows her to create a community for her commuter students that tend to not have the same experiences as students within residentially-based campuses. Because her students are only taking one or two classes to gain an edge in their current workplaces, they may not be on campus as often as traditional students, or they may be at satellite locations making them even more disconnected than traditional populations. She will also discuss how these virtual experiences help her to expand the classroom environment, thereby enriching her students' experiences through increasing their technological literacies and professional communication skills. Because of the varying techno literacies, these students also engage in assisting each other on how to use the Blackboard system and set up study groups, increasing their community development in these composition classes.

The second speaker will discuss how she has needed to implement virtual spaces for students to adhere to a newly created Disaster Recovery Plan (DRP) in light of Hurricanes Katrina and Rita. After witnessing the devastation of universities in 2005 and providing services for some of those affected schools, this northern rural LA university felt they should be able to provide virtual services to students in case they would be unable to meet on campus for any natural disaster. Once the announcement was made during the fall 2006 faculty meeting for all departments on campus to use Blackboard, this panelist has been finding ways to integrate this course management tool and WIKIs more into the face to face classroom to meet the needs of the DRP similarly to how she uses Blackboard in her fully online courses. Her own exploration has been expanded to assist other faculty increase their use as well.

Finally, speaker three will discuss the need for basic writers to be included in virtual spaces to avoid marginalization. The faculty and staff at the Writing Workshop at The Ohio State University have spent time and effort to include the basic writers they serve into the digital and virtual spaces of learning that the university is offering to other students as well as including them in service-learning projects involving urban elementary and middle schools in the area. By introducing students to digital media projects, using virtual spaces like Carmen, the university's online course management program, and involving them with individuals from local urban communities, students are less marginalized and involved in the urban setting of the Ohio State University virtually as well as physically.



Session 10: 10:30 AM-11:45 AM

10.1 Virtual Spaces and Embodiment (Room B)

Moderator: Michael McGinnis, *Wayne State University*

Cynthia Jeney, *Missouri Western State University*, **Virtuality and Rhetoric: Teaching Writing as Symbol-Making Space**

I propose to explore various definitions and approaches to discussing and experiencing "virtuality" and virtual realities in college writing classes. "Virtuality" is a problematic term because it is arhetorical and ill-defined; it is fast becoming a commonplace, and yet it is rarely defined in satisfactory terms. In order to come into a discussion of symbolicity, the rhetorician considers mankind as the "symbol-using" animal, and we therefore should discuss virtuality as a quality, feature, or by-product of human symbol-making. My preliminary thesis is that students best experience "virtuality" when they are engaging in creative activities such as hypertext fiction, but that with enough playful and, yes, *virtual* discussion of what we mean by "virtual reality" or "virtual experiences," we can help our students begin to question and examine layers of textual and graphical "realities" in their thinking and writing.

Kim Thomas-Pollei, *University of Minnesota*, **Rhetoric and the Pathologized Breast: Embodied Epistemologies and the Lens of Imaging Technology**

In a course I teach called Gender, Ethnicity and the Rhetoric of Science and Technology, I look at various technologies as they relate to science studies. For part of the course, I brought in my own research on the breast ultrasound. My presentation aims to examine how students wrote about the following ideas and how their experience with breast cancer shaped their responses to writing about science and technology.

Through the lens of feminist epistemology, my project examines women's epistemological relationships to their bodies vis-a-vis the breast. Specifically, how does the breast ultrasound regulate and define a woman's relationship to her body, and the actual or nascent knowledge production relating to her body mediated through sites of medical authority and breast technologies. More definitively, when a woman receives a breast ultrasound, how does the use of this technology govern her understanding of her body as normal, deviant, or healthy under the rubric of conceptual medical models of definition and treatment? Presented as a seemingly value-neutral technological tool, the institutional and medico-social context within which the breast ultrasound is used produces a specific experience for women, namely as the technology reflects and writes scientific views of the body. Another troubling feature is the literal fear of life or death surrounding the breast ultrasound produced by breast cancer mortality rates. This fear legitimates women's trust of routine screening tests; on another, it engenders a complicity between women and medical professionals which grants these professionals jurisdiction over breast cancer, treatment of breast cancer, and breast pathology the jurisdiction of which extends well beyond the scientific capacity to cure breast cancer (Reissman). This complicity warrants a close look at the relationship of women's agency, while undergoing breast ultrasound, to the knowledge produced through this experience.

Christine Tulley, *The University of Findlay*, **Digital Graffiti: Immersion in and Reflection of Urban Field Experiences**

Because The University of Findlay is located in a rural area between Columbus and Toledo, English Education students are required to complete one urban field experience to enhance their teaching repertoire and are required to reflect on this field experience in writing. I often oversee both the field experience in urban English and the reflective writing pieces resulting from it. Because English Education students often take my Electronic Rhetoric and Writing course in conjunction with their urban experience, the digital writing environment is a useful space for full immersion in this field experience.

I invite teaching candidates to "collect" writing artifacts through observation or from assignments given in class. This assignment correlates with online discussions of how the urban field experience differs from other required experiences in suburban and rural schools, and how writing and technology use might also differ among students. After taking snapshots of "found" writing such as graffiti or showing student "zines" as artifacts, many students post these pictures online and comment on the creativity and beauty of graffiti and other forms of visual or graphic writing in the urban environments. Analyzing these writing artifacts as rhetorical products throughout their urban experiences offers pre-service teachers insight into designing meaningful writing assignments. As part of the final reflection piece, I invite pre-service teachers to visually and digitally "graffiti" their field experience using the whiteboard available through Elluminate. Here students have posted collages of their digital photos taken in urban settings, presented flash poetry, and created impromptu murals to represent the intersection of writing and urban environments.

10.2 Challenging Writing Environments (Room C)

Moderator: Elizabeth Monske, *Louisiana Tech University*

Steve Sosnoski, *Wayne State University,* **Resistance and Video Game Cheats**

Video games have provided opportunities for examining how technologies can affect individual learning as well as how an individual interacts socially with the game program. With these examinations in mind, it is possible to look at video games as providing a space to allow player-enabled resistance to the dominant discourse of the video game program through the use of specialized cheat codes. I believe that by examining the dynamics involved in implementing a cheat code in a video game to circumvent the programmed set of rules governing the game space that new ideas about how we understand the concept of resistance as put forth by composition scholars.

The dynamics of enabling a video game cheat code involve a conscious action on the part of the player to implement the code, a code that then changes the rules of play in the game space. However, this code cannot exist without the game programmer allowing it, as the game programmer designs all aspects and rules of the game space. This dynamic mirrors in many ways the ideas of student resistance in the composition classroom put forth by composition scholars, except that the desired outcomes of the enabled resistance differ greatly between the composition scholar and game designer. These differences allow us then to see resistance not as something inherently political, but rather as something that can have a wider landscape yet to be examined within composition.

David McMurrey, *Austin Community College,* **Come On! Let's Make Writing a Science**

The work of Francis Christensen, Susan Wittig, Stephen P. Witte, Joseph M. Williams, and others has given writing teachers a body of formalist writing teaching-writing strategies that begs to be integrated, formalized, and implemented such that they can be taught in writing classes. Specifically, these strategies include planning or revising for content (development), analyzing and revising structure (coordinate and subordinate relationships), analyzing and revising topic strings, analyzing and revising transitions, analyzing and revising topic sentences, and analyzing and revising introductions. These strategies apply both to the paragraph level and the document level. The presentation will include demonstration of code that enables practice of these strategies. Attendees will be cordially encouraged to hoot in expressions of dismay.

Teggin Summers, *University of Georgia,* **Aesthetic Rhetoric: Revising Notions of Aesthetics and Rhetoric in the Electronic Writing Environment**

Within the field of first-year writing, aesthetics and rhetoric have often been viewed as two distinct fields. Peter Elbow has elaborated on this concern in his 2002 article, "The Cultures of Literature and Composition: What Could Each Learn from the Other?" At the conclusion of this piece, Elbow argues that all language is both rhetorical and poetic. This paper pursues these concerns; however, it further argues that rhetoric and aesthetics both stem from a deceptive, imaginative form of logos that is so well described by scholars ranging from Gorgias to Derrida. I argue for a conceptualization of aesthetic rhetoric that bridges Nietzschean notions of aesthetics with Derridean descriptions of rhetoric. Additionally, this conception of aesthetic rhetoric is best envisioned in the electronic writing environment. The evanescence of the online classroom provides an ideal setting for pursuing the aesthetically rhetorical qualities in writing that are at once full of possible meaning and empty of coherent truth. I call on Michael Joyce's *Othermindedness: The Emergence of Networked Culture* to further illuminate this argument. Moreover, this paper discusses ways the addition of images and multimedia can work to embrace revised notions of aesthetics and rhetoric in the composition classroom, drawing from Craig Stroupe's "Visualizing English: Recognizing the Hybrid Literacy of Visual and Verbal Authorship on the Web." Finally, working from N. Katherine Hayles's *How We Became Posthuman*, this paper will conclude by discussing ways we might move forward to both analyze and create our own electronic texts with an eye to aesthetic rhetoric.

10.3 Podcasting: Virtual Spaces, Real Work (Room D)

Moderator: Jule Wallis, *Wayne State University*

Blythe Nobleman, KC Culver, University of Miami

What is the relationship between students, place, and podcasting? This panel will explore the benefits and challenges of using podcasting as a bridge between spaces. The panelists will focus on three classroom applications: carrying students into a natural environment, bridging the gap between the classroom and the business community, and providing a space for reflection on classroom activities. Through use in freshman composition, science writing, and business communication courses, podcasting's redefinition of "classroom space" allows for many kinds of student growth, but the panelists wonder if it is at the expense of more important learning.



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10.4 Blogging, News Communities, and Rhetoric (Room E)

Moderator: Alexis Hart, *Virginia Military Institute*

Steve Krause, *Eastern Michigan University*, **Situation, Exigence, and Blogging: The EMU-AAUP Faculty Strike of 2006 and the Birth of EMUtalk.org**

My presentation examines blogs through the lens of rhetorical situation, a concept first articulated in Lloyd Bitzer's 1968 essay "The Rhetorical Situation." Bitzer argued that the first component necessary to create a rhetorical situation is exigence, which he defined as "an imperfection marked by urgency; it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be." Some critics of Bitzer have argued that essentially the opposite is true--that is, that exigencies are the result and not the creator of rhetorical situations (Vatz). More recently, others have argued exigence and situation as a whole ought to be viewed through the notion of Differance articulated by Jacques Derrida (Biesecker), or that we ought to rethink rhetorical situations as rhetorical ecologies (Edbauer). However, the basic premise of Bitzer's theories regarding situation are still applicable: the tensions between rhetors, audiences, and purposes drive discourse.

I will discuss the imperfection marked by urgency of the Fall 2006 faculty strike at Eastern Michigan University, my own experiences with blogging in August/September 2006, and the subsequent origins of the community blog space, EMUtalk.org. During the strike, my academic/professional blog became an important and unofficial resource about campus news and rumors. While my site typically receives fewer than two or three comments a week and less than 60 page views a day, there were dozens of comments and thousands of page views during the faculty contract negotiations, strike, and agreement to return to work without a contract. This moment of exigency changed the subject matter of my blog, it dramatically changed my primary audience of readers (from folks mostly interested in computers and writing to a wide array of students, staff members, and students at EMU), and it changed my motivations for blogging.

Robin Murphy, *Bowling Green State University*, **The Damaged City Spaces of 9/11 as Rhetorical Space**

This presentation will suggest a writing pedagogy that incorporates the visual language and power of the rhetorical situation and the damaged city spaces of 9/11. In this post-9/11 world, it seems more important now than ever for instructors of composition to analyze how technology post-9/11 influenced the way students identify with and produce a text. At the same time, a post-9/11 rhetorical agency suggests that students embrace their own sense of community space through digital venues such as MySpace and YouTube. Relying on S. Michael Halloran's theory that public knowledge of place initiates public discourse this pedagogy will explore how the rhetorical moment of 9/11 provides students a place for civic involvement through the production of new media artifacts. The presentation will use the punk rock band Yellowcard's music video "Believe" as a place of rhetorical analysis and as an intersection for implementing the spaces of 9/11 in digital writing for civic discourse.

Kimberly Lacey, *Wayne State University*: **The Enforcement of E-Masculinity**

This paper will argue that it is male students who 'gender' blogging in freshman composition courses. Even though blogs are initially androgynous spaces and participants have the choice to voluntarily 'gender' themselves, I find that male students often hyper-gender these spaces to promote their 'masculinity.' Masculinity can be asserted when men personalize their spaces by posting suggestive photos, sexist jokes, and songs all the while acknowledging that they are doing this 'just because some girl is making them do so.' I am specifically interested in exploring the female instructor/male student dichotomy and resistances to blogging as a course requirement.

I utilize blogging not only to arouse conversation about e-ppearance and censoring oneself, but, too, as a method of continual writing in a 'personal' place as the semester progresses. Curiously, there is often hesitancy among the male students, for I have frequently read responses that blogs 'are for girls,' and that they are just 'some silly girl instructor's way of sneaking in journal writing.' What is particularly striking about these claims is that the male students do not usually post their statements of resistance on their blogs, but rather by exchanging personal e-mail with me, as though their masculinity will be threatened if publicly recorded on their blog. Although students are accustomed to posting on popular sites such as MySpace, Match.com, and Facebook, blogging is often a new place for writing. What complicates blogging is that the students are actually quite knowledgeable of their online presence; however, because their online presence has never 'counted' for anything outside of connecting with friends, once this virtual space is associated with the classroom, there is immediate resistance that needs exploring and reconsideration.

10.5 Reflective Pedagogy (Room F)

Moderator: Thomas Trimble, *Wayne State University*

Timothy Dugdale, *University of Detroit Mercy*, **The Business Plan: Critical Pedagogy and Urban Engagement**

This paper discusses the pedagogical issues and processes of the Business Plan, a mandatory component of a second year writing course I teach at the University of Detroit Mercy. This course is required for all business undergraduates. The Business Plan assignment requires students to think through what kind of business they want open where within the city limits. The concept, the idea has to fit the "life world" of the residents at the same time it has the potential to transform that "life world."

This exercise encourages students to think of the city as a physical place in which small businesses can act as nodes for neighbourhood development and the creation of informal social networks that have the potential to transcend the strong historical forces of self-segregation. For example, the small cafe that a student proposes opening along Livernois between Seven and Eight Mile surely would draw out people from the surrounding neighborhoods who otherwise might travel to Ferndale or downtown.

Mark Hannah, *Purdue University*, **Defining the Virtual Rhetorical Situation**

The infusion of technology into writing studies has brought about many positive changes for the classroom as teachers interested in technology continue to search for ways to improve their pedagogies using it. For example, teachers use visual rhetoric projects as a way of providing students new avenues for composing not traditionally offered in paper-based writing assignments. While these non-traditional assignments offer unique opportunities for composing, the question arises as to whether the pedagogies that underlie them are theoretically informed. My instinct leads me to believe that they are, but that same instinct suggests that many pedagogies are based on old theory, and thus do not consider technological implications. While it is beyond the scope of this presentation to articulate which composition theories are technologically informed, there are certain areas where it is more apparent. One such area is the rhetorical situation. Since its introduction in 1968 in Lloyd Bitzer's article, "The Rhetorical Situation," situations have been analyzed under a number of different frameworks by scholars such as Richard E. Vatz, Scott Consigny, Barbara Biesecker, and most recently Jennifer Edbauer; however, none of these or other scholars articulates an understanding of rhetorical situation that extensively considers technology. My purpose in this presentation is to offer a contemporary theoretical framework from which to view rhetorical situations in technological writing mediums, particularly online virtual writing environments. Though many are familiar with the arguments that have framed the discussions about the rhetorical situation, I think it is important to revisit some of them as a collection and synthesize their claims for the creation of a new model that is responsive to the demands of the technology rich, virtual culture in which we now live.

Rick Hunter, *University of Wisconsin-Madison*, **Conceptualizing a Space for Learning 2.0: Striking a Balance Between Teaching Technical Skills and Cultural Competencies in a New Media Classroom**

While economic and political concerns carry cogency with regard to the United States' position in a global economy, incorporating Web 2.0 technologies and teaching new media literacies give educators, specifically writing instructors, an opportunity to not only bridge the digital divide but also work toward a critical pedagogy that promotes an active and critical form of consumerism while empowering students to participate creatively, intellectually, socially, and civically in a new media landscape.

Further, Web 2.0 technologies and the texts emerging from them offer models, vocabularies, and practices that go beyond both the typical text-based essays and audiences in composition courses. And yet, as I hope to show, the use of these technologies by students (and teachers) often requires a steep learning curve. As students struggle to gain control over unfamiliar technology, a teacher can unexpectedly begin to focus on teaching technical skills rather than critical consciousness and multiple ways of knowing. I argue that Web 2.0 technologies have potential benefits for students' lives inside and outside school and are aligned with many of the pedagogical aims of Composition; however, teachers must also be wary. Teaching technical skills can become another kind of banking education as well as reify a traditional model of school-place autonomy rather than creating a space that cultivates the cultural competencies that will help students live in the 21st century.

10.6 Social Networking and Writing II: Experiments in Social Networking (Room H)

Moderator: Michelle Sidler, *Auburn University*
Respondent: Jason Kneip, *Auburn University, Montgomery*
Mike Palmquist, *Colorado State University*: **Designing an Instructional Writing Environment with a Social Networking Emphasis**
This presentation will discuss the theoretical assumptions and design considerations that informed the development of an instructional writing environment that, in the last year, has been used to support more than 800 classes at 20 college and universities in the U.S. and abroad. The Web-based environment, which has supported writing instruction for more than 35,000 writers and writing instructors since its public release in December 2004, offers composing tools, commenting tools, blogging tools, an ePortfolio system, and a course-management system. It is freely available for use by writers and writing instructors.

Jill Salahub, *Colorado State University*: **Using Social Networking Tools in an Instructional Writing Environment: Results from a Two-Year Study**
This presentation discusses preliminary results of a two-year study that followed the work of teachers and students in writing courses as they used an instructional writing environment. Drawing on interviews with teachers and students, analysis of email messages sent through the environment, and written work created by students and instructors as they used the environment (course materials, drafts, forum posts, blogs, notes, and so on), speaker 2 will discuss key findings from the study. The discussion will focus on student interaction with instructors and classmates, shifts in student and instructor attitudes about the environment as changes were made to it over the course of the study, reactions of students and instructors to the environment's social networking tools, and their use of those tools.



10.7 Negotiating Textual Appropriation in the Remix Culture: Voices from the Copyright Food Chain (Room J)

Moderator: Jessica Rivait, *Wayne State University*
Roberto Reyes, *Michigan State University*, Matt Penniman, *Michigan State University*, Suzanne Webb, *Michigan State University*, Danielle Nicole DeVoss, *Michigan State University*, Martine Courant Rife, *Lansing Community College*
A growing body of scholarship has recently emphasized the need to teach writers the basics of copyright law and fair use. Because most writing and research is done via the computer and in networked environments, and as we encounter and assign more multimedia, multimodal work, reliance on the fair use doctrine has become crucial for the educational community. It is obvious within both scholarly and public debates regarding copyright in the U.S. that the interests and motivations of the commercial world and the educational world sometimes conflict. Worthy of exploration is thus the school-to-work connection regarding copyright/fair use issues. Once writers leave the confines of the academy, how might, or should their knowledge and understanding of copyright/fair use play out? In this presentation, the audience sits as jury, observing conversations and debates between various stakeholders in the copyright food chain. Conflicting positions involving the authorship and ownership of "texts" is debated by panel presenters as they role play the stakeholders listed below:

Frankie: A recent graduate of a highly esteemed PW program. She received a Master's degree in professional writing and subsequently launched her own organization, one that specializes in producing cutting-edge digital educational products for professional/technical writing programs. Her second year net profits exceed $100,000.00. Most of her clients have contacted her based on her digital portfolio, one that she created while still a college student. To showcase her work as a student (and now as a business owner), Frankie includes in her digital portfolio a 5-minute multimedia movie, "Material Rhetoric: Strategies and Tactics of City Life," that remixes and incorporates a large variety of texts, visuals, and audio.

Bob: A "struggling" artist, specializing in photography and short documentaries. Bob spends most profits from his art sales traveling to various worldwide locations, capturing in his distinctive photos and films the unique flavors of city life and city dwellers. Although his works sell for up to $1000.00 each, most of Bob's profits are used to create the work. Currently, Bob's portfolio includes 100 photographs and films (most available on DVD). Frankie used two photographs and several DVD clips in her "Material Rhetoric" remix. Bob's filed a lawsuit against Frankie for copyright infringement.

President Zed: A spokesperson for the multi-million-dollar DMPA (Digital Musicians Publishing Association). Approximately 90% of recording artists in the U.S. sign with the DMPA to have their music promoted commercially. In her "Material Rhetoric" remix, Frankie incorporated bits of DMPA owned copyright-protected music. These are pieces produced by artists other than Bob. The DMPA sent multiple cease and desist letters to Frankie, requesting that she remove the copyrighted material, and threatening legal action if she does not. Zed is therefore quite interested in the outcome of Bob's lawsuit against Frankie.

Skip: An attorney specializing in intellectual property law. Frankie contacted him to represent her regarding Bob and the DMPA's actions. Skip and Frankie are currently negotiating whether Skip can represent Frankie, and if so, under what conditions.

10.8 Tagging Information Spaces: XML and Pedagogy (Room I)

Moderator: Austin St. Peter, *Wayne State University*

<emma> (Electronic Markup and Management Application), a home-grown, XML-based application from the University of Georgia, began as a writing space where students would see XML tags as an integral part of both their composing process and their personal and peer text analysis. From its inception, tagsets were utilized to make visible basic and rhetorical document elements--from paragraphs and parts of speech, to rhetorical appeals and critical frameworks. This panel reflects on lessons learned about the act of tagging and projects new directions as the project and our application of XML matures.

Alexis Hart, *Virginia Military Institute*, **To See or Not to See, Or In an XML Writing Space, Do Visible Tags Really Matter?**

As <emma>'s use expanded to new spaces, <emma> designers responded to concerns from teachers unfamiliar with markup languages. Many of these instructors were disinterested in using the <emma> writing space or concerned about devoting class time to teaching technology rather than writing, or both. Thus, in the 2006-2007 academic year, <emma>'s writing space moved from an XML editor in which all inserted tags were visible to a word processor behind which the XML tags (while there) are hidden. In this presentation, I will examine <emma>'s new space for writing and the pedagogical implications of the removal of the visible XML tags from the students' composing and analysis processes.

Anita DeRouen, *University of Georgia*, **Seeing is Re-reading: Tagging and Critical Reading Skills**

While the reading activity is largely invisible, we accept as a given that critical reading skills are crucial to successful writing; students who are active, engaged readers are more likely to write critically responsive texts. In this presentation I explore XML tagging as a critical reading activity. Tagging scaffolds critical reading concerns while making explicit to instructors the critical reading activity of student readers. As students become more comfortable making critical reading moves, they can begin creating tagging schema which are informed by their own critical questions. Reading, traditionally considered a hidden, solitary activity, becomes a visible, collaborative one. When a student marks a text in <emma>, he is simultaneously writing his reading to himself, instructor and peers, and the machine.

Beth Beggs, *University of Georgia*, **Don't Tell Me; Show Me: The XML Grading Space**

This paper explores the possibilities for grading and program assessment in the XML environment. Tagging provides pedagogical and research opportunities for both individual courses and entire programs. This paper explores the individual and program assessment possibilities. Classroom instruction is enhanced by the tools and customizability of the system's grading tools. Program assessment can simultaneously operate on broad and deep levels. In both instances, tagging provides information that ultimately informs and improves classroom instruction.

12:00 PM
Room C. 7C's Meeting

The last afternoon of the conference, the 7C's will meet to talk about future conferences. Interested parties may come and hear about how to host a conference. The official application process is available through the official conference website, http://www.computersandwriting.org

Alexander, Jonathan 28, 80, 85
Alexander, Phill 57
Allen, Nancy 36
Almjeld, Jen 44
Anders, Abram 70
Anderson, Daniel 39
Anderson, Stephanie 21
Anderson, Wendy K. Z. 71
Apostel, Kristi 15
Apostel, Shawn 15
Arola, Kristin 28, 42
Ashman, Kathleen 45
Atkins, Anthony 15
Bacabac, Florence Elizabeth 29
Ball, Cheryl 15, 35, 76, 85
Baltasar, Ron 66
Banks, Will 58
Barlow, Aaron 24, 75, 90
Barnett, Scot 45
Barton, Matt 17, 83, 88
Becker, Anne 68
Beggs, Beth 100
Behm, Nicholas 40
Bellwoar, Hannah 60
Benninghoff, Steve 23
Bernick, Philip 40
Berry, Patrick 61
Blackmon, Samantha 55
Blair, Kristine 15, 35, 44, 85
Blakesley, David 17
Branscomb, Rick 23
Brooke, Collin 19, 38
Brooks, Caroline 27
Brooks, Kevin 27, 39
Brooks, Michael 78
Brown, James 29, 58
Brunk-Chavez, Beth 15
Burns, Hugh 85
Cadle, Lanette 36
Cambridge, Darren 31, 35
Carter, Kellie Rae 91
Ceraso, Antonio 70
Chandler, Sally 20
Chang, Edmond 79
Chisholm, Julie 23
Chrobak, Jill Mckay 21
Church, Beth 45
Clark, Tracy 34
Condon, Bill 66
Conner, Trey 80
Cottrill, Brittany 89
Crow, Angela 81
Culver, KC 95
Cummings, Bob 83
Cunningham, Don 62
Dangler, Doug 72, 76
Davidson, Bill Hart 56, 87
Davis, Andrea 76
Day, Michael 15, 75, 85
Delagrange, Susan 91
Depew, Kevin Eric 27
DeRouen, Anita 100
Desmet, Christy 66
DeVoss, Danielle Nicole 56, 99
Dewitt, Scott 15, 47, 85
Dilger, Bradley 17, 35, 46
Dornsife, Rob 63
Dugdale, Timothy 86, 97
Dush, Lisa 49
Eble, Michelle 58
Edgington, Anthony 78
Edminster, Jude 15
Elliott, Heather 52
Estill, Laura 55
Eyman, Doug 42, 75, 85
Fisher, David 34
Fishman, Jenn 65
Fishman, Teddi 48
Fitzgerald, Devon 74
Fitzgerald, William 86
Garcia, Mike 24, 54
Gauthier, Cynthia 67
Gnatt, Jason 41
Gorkemli, Serkan 26, 65
Grabill, Jeff 85
Graupner, Meredith 19
Gray, Laura 64
Green, Teri 78
Greenfield, Holly 78
Gresham, Morgan 48, 64
Gurak, Laura 58
Gustafson, Brandon 73
Haar, Catherine 68
Haas, Angela 49
Halbritter, Bump 65
Hall, Wayne 80
Hanley, Richard 90
Hannah, Mark 97
Harris, Carole 75
Harrison, Stan 22
Hart, Alexis 96, 100
Hawisher, Gail 58, 61, 85
Hawk, Byron 31, 35, 49
Hea, Amy Kimme 15
Hicks, Troy 17
Hisayasu, Curtis 79
Hochman, Will 15
Hoy, Cheryl A. 92
Hunt, Russ 69
Hunter, Rick 97
Jeney, Cynthia 93
Jensen, Kyle 36
Jones, William Ritke 26, 86
Kalmbach, Jim 40, 74, 85
Kang, Yowei 32
Karcher, Mary 52, 80
Karper, Erin 52
Kelly, Megan 79
Kemp, Fred 66
Kennedy, Krista 38
Key, Kristin 87
Kirkwood, Roxanne 48
Kitchens, Marshall 67
Kneip, Jason 41, 98

Kraus, Karl 20
Krause, Steve 92, 96
Lacey, Kim 43, 56, 74, 96
Lackey, Dundee 76
Ladd, Brian 25, 33
Lamphear, Robert 68
Lauro, Dana 20
Leon, Kendall 87
Lindquist, Julie 65
Logie, John 85
Lovett, Maria 60
Lowe, Charles 17, 69
Ludeker, Juliette M. 71
Mara, Andrew 15, 73
Maranto, Gina 69, 80
Marback, Richard 45, 59, 67, 82
Martin, Michael 16, 32, 36
Maruca, Lisa 30
Maun, Caroline 30
McAllister, Brian 88
McCarthy, Jake 42
McCorkle, Ben 72
McGinnis, Michael 20, 36, 93
McKee, Heidi 15, 58, 85
McMurrey, David 37, 94
Merys, Gina 77
Michel, Anthony 59
Miller, Shawn 15
Miller, Susan 15
Mitchell, Taylor 88
Moeller, Marie 74
Monske, Elizabeth A. 92, 94
Moore, Kristen 57
Morton, Deb 48
Moxley, Joe 83
Mueller, Derek 38
Murphy, Andrea 55, 77
Murphy, Robin 96
Mushabac, Jane 90
Nelson, Charles 20
Neuendorff, Leslie 78
Nobleman, Blythe 95
Noonan, Mark 90
O'Neil, Chad 46
Palmquist, Michael 66, 85, 98
Paszek, Joe 67
Pennell, Michael 22
Penniman, Matt 99
Pennington, Scott 16, 53
Perryman-Clark, Staci 30
Peters, Bryan 57
Pigg, Stacey 56, 65, 87
Pitera, Allegra 32
Porter, Jim 85
Porter, Stephen 73
Pruchnic, Jeff 24, 29, 48, 60, 66, 70
Purdy, James 29
Ratliff, Clancy 17, 31, 58
Rehberger, Dean 16, 53
Reid, Alex 39
Reilly, Colleen 15, 85
Remley, Dirk 19, 26
Reyes, Roberto 99
Rhodes, Jackie 28
Rice, Jeff 7
Rice, Rich 19, 75
Ridolfo, Jim 42, 59
Rife, Martine Courant 69, 99
Rivait, Jessica 6, 22, 44, 64, 89, 91, 99
Rivers, Nathaniel A. 54
Rodrigo, Shelley 15
Romberger, Julia 81
Ross, Claudia 68
Rumsey, Suzanne 89
Russell, Marilyn 57
Rybas, Sergey 44
Saddik, Annette 90
Sajdyk, Jill 6, 28, 37, 47, 83
Salahub, Jill 98
Salvo, Michael 19, 77
Sands, Teryl 16, 36
Santos, Marc C. 54
Sayers, Jentery 23, 79
Schneider, Barbara 78
Schultz, Staci 43, 46, 63
Seaton, Ann 90
Selfe, Cynthia 58, 85
Selfe, Dickie 15, 85
Sheridan, David 59
Shipka, Jody 61
Sidler, Michelle 34, 41, 98
Slattery, Shaun 15, 46
Sloan, Jay 15
Smith, Erin 47
Smith, Jeanne 15
Smith, Royanne 34, 69, 79
Solberg, Janine 60
Sosnoski, Steve 94
Sprinkle, Russ 78
Stabler, Bradley 19, 35
Strasma, Kip 15
Strickland, Donna 38
Sullivan, Mary Elizabeth 91
Sullivan, Patricia 77, 85
Summers, Teggin 94
Sun, Huatong 33
Sutton, Mark 20
Swarts, Jason 15, 46
Szerdahelyi, Judith 33
Takayoshi, Pam 58, 85
Tasaka, Robyn 26
Thomas-Pollei, Kim 93
Tirrell, Jeremy 17
Tombro, Melissa 21
Tonjes, Meghan 67
Trimble, Thomas 89, 91, 97
Tulley, Christine 93
Ulman, H. Lewis 15, 85
Van Ittersum, Derek 61
Vee, Annette 22
Vie, Stephanie 28
Vieregge, Quentin 88
Walker, Clayton 21, 31, 57, 72, 81, 90
Walker, Janice 62
Walker, Joyce 15, 85

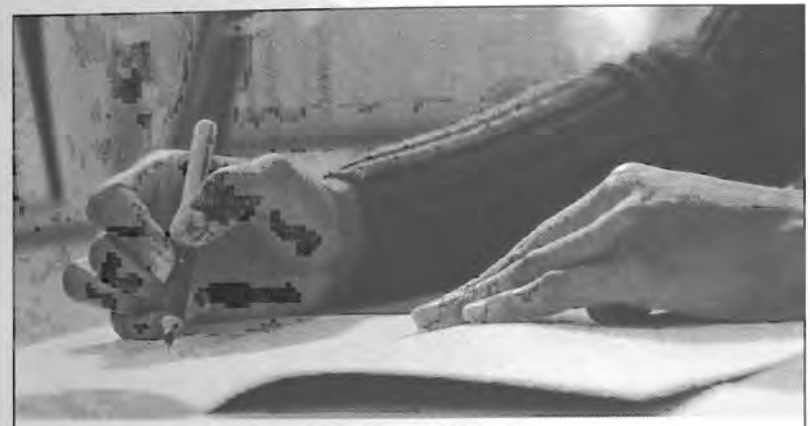
Wallis, Jule 20, 53, 62, 73, 77, 87, 95
Walls, Doug 30, 56
Walter, John 75
Ward, Hilary 58
Ward, Jeff 38
Warnick, Quinn 49
Watkins, James Ray 30
Watkins, Ray 43
Webb, Suzanne 62, 76, 99
Webber, Martha 60
Weber, Ryan P. 54
Whipple, Bob 63
Wiebe, Russell 63
Williams, Joseph J. 24
Williams, Julian 90
Williams, Terra 37
Wilson, Nicole 27, 38, 71, 78
Wolf, Amie C. 92
Woodland, Randall 41
Wysocki, Anne 75
Zeff, Robbin 45
Zhao, Ruijie 19, 33

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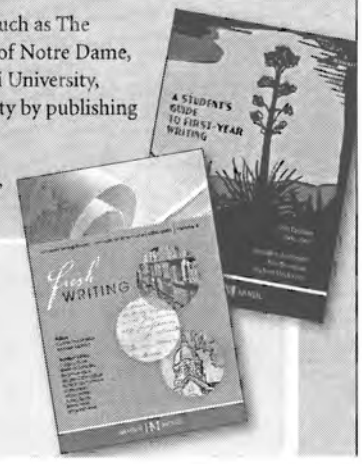
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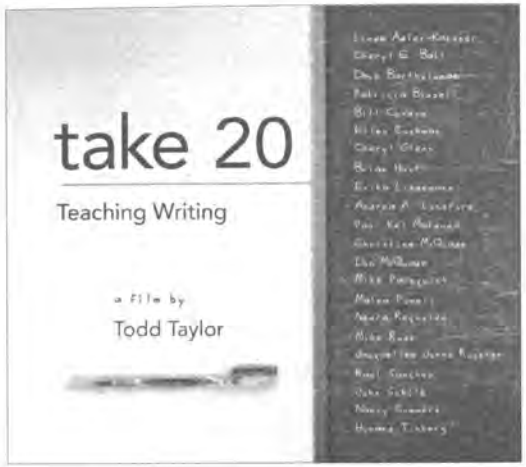
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