

Computers and Writing 2013
Mechanization and Writing

June 6-9, 2013

Frostburg State University

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Conference Schedule "At a Glance"

Thursday, June 6, 2013
7:30 am - 4:30 pm Registration, Compton Science Center, Second Floor
9:00 am - 4:00 pm Game Room Open
9:00 am - 4:00 pm GRN (break for lunch)
9:00 am - 12:00 pm Morning Workshops
12:00 pm - 1:30 pm Lunch (Chesapeake Dining Hall)
1:30 pm - 4:00 pm Afternoon Workshops
4:30 pm - 5:00 pm Busses leave for Wisp Resort (PAC Lot)
5:30 pm - 8:00 pm Opening Banquet at Wisp Resort
8:00 pm - ? Pub Crawl

Friday, June 7, 2013
7:30 am - 4:30 pm Registration, Compton Science Center, Second Floor
9:00 am - 4:00 pm Game Room Open
8:30 am - 11:15 am Morning Panels
10:00 am - 11:15 am Race Caucus
11:45 am - 1:15 pm Lunch, Keynote Address: Dr. James Paul Gee, Main Arena
1:30 pm - 4:45 pm Afternoon Panels
6:00 pm - 7:45 pm Dinner, Keynote Address: Dr. Katie King, Main Arena
Night: Karaoke downtown at Wild Things Bar

Saturday, June 8, 2013
7:30 am - 4:30 pm Registration, Compton Science Center, Second Floor
9:00 am - 4:00 pm Game Room Open
8:30 am - 11:15 am Morning Panels
11:45 am - 1:15 pm Lunch, Keynote Address: Dr. Karl Stolley, Main Arena
1:30 pm - 4:45 pm Afternoon Panels
1:30 pm - 2:45 pm Gender Caucus
Evening: Dinner on the town. Reservations Recommended. See Restaurant Listing.
8:00 pm - 10:00 pm Bowling @ Sherwood Lanes

Sunday, June 9, 2013
7:30 am - 11:00 am Registration in Compton Science Center, Second Floor
8:30 am - 1:15 pm Panels
3:00 pm Picnic (after party) at Frostburg Recreational Complex

Welcome Messages

I would like to take this opportunity to formally welcome you to Computers and Writing 2013. In addition to the general theme, we are proud to announce the first annual Race and Gender Caucuses to be held during Computers & Writing this year. These two events mark the beginning of what will hopefully be an extensive and lengthy discussion of increasing the diversity and scope of our field.

Frostburg State University is especially pleased to get the opportunity to host Computers & Writing. Just six years ago, I worked on planning and running the conference as a first year PhD student at Wayne State University. I could not have imagined at that time being Chair today. That year our focus was cities—both literal and ontological. Today, we focus on the machinery of the field in a largely rural setting.

Our unstated theme is Steampunk. How do we punk the classroom? Use old technologies anew? How do the aesthetics of the past affect our future? But, perhaps more importantly to this city, how do we transform ourselves from a mechanized past to a future more about ideas, information, and education?

Lastly, I would like you to feel welcome to approach me with your questions, comments, and concerns about the conference itself. During the entirety of the conference I will be available on campus or downtown. For emergencies related to the conference itself, please contact me at jamorris@frostburg.edu (which I will be checking if I am not presenting!) or by phone or text at 734-771-8371. Frostburg is a wonderful, welcoming town that has become my home. I hope for these few days it can be yours.

Dr. Jill Anne Morris

The English Department at Frostburg State University is delighted to host the Computers & Writing conference this year. We welcome you to western Maryland and hope you will take advantage not only of the great panels and speakers we have planned for you, but also of our lovely mountains, trails, lakes and our warm hospitality. As we talk this week about the mechanization of writing, we invite you to consider your place in our scholarship's giant, organic communicative machine. Welcome to Frostburg!

Dr. Sydney Duncan,

Acknowledgements

Computers and Writing would not be possible without the help of many talented individuals at the campus and National levels. The conference is also brought to you by the color purple and the letter R. We offer special thanks to the following individuals:

Peer Reviewers

Daniel Anderson, Estee Beck, Mariana Growhowski, Jane Lasarenko, Jason Loan, Liz Losh, Jill Morris, and Dirk Remley

Proposal Reviewers

Daniel Anderson, Matthew Beale, Estee Beck, Patrick Berry, Katt Blackwell-Starnes, Kristine Blair, Emi Bunner, Mary Ann Chapman, Pamela Chisum, Trey Conner, Brittany Cottrill, Michael Day, Danielle Nicole Devoss, Sydney Duncan, Doug Eyman, T J Geiger II, Shreelina Ghosh, Mariana Grohowski, Angela Haas, Christopher Harris, Matthew Hill, Joshua C. Hilst, Jim Kalmbach, Mary Karcher, Drew Kopp, Jason Loan, Liz Losh, Kate Maddalena, Michael Martin, Jen Michaels, Jill Morris, Sean Morey, John Murray, Scott Nelson, Jason Palmeri, Julie Rose Platt, Colleen Reilly, Vincent Rhodes, Julia Romberger, Daniel Ruefman, Anastasia Salter, Ryan Shepherd, Michelle Sidler, Naomi Silver, Rochelle Smith, Patricia Sullivan, Stephanie Vie, Douglas Walls, Quinn Warnick, Bob Whipple, and Melanie Yergeau

On Campus Team

Dawn Armfield, Amy Branam, Jennifer Browne, Ann Buskirk, Mary Ann Gerwig Chapman, Martha Rowe Dolly, Andy Duncan, Sydney Duncan, Kevin Kehrwald, Theresa Mastronardo, Jill Morris, Jamison Odone, John Raucci, Joshua Ray JoAnna Skelley, Rochelle Smith, Linda Steele, Dave Treber, Alicia White

Student Workers

Ashley Burdin, Shaun Calvin, Chris Edwards, Brandon Eyring, Stephanie Giles, Shirley Gray, Branden Hess, Maria Keifer-Diehl, Tevin McDonald, Garrett Minnick, Vincent Morton Jr., Rachael Myers, Shawn Pillai, Vincent Reynolds, Linzi Sisler, Chris Ricks, Hayley Trybus, Dexter Winkler, Nicholas White, Anthony Young

Off-Campus Team

Emi Bunner, Kevin Blake, Sarah Georgi, Jay Kirbi, Eric Wardell

Website Team

Daniel Anderson, Ashley Hall, Jason Loan, Sydney Stegall, and Jen Ware

Wireless Access

Frostburg State Univeristy is happy to offer all confe-rece attendees free wireless access. To connect:

Step #1 Search for a connection to the wireless network: guest@FSU

Step #2 When prompted, the username and password is: cwcon

Step #3 Click on submit to connect.

For additional assistance, please contact the Help Desk at 301.687.7777

Parking

Parking for all conference attendees is free. No pass is required. You may park in any lot on campus. Parking in loading zones, however, is reserved for conference vehicles with a special permit. Others will be ticketed.

Anti-Harassment Policy:

All conference attendees agree to create a safe atmosphere both during conference events and after hours in town, on campus, and in the dorms. Harassment based upon gender, sex, race, size, ability, or age is strictly prohibited. Failure to follow this policy could lead to your removal from the current conference event. Concerns and reports should be directed to Dr. Jill Morris (734-771-8371, voice or text) or any conference staff member.

Safe Zones:

This symbol means that the conference attendee or staff member wearing it is dedicated to creating a safe zone for all conference participants while their badge is on. To attain a stamp, please talk to the registration desk workers.



Safe Zone Symbol

Photography and Videography Policy

All official conference sessions and events are subject to digital and analog photography and videography to be used for professional and promotional materials. Additionally, crowd-sourcing of photos and videos via the Computers and Writing website is encouraged. However, if you wish for a photo or video taken of you at Computers and Writing 2013 removed from the Internet or another public space, please contact the owner of that content. Content owners are advised that all materials created at Computers and Writing 2013 must be removed from public Internet servers, Facebook, and other online sites at the request of any visible party.

Van Service

Nighttime van service from the downtown Frostburg area to the dorms and hotels will be available (weather and driver-availability permitting).

Art Exhibits: Dunkle 103

The following art pieces are available for your perusal during the conference:

Estee Beck, Bowling Green State University:
Marks upon the Body: Writing Technology's Imprint on the Human Body
Marks upon the Body draws attention to the imprints left on the flesh, muscles, and bones of human bodies that use writing technologies on a regular basis. Spine curvatures, eyestrain, calluses, and carpel tunnel have become marks that writing technologies have left on the writer's bodies from repeated use over time. These physical conditions have forced writers to make accommodations with other technologies using ergonomics so that writers can continue their craft. Indeed, these marks are not specific to writers, but to any person that uses writing technologies on a regular basis, especially clerical workers whose tasks remain closely connected to operating technologies, and thereby placing sometimes a heavy burden upon the body requiring extensive surgeries to alleviate medical conditions brought on by years of technology use.
The project's goal is two-fold. First, the project's design calls for viewer inward reflection on how their use of writing technologies have shaped their body, and second to generate discussion among conference attendees who view this project to think about how to change the environmental conditions of using technology now to mitigate health concerns years later.

Keith Dorwick, The University of Louisiana at Lafayette: "Three Sound Pieces"
"Implausible, for Voices" is a sound piece constructed out of individual voices recording the most implausible thing they ever said (as they remembered it), recorded by whatever means possible. The sound quality varies widely—but that was inherent to the piece and so not a problem in

my first conception of this work. The voices come back and forth with lies, half-truths, and truths that never needed to be spoken to make a new sonic event. This piece was published (as a draft for "For Voices, No Longer Human") in Harlot's new sound issue.

"For Voices, No Longer Human" is a major reworking of "Implausible, for Voices" in which I took the same recordings as those found in that earlier piece and changed it utterly by combining each of two monaural cues into one stereo cue and then slowing down all the cues immensely. Originally a three minute piece, "For Voices, No Longer Human" became 45 minutes in length with a whole new character—one that is decidedly ominous.

"At the Edge of Sleep" is a lighter piece that also involves the slowing down of time. It is a nocturne, a night song (its original title) that took the sounds of early morning in my house, well before daylight on a day that would soon become too busy) and translated them into a dream state in which the mundane takes on a new significance, at least emotionally.

All three of these works have been published in Harlot's new sound rhetorics issue available at: http://harlotofthearts.org/index.php/harlot/issue/view/9

RUST LTD. 3 Games.
Robot Butler is an experimental combination of time management and classic tower defense mechanics. The player assumes the role of an LX-27 Robot Butler, the newest model of domestic assistant robot created by Domestronics. In Robot Butler, players find themselves in the midst of a revolution led by obsolete LX-11 model domestic robots. Being Domestronics' flagship new Robot Butler, the LX-27 remains unaffected and blissfully unaware of this violent revolution and continues on with its daily chores. But when the LX-11 models make their way to the player's home, the player must fight the relentless robotic revolutionaries with fearsome cleaning apparatuses and sprinklers created from the scrap metal of destroyed LX-11 robots.

Robot Butler was recently exhibited at the Midwest Interdisciplinary Graduate Conference at UW-Milwuakee, and will be installed at the upcoming "Strange Tales" exhibition at Clemson University. It can also be played for free online at Kongregate: http://www.kongregate.com/games/RUSTLTD/robot-butler

80:00 ("Eighty Minutes") is an homage to Alfred Hitchcock's film "Rope", and a strategy game about getting away with

murder at a cocktail party. For eighty tense minutes, the player must manage the guests' attention, keep the accomplice calm, and maintain focus to ensure no one learns the truth.

80:00 was recently exhibited as part of "Repercussions: a Serious Games and Immersive Journalism Exhibition" at the University of Southern California, and will be installed at the upcoming "Strange Tales" exhibition at Clemson University.

The Museum of the Microstar is a satirical narrative game and technology demonstration created by RUST LTD. The game takes place in an underground museum built by Hedron, the last corporation in the known universe. This corporate museum chronicles an historical-fictional progression of human energy technologies: from wood and oil, through uranium and gravitanium and Hedron's patented UberFungus, and finally to the Hedron FX1 Fusion Microstar, the first self-sustaining artificial fusion reaction in human history. The Microstar allowed humans to "break free from their desolate terrestrial prison", as the museum's disembodied tour guide says, but its creation ultimately destroyed the planet Earth and all life on its surface. In this way, the Museum of the Microstar is not just a cautionary tale of ecological disaster; it is also a technology demonstration that satirizes technology demonstrations.

Museum of the Microstar has recently been exhibited at the Transcriptions Research Slam at UC Santa Barbara, and will be shown at GameFest 2013 at Rensselaer Polytechnic University. It was also awarded Grand Prize in the 2013 Unity3D DirectX11 Competition.



Game Room: Dunkle 104

This year's game room features a collection of vintage games and accessories from the Chair's personal collection including the Atari 2600, 7800, Nintendo Entertainment System, and one of the earliest 3D Virtual Reality headsets. Check out the game room daily from 9:00 am - 4:00 pm.

Pub Crawl

The pub crawl will take place in downtown Frostburg starting at 8:00 pm Thursday night immediately following the opening night reception. These are the list of participating locations:

Dante's
Wild Things
Zen Shi
F-Bar
Outback Lounge
Bar Monkey
Main St. Hangar



Karaoke

Karaoke will be at Wild Things Bar and Restaurant on Friday night starting at 8:00 pm. Come sing us your favorite songs!

Scenic Train Ride

While originally scheduled as a conference event, due to Cumberland Heritage Days the Scenic Train Excursion on the Maryland Scenic Railroad is now an optional event. However, we do encourage you to visit their website and book tickets, and will happily use a van to take 9-10 conference goers to the Cumberland Depot. Please e-mail jamorris@frostburg.edu to schedule a van ride if you'd like to take advantage of the adjusted schedule for the Train for Heritage Days (vans will only be availalbe if not in use for other conference events).

Cumberland Heritage Days

Saturday and Sunday are Heritage Days in Cumberland, just about 10 miles away from Frostburg. The festival features many special events, train rides, a children's carnival, and a street fair. We highly recommend that you check out their website for more information and to find an event that is right for you (your Chair would be going on the ghost tour on Saturday if she had time!)

Saturday 10 am - 6 pm
Sunday 11 am - 5 pm

Historic Washington Street
Cumberland, Maryland
http://www.heritagedaysfestival.com/

Printing

Frostburg State's 24 hour computer lab is located across the hall from Dunkle 124--one of our conference rooms. Ask a volunteer for a log in. Printing of boarding passes and conference receipts may also be done at the 24 hour desk in the dorms and at the Registration Desk in the second floor of the Compton Science Center building from 7:30 am till 4:30 pm daily.

Picnic

This year's after conference party will be a potluck picnic held at a nearby park on Sunday, June 9, 2013 at 3:00 pm.

Directions (from Dunkle Hall/the Campus Police Lot):
Head Northeast on University Drive
Turn Left on East College Avenue
Turn Left on Water Street
Take a Slight Right onto Upper Console Road/Water Street
The park will be on your left, and we will be in the pavillion.

Local Area Dining

Sand Springs Saloon: Featuring steaks, burgers, pasta, salads, and crabby bay fries (which are wonderful), Sand Springs is located uphill from campus and the downtown area but is well worth the walk. There is a bar open late and Happy Hour snacks from 3-6 pm Monday - Friday.
188 West Main Street
301-689-8085

Dante's Bar and Red Giant Kitchen: Dante's is open late (2 am) and features the area's best micro-brewery beer selection. While there, you may be lucky enough to catch a poetry reading or live music, and you should also considering ordering an artistic panini off of their Red Giant menu.
16 W Main Street
301-689-9777

Mountain City Coffeehouse and Creamery: Located in a cute stone building on Main Street, this cofffee shop offers coffee, tea, ice cream, and good sandwiches and salads (as well as Indian food but you must order ahead). They also have free wireless and daily vegetarian specials.
60 East Main Street
301-687-0808

Giuseppe's Italian Restaurant: Giuseppe's features artisan pizzas and pasta, a fine wine selection, a large bourbon/whiskey menu, and the only Cheerwine in town.
11 Bowery Street
301-689-2220

The Princess Restaurant: The Princess is Frostburg's local diner where Harry Truman once famously ate. The diner features excellent breakfast, lunch, and dinner entrees as well as flavored sodas.
12 W Main Street
301-689-1680

Au Petit Paris: This French restaurant is often touted as the best cuisine customers have had--anywhere. A slightly more expensive option, Au Petit Paris offers excellent service and atmosphere and excellent food.
86 E Main Street
301-689-8946

Gianni's: Gianni's offers pizza and wings and is open late (delivery is also available). Gianni's has over 60 types of wing sauce, great pizza, and open seating for guests.
1 W Main Street
301-687-1000

Zen-Shi Sushi: Zen-shi is a full service bar, sushi bar, and fondue restaurant. The sushi is imaginative and can be paired with a number of beers, wines, and mixed drinks. Outside seating is also available (although fondue is only available inside). Add them on Facebook for daily specials and deals (generally the first 3-5 "likes" on an item will receive that deal--and you just tell them you were one of the likes when you arrive). Take-out and delivery are available.
104 E Main Street
301-687-1077

Wild Things Restaurant and Bar: Wild Things has a good selection of beer and "bar food" like fried cheese sticks and jalapeno poppers. During the school year, this is one of the students' favorite bars, but during the summer it features more specialty drink specials and may be the location for our karaoke night.
113 E Main Street
301-687-0210

The F Bar (Bowery Street Pub): The F Bar has the best selection of shots and a decent beer list and is located adjacent to campus (not on Main Street). Snacks are available.
180 Bowery Street
301-689-6861

Acropolis Restaurant and Lounge: Features a large selection of American-Greek fare. Pitchers are available.
47 E Main Street
301-689-8277

El Canelo: Great Mexican food and excellent pitcher deals on margaritas. The house margarita is very yummy (get a pitcher!).
167 E Main Street
301-687-0750

Eastern Express: Good Chinese food and the best pot-stickers (steamed/fried dumplings) in the area. Delivery is available.
109 E Main Street
301-689-5370

Gladstone's Restaurant and Lounge: This laid back bar is attached to the Hotel Gunter and is a favorite place for senior-level students and locals.
11 W Main Street
301-689-6511

Cool Beans Coffee and Creamery: This coffee shop has excellent coffee, sandwiches, and flavored drinks. It is located right next to Wild Things Bar.
115 E Main Street
301-687-0193

Fat Boy's Pizza: This family owned Christian business features good pizza and great hoagies. They also have a pasta and salad bar.
116 E Main Street
301-689-2727

Mario's Italian Eatery: Mario's is a great pizza restaurant with sit down service a little further down Main Street (but on the way to the hotels). Check out their salads and sides as well.
314 E Main Street
301-687-1035

D'Atri's Restaurant: Alright, so it's not in Frostburg proper (at all) but this department favorite deserved a mention. D'Atri's is famous for their sandwiches, hoagies, and subs (we recommend the small) and their seasoned lettuce.
1118 National Freeway
Cumberland, MD
301-729-2774



Downtown Frostburg



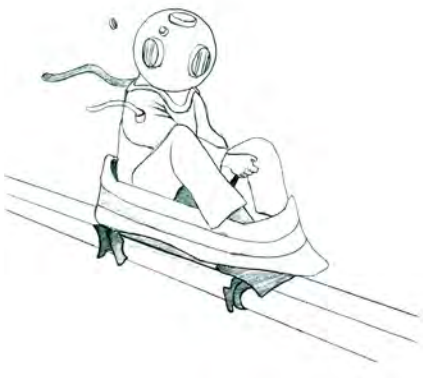
Wisp Resort Directions and Information

The Wisp Resort is a ski and recreation resort approimately one half hour west of Frostburg State University and is the location of our Thursday night opening banquet. Busses and vans will be available to take you to and from the banquet; however, if you wish to drive yourself directions are below. Wisp features beautiful scenic views, excellent food, and an Alpine Coaster and Ski Lift that will be open for our banquet. If you plan to ride the Coaster or Ski Lift (upcharges--but worth it!) we recommend casual clothing.

Directions:
From the Midlothian Road campus exit (see left):
Turn right on Midlothian Road
Head on I-68 W toward Morgantown
Take exit 14A to merge onto US-219 S/US-40 E/
Garrett Hwy toward Oakland
Continue to follow US-219 S for 12.9 mi
Turn right onto Sang Run Rd
Turn left onto Marsh Hill Rd
Destination will be on the right in 0.3 mi

Wisp Resort
296 Marsh Hill Rd
McHenry, MD 21541

Mountain Coaster: The Mountain Coaster is a 1-2 person (if the second is a child) up and down the mountain at the Wisp Resort. These small coaster cars allow you to control your own speed giving as exciting a ride (or slow a ride) as you would like. Single Rider: $10 Double Rider $15



Ski Lift: Weather permitting, the ski lift will be open and will allow you to see a beautiful scenic view of Western Maryland. Adult $8 Child $6

For more information visit http://www.wispresort.com.

Local Area Activities

The Thrasher Carriage Museum: The Thrasher Carriage Museum pays homage to the history of transportation. Costumed museum docents help visitors learn about the history of transportation in the area.

Failinger's Hotel Gunter: This historic hotel is located on Main Street. It features turn of the century charm, a banquet hall, and a must-see museum on the basement level including a jail cell and exhibits from Frostburg's past.

Dan's Rock: Dan's Rock is the premier overlook of the area that features an excellent view of the surrounding mountains.

Palace Theatre: Frostburg's Palace Theatre plays independent movies and hosts other events throughout the year.

Maplehurst Country Club: Maplehurst has an 18-hole golf course and pool.

Great Allegheny Passage: The trail is wonderful for biking, walking, and hiking (and will be the likely site of Ride2CW). The trail currently stretches from Cumberland to Washington, DC and will someday connect DC to Pittsburgh.

Frostburg Museum: The museum is located in an old school and has an excellent collection of antique guns, cameras, and other memorabilia from Frostburg's past.

Rocky Gap State Park: This state park located outside of Cumberland features beaches, walking paths, forest, and recreation areas. Campers are welcome as are pets.

Allegany Museum: This museum located in Cumberland features many exhibits about the area and is currently restoring a new building as a future site for further expansion.

C&O Canal, Paw-Paw Tunnel: This historic railroad tunnel can now be passed through on foot.

"God's Ark of Safety": A local church began rebuilding Noah's Ark on I-68 in Frostburg in 1976. While it was never completed, the skeleton of the ark still stands and can be visited.

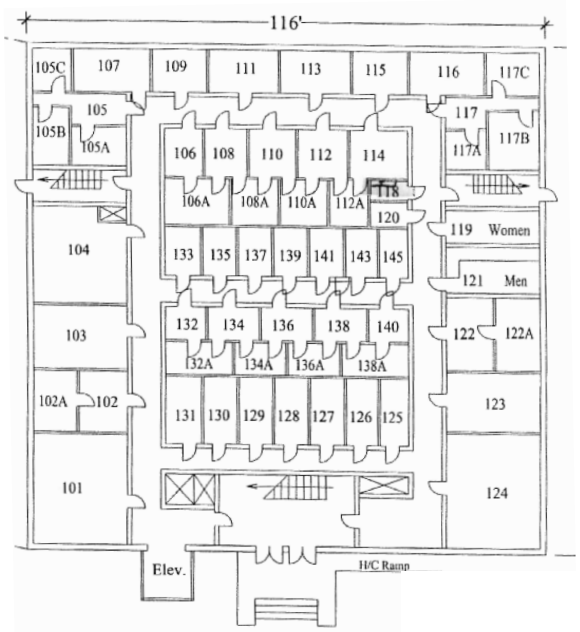
Sponsors

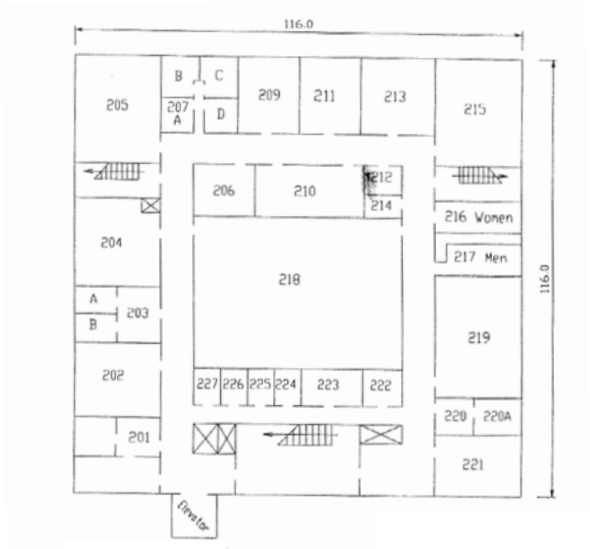
Bedford St. Martin's
TheJUMP
The Digital Writing and Research Lab (DWRL)
The Department of Writing and Rhetoric at UT Austin
Pearson
Cengage
The College of Liberal Arts and Sciences at Frostburg State University
The Office of the President at Frostburg State University
The English Department at Frostburg State University
Dr. Jill Anne Morris
Turnitin
WW Norton
MacMillan
Kent State
Dr. Rochelle Smith



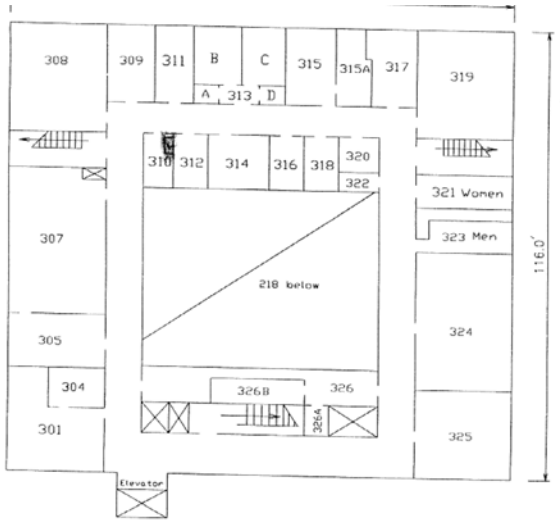
The Princess and Dante's

Building Map: Dunkle Hall (First and Second Floors)

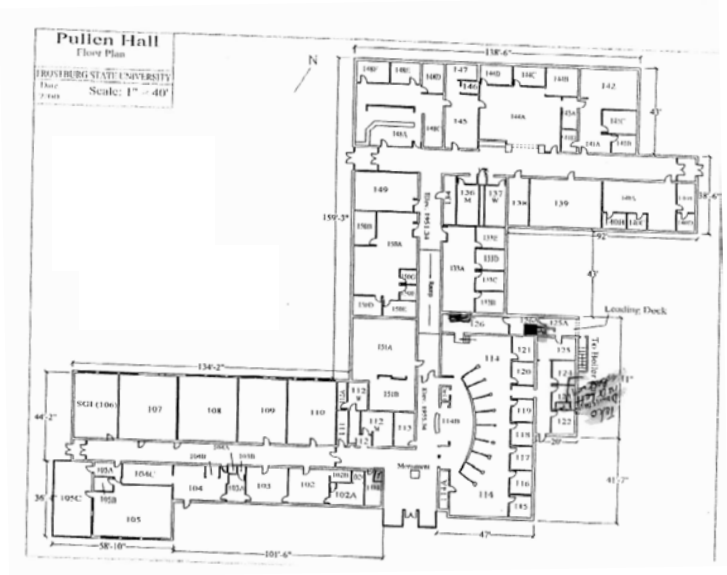




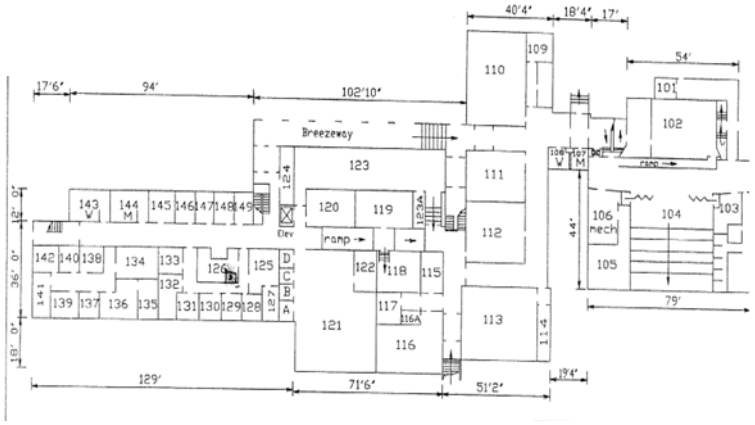
Building Map: Dunkle Hall (Third Floor)

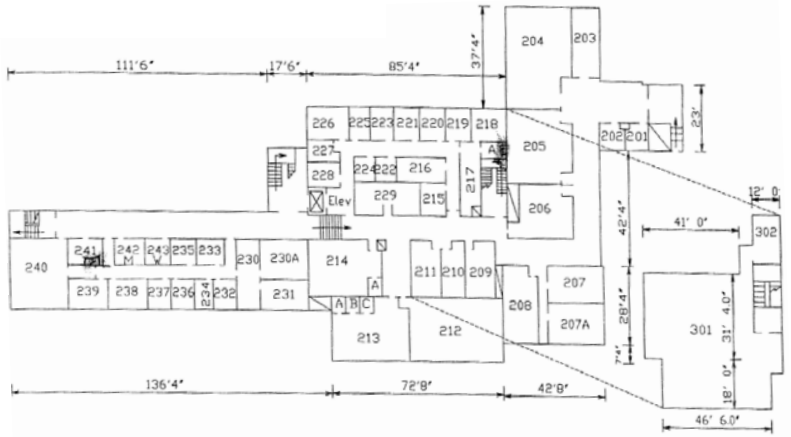


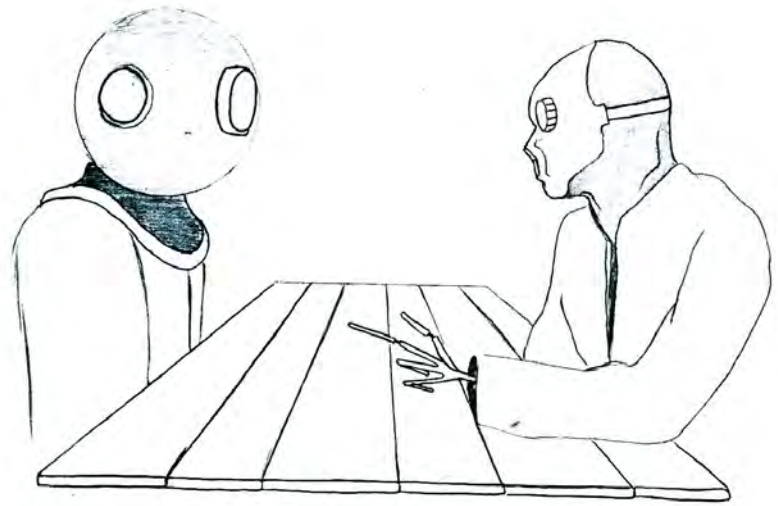
Building Map: Pullen Hall (First Floor)

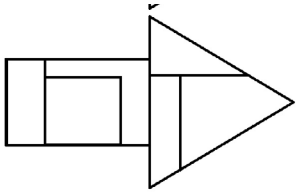


Building Maps: Guild Center (First and Second Floors)

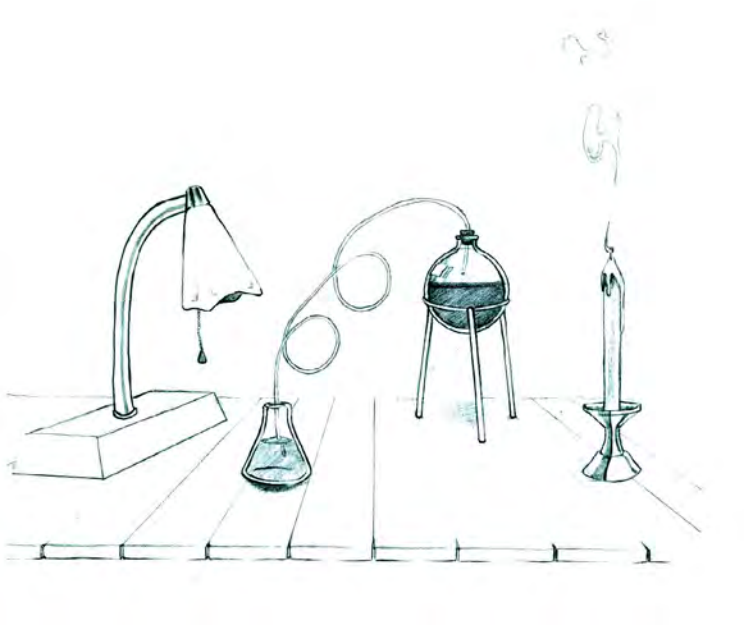








Conference Schedule



Thursday Workshops

Thursday, May 6, 2013

Graduate Research Network
9:00 am - 4:00 pm
Main Arena
Breaks from 12:00 pm - 1:30 pm for lunch

WordPress as LMS: A Beginner's Guide to Creating Custom Course Websites
9:00 am - 12:00 pm, Pullen 107

Quinn Warnick, Virginia Tech
Tim Lockridge, St. Joseph's University

Learning management systems (LMSes) such as Blackboard, Moodle, and Sakai have become a ubiquitous component of higher education. These systems may streamline some typical classroom functions, but they are not designed with composition pedagogies in mind, and in many cases may actually constrain the potential of digital writing curricula. For example, institutional LMSes mimic popular writing technologies such as blogs, wikis, and status updates in a space that downplays the importance of networks, interfaces, and the circulation of texts. For years, scholars in the Computers & Writing community have attempted to solve these problems by building custom LMSes using opensource content management platforms such as WordPress, Drupal, and MediaWiki. This halfday workshop is intended for instructors who have considered such options but may not know exactly how to get started. By the end of the workshop, participants will have handson experience with WordPress, a free, popular alternative to traditional LMSes; a collection of resources for managing a WordPresspowered LMS; and a conceptual blueprint for building a bespoke LMS to support their own classes.

At minimum, the workshop will cover the following topics:

- Registering a domain name and selecting a hosting company
- Understanding the difference between commercial and self-hosted versions of WordPress
- Installing and configuring WordPress
- Customizing the appearance of class websites with free themes
- Using plugins to extend WordPress's standard functions
- Setting up a multisite WordPress installation to allow for unique websites for each class
- Adjusting privacy settings to protect students' personal data
- Integrating social media streams (e.g., Twitter, Delicious) into class websites
- Minimizing expenses for web hosting and support
- Working with university IT personnel to develop policies and support systems for the development of WordPress systems using existing resources

In addition, we will provide ample time for workshop participants to experi-

ment with WordPress, ask questions about their individual circumstances, and share ideas with one another. Familiarity with WordPress is helpful, but not required. We encourage all participants to bring their own laptops and electronic copies of course materials for one of the classes they regularly teach.

Composing and Publishing Digital Scholarship
9:00 am - 12:00 pm, Pullen 110

Cheryl Ball, Illinois State University
Doug Eyman, George Mason University
Kristine Blair, Bowling Green State University
James Brown, University of Wisconsin-Madison
M.A. Keller, Virginia Commonwealth University

This half-day workshop will guide and encourage authors interested in composing digital scholarship for online journals and presses. Editors from Enculturation, Kairos, and Computers and Composition Online will discuss authoring processes from the beginning of research projects to the publication stage, including visualizing, storyboarding/prototyping, creating sustainable and accessible designs, querying editors, finding local resources, submitting webtexts, and revising in-progress work. Authors interested in starting (or finishing) any kind of digital scholarly project will benefit from this workshop.

Schedule of Activities:
9:00 - 9:30 Introductions and overview of the journals represented at the workshop
9:30 - 10:30 Interactive Q&A with all editors -- topics include
(a) reading the journal's website for info
(b) queries to the editor (how much info to include & which section/editor, if pertinent, to consider)
(c) generalities of peer-review process
(d) rhetorical design tips/best practices
(e) accessibility, usability, code-level best practices

10:30 - 11:30 Small group work focused on participant needs (feedback on specific projects or how-to-get-started for participants who don't yet have a project in mind)

11:30 - 12:00 Wrap-up conversation; encourage participants to submit.

Lunch: 12:00 pm - 1:30 pm, Chesapeake Dining Hall

Digital Composition and Publishing with iBooks Author
1:30 pm - 4:00 pm, Pullen 108

Jan Rune Holmevik, Clemson University
Hayley Zertuche, Clemson University
Drew Stowe, Clemson University
Jay Jacobs, Clemson University

This workshop will teach you how to create and publish electronic books and multi-modal compositions for mobile devices using Apple's iBooks Author software. No previous experience with electronic publishing is required, we will teach you everything you need to know to create and make your publication available for free or for profit in Apple's iBook Store (https://itunes.apple.com/us/app/ibooks/id364709193?mt=8) If you have an Apple laptop you can use your own machine for this workshop, if not machines will be available for your use at the conference site.

The workshop will be divided into three sections:

1) In the first part of the workshop you will learn about electronic publishing and the benefits of using educational content on mobile devices. We will introduce you to the EPUB (electronic publication) format, the world's most popular open book format used by Apple iBooks, as well as Bob Stein's HTML5-based Social Book system.

2) The second part of the workshop is devoted to content creation. You will work with Apple's free iBooks Author Software to design your very own electronic book. You are welcome to bring your own visual assets and text for use during the design process. We will cover everything from working with templates to adding text, widgets, images, movies and other interactive elements to your book.

3) Part three of the workshop will teach you how to publish your book to Apple's iBook Store using iTunes Producer. By the end of the workshop you will have a complete book submitted (if you wish) to Apple for approval.

This workshop concludes with a presentation of everyone's iBooks and a question and answer session.

Moving a Large Section English Course Online
1:30 pm - 4:00 pm, Pullen 110

Candice Melzow, Texas A&M University
Rene Trevino, Texas A&M University

Due to shrinking university budgets, space constraints, and the demand for more flexible schedules, hybrid and online courses have become popular alternatives to face-to-face instruction. The Texas A&M University English Department moved a large-section lecture course online in spring 2012 and fall 2013. Our goals were to create a replicable course based upon best practices that would provide students with a learning experience comparable to or better than what they would receive in a traditional large-section lecture course.

Based upon our research on best practices, we designed a course that engaged students in writing activities and collaborative learning in an online setting, and those best practices are what we intend to share with workshop participants. Best practices include investing time in up-front planning, acting as facilitator during the course, engaging in post-course assessment, and refining the course. Overall, we hope that participants can begin the process of converting a traditional course into a successful online learning experience through our workshop.

Step #1: Planning and Managing Your Course
The goal of the first portion of our workshop is to help participants to design a course that is truly interactive. We will ask them to bring a copy of their current syllabus so that they might begin thinking about ways to transition the course into an online format through up-front planning.

We will introduce workshop participants to the concept of up-front planning in relation to online course design. We will then introduce participants to useful strategies for managing an online course through facilitation and collaborative learning. These strategies must be planned well in advance even though they take place during the "active phase" of the course. Facilitation and collaborative learning may be achieved online through careful design of a "foundational writing project" that takes place throughout the semester.

During this writing project, the instructor and graders serve as facilitators, motivating students toward self-regulated learning, individual accountability, and online interactivity. It often helps to break large sections into smaller cohorts consisting of 8-10 students. Within

their cohorts, students may perform a variety of tasks throughout the semester, one of which is composing a collaboratively-authored essay. Within the essay project, students adopt specific roles such as manager, researcher, drafter, and/or editor. This project, along with several related assignments, forms the basis for interactivity in our online course. As a foundational assignment, the collaboratively-authored essay ensures that students are not just interacting online for the sake of doing so but, rather, have specific goals in mind when interactions occur.

Step #2: Assessing Your Course
After the online course has run for its first full semester, a thorough review should take place to assess the course's strengths and opportunities for improvement. The goal of the following portion of our workshop is to walk participants through this process. Post-course reflection may involve reviewing and interpreting a variety of assessment materials, including instructor/course evaluations as well as students' own activities within the online course management system. Reflecting upon the course in this way enables it to be fine-tuned for a second run.

Step #3: Refining Your Course: Integrating a Writing Center component
In the third and final section of the workshop, we hope to help participants to jumpstart the process of engaging in course revision. Revisions in our course took place during summer 2012 and were based upon our findings from the previously discussed assessment data.

For example, we found that students preferred more personal con
During this portion of the workshop, participants will be encouraged to identify resources at their own institutions that might be embedded in online courses to provide an additional layer of support for students. They should reflect upon the role that resources such as librarians and writing tutors might play in course as well as the means by which they can encourage collaboration between departments.

Press X to Teach: Games as Means and Methodology in the Composition Classroom
1:30 pm - 4:00 pm, Pullen 107

Samantha Blackmon, Purdue University
Akesha Horton, Purdue University
Alex Layne, Purdue University
Emily Legg, Purdue University
Adam Strantz, Purdue University
Don Unger, Purdue University

In recent years games and education has started to carve it's niche into our writing studies conferences. There is a lot of fascinating and useful research being conducted in the area, but at the end of many of the sessions we find that many of the attendees have some of the same questions. So how do I use games in my classroom? What if I'm not a "gamer"? What about those of us with technological limitations at our institution? We will attempt to address those concerns in this workshop session. The workshop will be broken into several sessions that will include: "Gaming with Differing Resources; Or, How Do I do that From Here" which will look at how we can successfully use games in a classroom where the students and teachers have differing resources; "Gaming as a Research Methodology" which will examine how we can get students to investigate their own campuses as research areas using Alternate Reality Games (ARGs). It will focus on things like locative media, social games, and the affordances of the college campus; "What Does Gaming Pedagogy Look Like" will work toward a definition of gaming pedagogy by not only looking at current scholarship, but by by looking at how it interacts with content knowledge for different subject areas; "Best and Worst Practices in Games Pedagogy" will look at "what not to do" when incorporating games into the classroom and offer some best practices; "I Can Do What?: Making Games for the Classroom" will build upon the best and worst practices segment and teach participants how they can make games for their own classroo. The session leaders will provide kits that participants can take with them to use in their own classes.

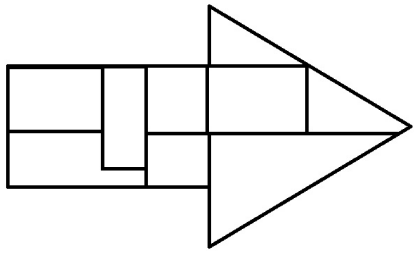


Opening Night Banquet

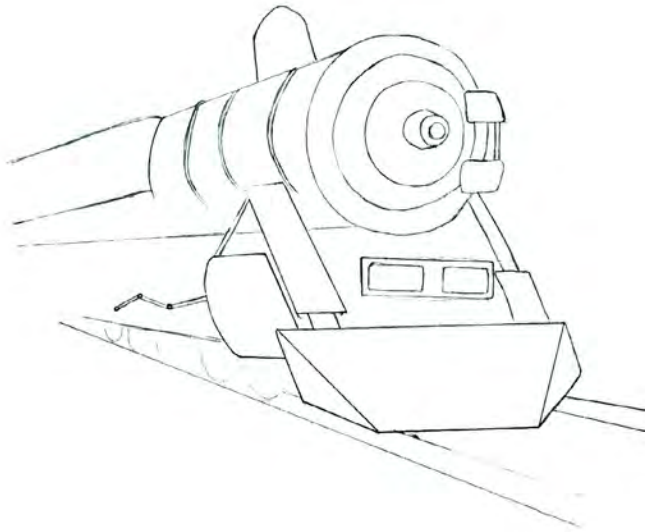
Please join us in the evening at the Wisp Resort for an opening night banquet featuring a ski lift ride, alpine coaster, wearable steampunk centerpieces, and special buffet. Directions are in the front material of the program or vans and busses leave the Performing Arts Center circle drive starting at 4:30 pm.

Opening Night Pub Crawl

The traditional Opening Night Pub Crawl then commences at 8:00 pm and features a wide range of restaurants and pubs in downtown Frostburg. If you get hungry be sure to stop in for pizza at Gianni's or for a sandwich at Dante's. See you there!



Friday, June 7, 2013 Sessions



Session A Friday 8:30-9:45

Session A1 Friday 8:30-9:45, Dunkle 110: Human-Computer Interfaces in the Cloud and on the Web #A1

David Hailey, Utah State University: Moving Past the User-Centric Website
Sean McCarthy, James Madison University: Coming Down from the Cloud: Learning Management Systems and the Writing-Intensive Classroom
Moushumi Biswas, University of Texas at El Paso: Repurposing Digital Technology for business/professional writing: Focus on the human-computer interface hosted by LinkedIn
Steven Fraiberg, Michigan State University: Remediating Composition: Situating Digital Literacy Practices in Global Ecologies
Chair: Andy Duncan, Frostburg State University

This panel focuses on the intracies and difficulties in creating learning systems online. The first speaker identifies four distinct styles of writing on the Internet: user-centric, persuasion-centric, instruction-centric and entertainment-centric. The speaker will point out a variety of sales, marketing, instructional, and entertainment genres and explain how each fits within these four styles of writing and will introduce a new model for evaluating quality of content on the Internet that assumes more complicated motives within the readers than the smash 'n' grab model proposed by usability gurus. The second speaker focuses upon Learning Management Systems—not only their limitations, but the affordances of using additional software with them. The third speaker examines how the exigency of professional text production, particularly documents such as professional profiles and resumes, influences the relationship between human and computers at a social media interface such as LinkedIn.

Session A2 Friday 8:30-9:45, Pullen 110: It isn't the flux capacitor: How the mechanics of social media platforms shape perceptions of writing #A2

Paul Mulhauser, McDaniel College
Josh Ambrose, McDaniel College
Moe Folk, Kutztown University
Chair: Stephanie Vie

Is something wrong with a car? Blame the flux capacitor. Is something wrong with a refrigerator? Blame the whatsamajig. Is something

wrong with a computer? Blame the hyperdrive. In other words, we don't know anything about the mechanics of cars, refrigerators, or computers, but we use them anyway. Though we may not often consider them mechanical in the same sense, the social media platforms we use in everyday life are taken for granted like cars, refrigerators, and computers. Fortunately, we DO know (at least some) things about design, code, social media platforms, collaborative writing spaces, and writing. We know about the possibilities of social media mechanics and how these mechanics promote harmful and helpful ideologies about writing and composing to users. Social media, after all, inhabits our lives and its uses range from revolutionary to banal. In this panel, we describe how social media platforms and collaborative writing spaces frame and generate perceptions of writing-what it is, what it's worth, and what it means to users and participants. Social media platforms enact and enable a certain type of ethos and shape what's possible. When the ethos of design aesthetics and the content added by users are combined and aggregated, perceptions of writing and content are shaped in ways users may not be aware of. Critique of how social media shapes writing and perceptions of writing is valuable. It helps us develop critical attitudes towards the platforms we select to use in our writing classrooms and our lives.

Session A3 Friday 8:30-9:45, Compton 330: From Quill 2tweet: The Materiality of Memory & Learning from 1500 to 2013 #A3

David Parker, Gardner-Webb University
Shana Hartman, Gardner-Webb University
Jennifer Buckner, Gardner-Webb University, Old Dominion University
Chair: David Parker

Writing technologies are material objects that reflect cultural ideas about learning and memory. This panel examines relationships between sociocultural worlds and technologies of literate practices, including commonplace books from the Tudor period, daybook use emerging from the writing pedagogy of Donald Murray, and Twitter feeds reflecting today's emphasis on networked discourse. Specifically, this panel will examine how these tools cultivate(d) writing and reflect ideas about relationships between materiality, memory and learning.
1. The Tudor Commonplace Book: Nexus of
Oral, Print, and Manuscript Cultures
David Parker will examine the genesis of the Tudor commonplace book and the unintended effects of its material circumstance.
2. Practice Makes Meaning: The Daybook as an Offline Tool
Shana Hartman will share physical and digital daybooks while exploring their purpose in developing memory,

learning, and reflective thinking in undergraduate courses from first-year writing to upper level English courses.
3. M@erialities of Tweeting: Technological Discourse and Networked Practice
Jennifer Buckner examines technological discourse regarding Twitter's role in writing, learning and memory, using perceived affordances as a heuristic for analyzing feeds of Twitter discourse in a graduate studies program.

Session A4 Friday 8:30-9:45, Dunkle 218: Artifacts, Interface, and Links: Electronic Portfolios as Multimodal Practice #A4

Christy Desmet, University of Georgia
Deborah Miller, University of Georgia
Elizabeth Davis, University of Georgia
Ron Balthazor, University of Georgia
Beth Beggs, University of Georgia
Chair: Sydney Duncan, Frostburg State University

This panel begins with the premise that all digital writing – indeed, all electronic portfolios – are multimodal. Individual artifacts within any eportfolio may be composed in multiple semiotic modes, of course, but the portfolio itself is inherently a multimodal composition due to the fact that it necessarily involves, at the very least, a graphical interface (that may or may not be created by the student), writing, and links both between artifacts and to virtual spaces beyond the portfolio. Digital portfolios therefore exhibit the affordances of the digital medium that have been identified by Janet Murray: encyclopedic, spatial, procedural, and participatory. As Jeff Rice has argued, a digital portfolio is, furthermore, an assemblage whose coherence resides in its status as a network, through linking across boundaries.

The panel goes on to examine how assessment of the writing in these digital portfolios addresses either the particular affordances of digital media or the networked nature and prominence of linking within portfolios. We are interested not only in how evaluators respond to artifacts that are patently multimodal, but also in how the rhetoric of aessessment does or does not embrace the concepts of affordances and networking. The data will be collected from three sources: a study of instructor comments about the portfolios they are evaluating in the emma database, which is the environment used for creating and hosting ePortfolios at UGA; the results of a study in which independent raters assess portfolios from both writing programs on a simple Likert scale (1-6) and the subsequent debriefing of participants in that study; a similar exercise in which participants are asked not to evaluate, but to categorize the sample portfolios; an experimental rating with the VALUE rubric for Written Communication; another rating based on an internally-produced rubric (by researchers and selected participants); and a focus group exercise in which a small

group of readers perform "thick description" on ten selected portfolios.

Session A5 Friday 8:30-9:45, Pullen 108: Usability Meets Contingency: Redesigning a Writing Program's Interface #A5

Brent Simoneaux, NC State University
Gwendolynne Reid, NC State University
Bethany Bradshaw, NC State University
Megan Hall, NC State University
Chair: Brent Simoneaux

This panel recounts our efforts to redesign our first-year writing program's internal site in an effort to better align it with our program's values and goals. This redesign was prompted by the fact that, at best, the site's design did not reflect our expertise as compositionists and rhetoricians. At worst, the site's architecture potentially undermined faculty's professionalism by reinforcing hegemonic and regulating power structures. Through usability and design work within our professional community, we have sought to create a more inclusive space that encourages professionalization through "participation in the community's knowledge building and self-definition" (Penrose, 2012).

In this panel, we discuss the role of online spaces in program development and the professionalization of composition faculty. In tandem with improving the material conditions of writing program faculty, we suggest that usability work and interface design are important ingredients for community knowledge building and self-definition.

Session A6 Friday 8:30-9:45, Dunkle 325: Build it and They Will Come? Searching for Community in Social Media Spaces #A6
Vincent Rhodes, Old Dominion University
Angela Harrison, Old Dominion University
Jen Michaels, The Ohio State University
Chair: Vincent Rhodes

Some assume social media spaces inherently foster community. In academic settings, a sense of community forms when students exhibit online social presence — engaging each other in conversation and capitalizing on opportunities to move beyond the assignment. In health-communication settings, community is developed around particular services, events, treatments, diagnoses, and personal experiences. This panel explores what constitutes community through specific case studies. Aside from finding community (or not), a set of heuristics can be determined from the research. Seeking community is not enough.

Finding it can lead to rewards — grad students find connections that help them persist in distance learning programs and gain more from the course while members of a health communication topic community could potentially find rich support for medical concerns and questions. Targeted at those who build the infrastructure for these communities, the suggested heuristics can align factors for success.

The lesson: Building a social media site well is not enough. The tools are available to create conversation and community. Build it (a social media environment) and they may come. Employ these heuristics and they are more likely to come — and form community.

Session A7 Friday 8:30-9:45, Pullen 109: Technics and Writing: The Strange Techno-Composition of Bernard Stiegler #A7

Scot Barnett, Clemson University
Jason Helms, Texas Christian University
John Tinnell, University of Florida
Chair: Devon Ralston

In this panel three composition scholars review the work of Bernard Stiegler. Each presenter has chosen a different volume of Stiegler's three-volume history of technology with which to formulate a theory of computers and writing. As this panel will likely serve for many as an introduction to Stiegler's work, the presentations move from general to specifics. Presenter one will provide a general overview of Stiegler and his surprising reformulation of technological determinism. Presenter two will employ a Stieglerian framework for discussing the technological interplay of memory and invention. Presenter three will reflect on new rhetorical situations associated with locative media technologies in light of Stiegler's theories of techno-geography. Rather than transposing Stiegler into our conversation, this session will be a measured response to an important theorist of computers and writing.

Session A8 Friday 8:30-9:45, Pullen 106: Preparing for the MOOCacolypse #A8

Jason Tham, St. Cloud State University
Jack Hennes, St. Cloud State University
Matt Barton, St. Cloud State University
Chair:Matt Barton

MOOCs, or Massively Online Open Courses, were recently banned in the state of Minnesota. While the ban was quickly lifted, and the whole fiasco was blamed on a misunderstanding between the state and Coursera, the incident brought MOOCs to the attention of faculty, students, and administrators in the

state and beyond. While outside influences such as the Bill & Melinda Gates Foundation are offering millions of dollars in grants to support the building of MOOCs--particularly in first-year composition--the Computers & Writing community is far from unanimous in its support of the movement. This panel explores the many pedagogical issues surrounding MOOCs in first-year composition, ranging from "blended" models of online and offline learning, historical resistance to comparable movements in education, and, finally, what a widespread adoption of MOOCs would mean for the profession of composition.

Session A9 Friday 8:30-9:45, Dunkle 324: From Access to Use: "Other" Spaces of Digital Composing #A9

Allison Hitt, Syracuse University
Patrick Berry, Syracuse University
Seth Davis, Syracuse University
LaTova Sawyer, Syracuse University
Chair: Patrick Berry

For more than a decade, scholars and teachers in computers and writing have been talking about issues of access (Banks, 2006; Moran, 1999; Powell, 2007; Warschauer, 2003): the need for it and the myth of it. Building on Powell's (2007) call for access to be "recast as a mutable practice that is influenced by real, everyday practices," this panel concentrates on the use of various technologies by individuals and groups to challenge dominant rhetorics and assert agency. Whether remediating disability or the prison-industrial complex, othermothering or hip-hop culture, this panel brings together four snapshots of access in practice in communities sometimes labeled and mislabeled as "other."

Individual discussions include:
Composing Disability: The Circulation of Memes on Facebook
Barred Access: Computers and Writing in Prison
It Takes a Virtual Village: Othermothering,
Facebook, and Black Female Agency Online
Wrecking to Progress, Kid Cudi, Tweets, and Hip-Hop Capital

Session A10 Friday 8:30-9:45, Dunkle Hall 124: Subverting Virtual Hierarchies: A Cyberfeminist Critique of Course Management Spaces #A10

Kristine Blair, Bowling Green State University
Estee Beck, Bowling Green State University
Mariana Growhowski, Bowling Green State University
Chair: Mariana Growhowski

Historically, theoretically, and pedagogically, scholar-teachers have critically questioned the ability of electronic learning environments to foster a safer space for students who are potentially marginalized within the physical confines of the brick and mortar classroom. Throughout the last two decades, institutions have adopted and technically supported range of popular course management systems, granting teachers the ability to deliver content to students virtually. However, today's digital writing instructors are disenfranchised in their lack of power to design virtual space in institutional settings.

This panel will provide historical and cyberfeminist critical exploration of three LMS spaces: Blackboard, Canvas, and Coursera. It is our contention that LMSs remediate physical space, ultimately leading to a subversion of virtual space at the expensive of student learning. In addition, today's digital writing instructors are also disenfranchised in their lack of power to design virtual space in institutional settings. The panel will conclude with moving beyond the critiques of these LMSs with suggestions for designs for more collaborative, inclusive spaces for writing teachers to use as alternatives to current platforms.

Session A11 Friday 8:30-9:45, Dunkle 219: Building a Better Conference Experience with User-Centered Design and Cultural Rhetorics #A11

Michael McLeod, Michigan State University
Donnie Sackey, Michigan State University
Racheal Hodder, North Carolina State University
Chair: Matt Warner

This panel will be a user-centered design session in which attendees are regarded as subject matter experts and asked to engage with the assumptions and preliminary designs presented by the panelists. The presenters will propose to the experts a new conceptual model for an online system that will better support the user experience of conferences for both attendees and organizers. As user-centered designers invested in Computers and Writing as a scholarly community, this session is an opportunity not only for developing a potentially powerful, transformative tool but also to demonstrate methods for designing technologies by engaging with a community rather than designing for a community. Our inquiry is motivated by the desire to capture both the official and unofficial proceedings of conferences for future reference and reuse. The changing digital landscape presents an opportunity for computers and writing scholars, to intervene and transform this situation through the development of social software that allows for enhanced

user empowerment, collaboration, and cultural/critical inquiry.

Session A12 Friday 8:30-9:45, Guild 111: The Writing Studies Tree: Coding Composition Genealogies #A12

Benjamin Miller, The Graduate Center, CUNY
Amanda Licastro, The Graduate Center, CUNY
Jill Belli, New York City College of Technology, CUNY
Chair: Benjamin Miller

Featuring a new data visualization interface that offers compelling views of the field, the Writing Studies Tree has grown to over 1000 people and institutions, with more than 2000 relations among them. Our data is already crowdsourced; now the vision can be, too. Join us for a generative conversation about the project and help shape the next steps and long-term future of writingstudiestree.org. This will be an interactive session, so BYOD and play along.

Session B Friday 10:00-11:15

Session B, Race Caucus. Friday 10:00-11:15, Dunkle 218
Linh Dich, Miami University Middletown
Abigail Scheg, Elizabeth City State University
Douglas Walls, University of Central Florida
Phill Alexander, Miami University

Session B1 Friday 10:00-11:15, Dunkle 324: Cyborg History, Steampunk, and Alternative Pedagogies #B1

Matthew Vetter, Ohio University: Mechanized Writers: Posthumanism and Online Communities
Barbara George, Kent State University: Craft and the Digital: Making Meaning—Steampunk, Mason Jars, and the Quilting Bee
Cynthia Davidson, Stony Brook University: "The Fantasy of the Ultimate Display" and "The Promises of Monsters": Avatars and Cyborg Friendship
Matthew Hill, University of Denver: Popper's Classroom
Chair: Cynthia Davidson

Barbara George: This research investigates composition computers and feminism in the DIY movement. Recent scholarship of gender and online spaces challenges gendered notions of online use and reconsiders ways in which cybercultures and craft cultures are increasingly embedded.
Cynthia Davidson: How does trust develop in a cyborg network, among

beautiful monsters? This presentation looks at the hybrid identities of sociable avatars and their fleshly inhabitants through a theoretical lens.
M. Hill: This presentation speculates about the look of a contemporary writing classroom if Karl Popper's epistemic views had "won" out over Thomas Kuhn's.
Michael Vetter: Paying particular attention to the production of discourse and identity, Vetter examines the online encyclopedia Wikipedia from a posthumanist standpoint, while also considering the implications of online communities for pedagogy.

Session B2 Friday 10:00-11:15, Guild 111: Online Publishing #B2

Michelle Sidler, Auburn University: The Mechanization of Evidence: What the Open Science Movement Can Teach Us About Data Sharing and Peer Review
John Murray, University of California, Santa Cruz: Publishing after the Semantic Web
Julie Platt, Michigan State University: Twilight of the Vanity Press: The Case of BlazeVOX
Kevin Blake, Frostburg State University: Do I Really Sound Like That?: Using the Podcast Novelist Model in the Creative Writing and Composition Classroom
Chair: Kevin Blake

This panel features a series of presentations ruminating on the state of online publishing. For example, the first presentation will report on case studies of two scientists who are active in the open data movement, which advocates open and free sharing of scientific data. Then will describe what open data in writing studies research might look like, discussing the benefits of this approach as well as its potential drawbacks and risks.
On the other hand, "Twilight of the Vanity Press: The Case of BlazeVOX" engages issues of copyright, authorship, and legitimacy by telling the story of a small poetry press which was embroiled in a controversy stemming from the press's resistance to traditional publication models. I examine the fallout, asking such questions as: what is legitimacy in poetry publishing? What publication choices make one a "real poet?" What do digital publication models have to do with authorial legitimacy in general?
The last presentation discusses using podcasting technology in creative writing classrooms to allow authors to distribute their work without having to deal with a publishing company, and it also allows them to elicit feedback from their audience before they publish their work in a permanent form. Some authors have had amazing financial success with this model of distribution for their work. Is it possible to utilize a similar model and podcasting technology to foster success in the creative writing and composition classroom? This presentation examines the

model of some of the most successful podcast novelists and examine the question of feasibility as well as potential uses of podcasting technology in the creative writing and composition classroom.

Session B3 Friday 10:00-11:15, Pullen 106: FYC and Service Learning Through Multimodal Composing #B3

Emily Katseanes, New Mexico State University: Digitizing Invention: Using multimodal composing to disrupt the automated pedagogy of first year composition writing process
Kristina Lucenko, Stony Brook University: Generation(s) of Life Narratives: Multimodal Composing and Service Learning
Erik Ellis, Stanford University: "What Could Be Easier Than Making a Picture Book?" Service Learning Goes High- (and Medium-, and Low-) Tech
Chair: Devon Ralston

This panel considers the ways that digital media enhance or "power up" (Gee & Hayes, 2011) learning in online, service learning, and business communication classes. As documented in foundational literature on writing digitization, digital technologies have the potential to shift the way humans think (Landow, 1992; Kress, 2003) the way they write and communicate (Tyner, 1998; Lankshear and Knobel, 2008), and the way they teach critical thinking and writing--both complex forms of cognitive activity (Inman, 2004; Wysocki, et. al., 2004; Selfe, 2007). Digital media and the digitization of writing "power up" (Gee & Hayes, 2011) or enhance language as well as pedagogical techniques. These presenters will discuss specific ways that digital media allow us to rethink traditional teaching methods and modes, losing some older aspects of instruction while leveling up for the challenges of a digital world.

Session B4 Friday 10:00-11:15, Pullen 110: Silenced Voices and Social Media #B4

Drew Kopp, Rowan University: Isocrates in the Digital Classroom: Twitter, the Progymnasmata, and cultivating rhetorical intelligence
Leigh Gruwell, Miami University: The Mechanization of Knowledge: Wikipedia's Silent Voices
Andre Favors, University of Louisiana-Lafayette: Three Trikes and Game Over: An Examination of the Relationships Between LPers, YouTube, and Fair Use
Chair: Leigh Gruwell

Presenter One: Using Twitter as the medium, I have cross-appropriated this set of exercises into a 300 level core digital writing course within a writing major. The 140 character limit offers an excellent constraint for students to focus on a variety of sentence types, as well as to become acquainted with a repertoire of commonplace arguments concerning human conduct and values. In this presentation I will provide an overview of this pedagogical experiment, including a range of examples made available through student-constructed websites, and will pursue an inquiry into what difference this "mechanization" of Isocrates' progymnasmata makes in cultivating rhetorical intelligence in both students and teachers of digital writing.

Presenter Two: To paint Wikipedia as an idealized space for writing and knowledge production is to ignore the fact that wikis, like any digital writing technology, are not transparent tools. This presentation will begin by exploring Wikipedia's subversive potential as a technology that is capable of privileging multiplicity and resisting the notion of a single, unified Truth. I will then turn my attention to Wikipedia's editorial policies, analyzing their implications in concert with interview data drawn from my ongoing research of female Wikipedia contributors. Here, I will suggest that the "neutral point of view" policy and strict citation rules normalize what counts as knowledge, favoring an (illusionary) phallogocentric vision of objectivity and neutrality, and excluding alternative, feminist, epistemologies. In this way, the collaborative promise of Wikipedia gives way to the erasure of difference. I will close my presentation by urging teachers to incorporate Wikipedia into their classes not as an idealized writing space but as a tool to question whose knowledge is legitimated in digital communities, and why.

Session B5 Friday 10:00-11:15, Compton 330: PLZ RT: Networks, Performances, and Games on Twitter #B5

John Jones, West Virginia University
Cate Blouke, University of Texas at Austin
Mike Widner, Stanford University
Chair: Mike Widner

Network, performance, game. As a major technological platform for the circulation of ideas, Twitter is nothing if not participation-based. Yet the constraints of this wildly popular technology make it a particularly fascinating writing medium. Twitter allows its users to build persistent webs of connectivity across disparate regions and communities even while it remains an oddly ephemeral form of

writing: tweets go largely unarchived and cannot be readily retrieved. Twitter is thus a form of written performance that relies on and emphasizes the temporality of writing and the events it captures. Many academics have taken to Twitter for its immediacy and its networking potential, but once firmly entrenched in the medium, they often let slip the persona of the serious academic for the ludic nature of Twitter. Presenters: Cate Blouke, University of Texas, "Tweet with Me Now"; John Jones, West Virginia, "Hashtags and Network Power"; and Mike Widner, Stanford University, "A Game of Tweets."

Session B6 Friday 10:00-11:15, Dunkle 219 "In our play we reveal what kind of people we are": Expression and control in computer games #B6

Stephanie Vie, Fort Lewis College
Jennifer deWinter, Worcester Polytechnic Institute
Rylish Moeller, Utah State University
Kevin Moberly, Old Dominion University
Chair: Stephanie Vie

Starting from Ovid's premise, this panel explores rhetoric and ethics in computer games and writing. As games are employed for numerous purposes, rhetoricians are called upon to think through the complex power dynamics that arise and the ethical implications of the medium. Presenter 1 builds on Wark's work on Gamer Theory to think through the ways in which players can wrest power from designer intentionality. Presenter 2 explores the ways designers use game telemetrics to analyze player interactions and continually entice players to return to social networking games. Presenter 3 discusses the ethical question of games as training, or edugames. Presenter 4 explicitly turns to the pedagogical by examining the use of low-cost or freeware games in the composition classroom.

Session B7 Friday 10:00-11:15, Pullen 109: PvE, PvP, & GMing: The challenges of integrating World of Warcraft in a writing course #B7

Richard Colby, University of Denver
Justin Hodgson, University of Texas at Austin
Rebekah Shultz Colby, University of Denver
Chair: Justin Hodgson

Games, particularly commercial-off-the-shelf video games (COTS), have started to find life in composition courses. But for all this gaming dynamic has introduced for writing instruction, it also raises

some critical considerations: from the assumptions we bring to these game-influenced courses to the expectations we have of our students, from the learning outcomes and practices we envision to the very structures and models we champion in course activities. This panel, then, will attempt to illuminate some of these specific considerations by presenting on the challenges of integrating a specific game, the World of Warcraft (WoW) into a writing course. The presenters have integrated WoW into their writing courses beyond just adding it as a text or theme, and they will offer presentations that look at (1) how activity system misalignments (in relation to games like WoW and their communities) can create both productive and frustrating learning opportunities for students, (2) how academic discourse communities map (or don't) onto gamer discourse communities, and (3) how creating a learning space and gaming pedagogy modeled on WoW can invite students to not only game the system, but to engage in non-traditional learning strategies.

Session B8 Friday 10:00-11:15, Dunkle Hall 124: Writing Machines, Writing Bodies #B8

James Brown, University of Wisconsin-Madison
Steven LeMieux, University of Texas at Austin
Chair: James Brown

The scene of writing involves a complex assemblage of machines and bodies. This panel features two installations that explore this assemblage by asking questions about embodiment and writing. One installation features sensor boards that replace the keyboard, asking the audience to consider how the body might be used differently to write. Interactors use the sensor boards to generate words on screen, but they do so by making gestures, making sounds, and using resistance sensors.
A second installation features three different writing machines, each designed to expose the anxieties that cut across the writing situation. Through the use of small spikes, rubber bands, and software, this installation makes the writer reflect on and second guess his or her decisions. The two presenters for this panel will offer very brief framing remarks (no longer than 5 minutes for each panelist) explaining their writing machines. The remainder of the time will be left for the audience to tinker with these writing machines and to ask the panelists questions.

Session B9 Friday 10:00-11:15, Guild 205: Technologically Savvy English Faculty and Invisible Institutional Service #B9

Julia Romberger, Old Dominion University
Rochelle Rodrigo, Old Dominion University
Chair: Rochelle Rodrigo

Comparing meaning-making via the screen with the vernacular practices of print albums, the first speaker examines the role of arrangement and selection in the context of online photograph albums such as Flickr, 500px, and Facebook. Shifting the analytical lens from digital albums to digital tools for comic compositions, the second speaker engages in a comparative analysis of ComicLife's, ToonDoo's, Bitstrips', and Pixton's affordances in teaching students how to compose rhetorically savvy multimodal texts. And moving from tools to strategies, the third speaker explores the salient composing decisions that guide the multimodal composition process -- including planning, translating, reviewing, searching, selecting, and repurposing -- of experienced educators who create digital texts to be delivered online to students.

Session B10 Friday 10:00-11:15, Dunkle 325: Toward a Technofeminist Ethic of Care: Establishing Reciprocal Mentoring Relationships in Computers and Writing #B10

Megan Adams, Bowling Green State University
Jen Almjeld, New Mexico State University
Kristine Blair, Bowling Green State University
Christine Denecker, University of Findlay
Meghan McGuire, New Mexico State University
Christine Tulley, University of Findlay
Chair: Kristine Blair

Data suggests that women remain limited in career choices in STEM areas, leading many disciplines to institute formalized mentoring programs. While technofeminist scholarship has focused on larger cultural constructions of gender and technology, Judy Wajcman (2003) asserts that technofeminism represents a "coming together of many diverse voices engaged in dialogue, influencing each other and each being modified in the process." This process has been a hallmark of the computers and writing community, but it is vital that we continue to interrogate the material conditions surrounding technological literacy acquisition as well as foster mentoring models as a point of entry into the field. This roundtable intertwines the personal, political, and professional and foregrounds a multi-generational model of technofeminist mentoring resulting

in digital teaching collaborations, curricular innovation, and collaborative authorship and editorial leadership. We explore ways such mentorship relationships, akin to those seen by Kosoko-Lasaki, Sonnino, and Voytko (2006) as crucial to the success of women and other groups for whom technological literacy has been mediated by inequitable systems of power, are manifest despite institutional and geographic boundaries and have the potential to disrupt academic and technological hierarchies.

Keynote: James Paul Gee
Writing in the Age of the Maker Movement

Cordts PE Center, Main Arena
Friday, June 7, 2013
11:45-1:15 #KN1
Lunch

Writing has always been the higher "value-added" end of literacy, a form of production and not just consumption. Today digital and social media have given rise to the "Maker Movement". The Maker Movement is allowing more people than ever before, in nearly all spheres of life, to be producers and not just consumers, participants and not just spectators, and to act and think like designers. The Fab Movement—a part of the Maker Movement—will revolutionize society, business, and the global world. Both movements are endangering credentialed experts and traditional institutions based on scale and standardization. What is the role of writing—the original Maker tool—in the context of today's Maker Movement? What is its role in a world imperiled by dangerous and high-risk interacting complex systems?



Session C Friday 1:30-2:45

Harlem Shake Filming: Dunkle 110, 1:30-2:45
Come join us and make a meme! The video will be shown during the awards ceremony.

Session C1 Friday 1:30-2:45, Pullen 108:
Memory and Digital Archives #C1

Joshua Hilst, Utah Valley University: Moving Cicero's Storehouse: Space and Memory in Digital Media
Marcia Bost, Georgia State University: The Mechanization of Memory: A Case Study
Candace Epps-Robertson, Syracuse University: Digital Archives and Traditional Research Methods: Keeping a Beginner's Mind in the move from Dusty Boxes to Digital Records
William Fitzgerald, Rutgers University Camden: Mechanizing the Sacred: Digital Devices as Spiritual Toolboxes
Chair: Marcia Bost

Speaker One attempts to rethink rhetorical memory—memory as something we are in, rather than something stored in our heads—through the work of two current theorists of rhetoric and new media. This presenter offers a synthesis of the viewpoints of Rice and Brooke through a different conception of rhetorical memory—one that recognizes memory as practice (which both do), but also memory as movement.

Presenter Two discusses quilts and t-shirts as memory. Historically, the quilt served as a symbol and text for feminists. Now the popular memory quilt uses t-shirts printed in a more mechanical process. This presentation discusses this procedure's history and significance.

Presenter Three examines what happens to archival methods and research when archives become digitalized. As digital archives have a host of benefits, such as easier access to materials, they also pose challenges and concerns for those committed to the recovery of marginalized rhetors and rhetorical practices.

Presenter Four discusses how mobile and nadheld digital devices are evolving into toolboxes for any number of communicative transactions, including those that involving spiritual practices such as prayer. To date, hundreds of apps have been developed to support spiritual literacy. Many of these apps involve digitizing texts such as the Bible or the Anglican Book of Common Prayer for ease of access.

Still others have been developed as multimodal composing tools designed to structure, amplify and 'applify' practices of devotion. This presentation is focused on the latter genre of technology insofar as prayer apps function as complex sites of literacy sponsorship, particularly in their role as an electronic notebook and coach.

Session C2 Friday 1:30-2:45, Dunkle Hall 124:
MOOCs, Mechanizations, and Machinations #C2

Chris Friend, University of Central Florida: More than Cogs: Using MOOC Pedagogies to Resist the Mechanization of FYC Students
Lilian Mina, Indiana University of Pennsylvania: Web 3.0 Mechanization and the Writing Class
Phill Alexander, Miami University: Memes, Machination, and Innovation: Or How a Culture Communicates in Mimics and Mockery
Devon Ralston, Miami University: Mechanized Nostalgia: Retro Enters the Mainstream
Chair: Chris Friend

This panel examines today's online trends—including photo editing/sharing services, personalized interactive websites, massive open online courses (MOOCs), and memes—to question how they shape and operate within the mechanizations of writing in our society and in our classes.

Chris Friend will discuss whether the characteristics of successful MOOCs can apply to traditional, smaller, and in-person first-year writing courses — specifically, their openness, their tendency toward connectivity, and their use of distance.

Devon Ralston will explore the ways in which tools like Instagram and Photoshop mechanize nostalgia and how such use impacts the materials with which we compose, produce and distribute work; how it alters how we define notions of time, composition, and art; and what the dangers are of mapping memories and fondness onto digitized representations of old media texts.

Lilian Mina will discuss some of the teaching and researching activities that teachers may draw from to prepare their students for the personalized learning experiences of Web 3.0 mechanization.

Phill Alexander will reflect on the nature of the meme and incremental learning, drawing examples from the practices of internet gamers.

Session C3 Friday 1:30-2:45, Dunkle 218: To Pedagogy and Beyond: Writing and Technologies #C3

Jacob Craig, The Florida State University: Pausing at Automation: A Pattern-Based Reflective Pedagogy
Andrew Pilsch, Arizona State: When Writing is No Longer Writing: Institutions, Objects, Disciplines
Danielle Nicole Devoss, Michigan State University: Creativity, Exploration, Innovation, and the Digital Humanities
LauraAnne Caroll-Adler, University of Southern California: Writing about Computers—Searching for Questions
Chair: LauraAnne Carroll-Adler

Although our specific foci are diverse, collectively, we will present a set of tools for querying assignments, templates, computers, and institutions themselves. We do so by addressing what "counts as writing" in a contemporary, digitally mediated context where template-based approaches often drive compositional choices. We will also look at how our assignments provide a meta-discourse on what makes us thinkers and writers when computers can replicate human thought processes -- and even composing. And we will situate creativity and innovation as key characteristics for adept, nimble communicators.

Session C4 Friday 1:30-2:45, Pullen 110: Multimodal Pedagogy & Course Delivery #C4

Lance Cummings, Miami University of Ohio: Hacking the Online Classroom: Re-articulating Pedagogical Usability
Andrew Virtue, University of Minnesota: Digital Struggles: Fostering Student Engagement in Online Writing Courses
Judith Szerdahelyi, Western Kentucky University: The Mechanization of Communication in Web-Based Writing Instruction: Towards a New Standard of Multimodal Course Delivery
Chair: Susan Delagrange

Presenter One will use research from three pilot online summer courses and one fall course to discuss the ways that both students and instructors participate in the design and use of online spaces not originally intended for the writing classroom -- particularly Google+. Designing an online classroom through the lens of participatory design and dialogic usability (Spinuzzi 2005; Salvo 2001; Sun 2012) can "hack" these spaces to develop a co-constructed writing environment that not only makes an effective online writing classroom possible, but can make any kind of writing classroom better.

Presenter Two provides an overview of a case study conducted during the fall of 2012 of a writing class that employed a combination of independent small groups and a rotating group moderator role. More specifically, each group of students (consisting of 4 members) were invisible to the rest of the class. The groups were used to increase the students perceptions of visibility within their groups/course and to increase student agency through the group moderator role. The presentation will focus on the results from a pre/post survey, three focus groups, and the textual analysis of class forums.

Presenter Three will discuss video. Recognizing the advantages of video, many instructors have been experimenting with replacing traditionally text-based course content (i.e. general course information, instructions, assignment descriptions, feedback, student-teacher conferences, and even reading assignments) by instructor-produced videos and screen-recordings. This presentation argues that replacing one medium for another is not as effective as using a combination of media to deliver course content. According to the results of a pilot study conducted by the presenter a couple of years ago, a combination of media, i.e. text plus audio/video, was preferred by most students. Therefore, text combined with audio and especially video should become the new online course delivery standard instead of the text-only or the single-medium course delivery method.

Session C5 Friday 1:30-2:45, Pullen 109: Blogs in Multimodal Context #C5

Morgan Read-Davidson, Chapman University: A Virtual Engagement: Blogging and Audience in the Composition Classroom
Laural Adams, Bowling Green State University: Rhetorical Agents in Digital Spaces: Using Personal Blogs to Introduce Multimodal Composing and Foster Civic Engagement
Katt Blackwell-Starnes, Georgia Southern University: Why Johnny Can't Blog: A Methodology for Investigating Digital Literacy
Chair: Katt Blackwell-Starnes

Presenter One argues that the traditional writing space of the classroom paper, with all its baggage and limitations, should be replaced in favor of a dynamic, public interface for writing: the blog. Drawing on the work of Jay David Bolter, Andrea Lunsford, and Cheryl C. Smith, the blog is defined as a space or interface of writing, rather than a genre, where multiple modes, forms, and genres can be practiced, and more importantly, where real public audiences can be engaged. Because student composition occurs in a public space, students gain a practical understanding of the process of writing as both a private and social act.

Presenter Two proposes the use of student-authored blogs during first year compostions' transitional stages when programs are migra8ng from paper-based composi8on to paperless, multi-modal, or eportfolio-based programs. Pedagogical processes intended to standardize student outcomes in first year composi8on courses, such as curricular design and assessment practices can sometimes be overly mechanized and restrictive; such processes effectively discourage instructors from responding to students' changing needs or experimenting with affordances of digital technologies in writing. A blog might be ideal in this situation.

Presenter Three discusses a digital literacy assessment methodology that provides educators and researchers an opportunity to understand the nuances to digital literacy acquisition among students. The presentation demonstrates how the methodology adapts for both classroom and research studies to analyze individual and group literacy acquisition. Research using this methodology can also have larger implications for teaching and developing educational technologies so students gain deeper understanding of critical and rhetorical pedagogies

Session C6 Friday 1:30-2:45, Dunkle 324: Multimedia and the Teaching of English, 1920-1970: A Distant Reading of English Journal and CCC #C6

Jason Palmeri, Miami University
Ben McCorkle, Ohio State University
Chair: Cindy Selfe

While many scholars have written histories of how compositionists have engaged past multimedia technologies (Hawisher et al;Jones; Palmeri), these histories take a case study approach that ultimately narrows our vision to a small corpus of texts. In contrast, we present a data-driven, "distant reading" (Moretti; Mueller) of how over 400 articles in CCC and English Journal address pre-digital, multimedia technologies (e.g. photography, radio, television, film, tape recorders).

Detailing the results of our collaborative qualitative and quantitative discourse analysis, we present a series of visualizations that demonstrate the common rhetorical patterns of "remediation" (Bolter and Grusin) by which new multimedia technologies enter, disrupt, and ultimately become "naturalized" in disciplinary conversations about the teaching of English. Outlining a long-range view of multimodal English pedagogy, we present visual taxonomies of the diverse ways in which multimedia technologies have been positioned in the field: noting trends in how multimedia has been imagined as a tool for production and/or

reception, as an aid for teacher- or student-centered pedagogy, and as a threat, supplement to, or replacement for print literacy. By zooming out on the history of multimedia in the field, we provide a new perspective illuminating the rhetorics of "crisis" and "accommodation" that often persist in contemporary discussions of multimodal composing.

Session C7 Friday 1:30-2:45, Guild 205: Remixing Methods: Diversifying Approaches to Examining (New) Technologies in the Classroom #C7

Anne Gere, University of Michigan
Elizabeth Homan, University of Michigan
Crystal VanKooten, University of Michigan
Chair: Anne Gere

This panel will explore methods for conducting research focused on teachers and students who engage with technologies in writing classrooms. We build from work that has used individual case studies (Selfe, 2004; Herrington et al., 2009), visual representations of composition process (Prior and Shipka, 2003) or video as a tool and an actor to inquire into literacy sponsorship (Halbritter and Lindquist, 2012). Together, we will discuss how alternative and developing methodologies might allow for more robust understandings of teachers' and students' digital practices.
First, in "An Epistolary Method," Anne Ruggles Gere will describe a study that focuses on letters between an instructor and a group of pre-service teachers, examining how a "sociology of associations" plays a role in the adoption of new technologies in the classroom. Next, in "Case Study Meets Quant: Teachers' Social Networks and Digital Practices," Elizabeth Homan will describe a study that uses qualitative case study and quantitative social network methods to answer questions about choices teachers make when taking up digital technologies. Finally, in "Looking and Listening for Learning – with Video," Crystal VanKooten will discuss the use of video cameras and video editing to collect, present, and analyze data in a study of two first-year composition classrooms in which the students composed on video.

Session C8 Friday 1:30-2:45, Dunkle 219: Performing Rhetoric: Embodying Meaning Through Screens and Space #C8

Jason Loan, UNC Chapel Hill
Phil Sandick, UNC Chapel Hill
Alex Funt, UNC Chapel Hill
Emi Bunner, UNC Chapel Hill
Daniel Anderson, UNC Chapel Hill
Chair: Daniel Anderson

Thankfully, scholars are beginning to see the irony of print-based calls for alternative modes for making and distributing knowledge (Ball). It has long been clear that we need alternatives to print genres and to familiar rhetorical modes focused on sequential logic and critique (Kress). The current pivot toward finding substitute modes of response that foreground multimedia is in its early stages, but beginning to gain momentum and showcase scholar-practitioners who are bringing to light the material and rhetorical affordances of non-print rhetorics (Anderson; Shipka; Skye-Bianco). However, it's possible that even these responses that push at the edges of digital rhetoric may come up short. It's possible that, even while we extend rhetorical potentials with new materials, we limit them by focusing on fixed compositions--new media products. To consider this troubling possibility and explore alternatives, this panel will examine how rhetorics enacted through the screen open possibilities for emergent composing through performative modes. The intent is not to imagine a rhetorical world in which no products exist but to recast the discussion of new media production in light of a nuanced sense in which performance and recording play out together as reciprocating aspects of an emergent dynamic of meaning making (Pickering).

Session C9 Friday 1:30-2:45, Compton 330: Futures of Composition #C9

Naomi Silver, University of Michigan
Joyce Walker, Illinois State University
James Purdy, Duquesnse University
Kristine Blair, Bowling Green State University
Cheryl Ball, Illinois State University
Virginia Kuhn, University of South California
Chair: Naomi Silver

This roundtable session brings together five digital rhetoricians from a range of backgrounds to address four interrelated topics for our digitized and mechanized, yet still transitional, moment:

the futures of writing instruction,
the futures of graduate education,
the futures of scholarly writing, and
the futures of publishing.

More specifically, this roundtable aims to provide a face-to-face forum at Computers and Writing where strands of some of the most lively and multi-pronged recent online discussions in our community may be continued: What do MOOCs mean for first-year writing? Can they point us in a new direction of distributed learning, or will they hasten the replacement of writing instructors with robo-graders? Is the dissertation dead, and if so, what will replace it? How can graduate education better prepare future faculty in computers and writing to be change agents? What are productive approaches to and habits of mind for assessing digital scholarship? In what ways does open peer review improve accountability or challenge traditional understandings of scholarly standards? How do we bring all of these questions of our pedagogical and scholarly identities into the classroom? The goal of this roundtable is not to elicit definitive statements, but rather exploratory remarks that take advantage of the multiple experiences and expertises of the presenters – and, of course, the members of the audience.

Session D Friday 3:00-4:15

Session D1 Friday 3:00-4:15, Pullen 108: Games as Pedagogical Tools #D1

Scott Reed, Georgia Gwinnett College: Composition and Developmental Writing
Crystal Sands, Excelsior College: A New Kind of OWL: Using Multimedia Interaction and Gaming Technology to Support Writers
Jason Custer, Florida State University: Filling Gaps by Teaching with Portals: Portal 2 and the Procedural Writing Classroom
Yowei Kang, Degree Program of Creative Industries: Applying the Concept of Hybrid Interactive Rhetorical Engagement (H.I.R.E.) to Analyze Captured Gaming Sessions: The Case of World of Warcraft MMORPG
Chair: Scott Reed

In "Gaming-Composition and Developmental Writing," Scott Reed discusses how he structuredhis developmental writing class using concepts drawn from game design, with particular attention to the materials (often multimodal) that they would either compose or respond to in writing, the writing processes (rhetorically minded, but built on finite

heuristics) employed in the course, and the reflection (both meta-cognitive and affective) that helped to ground developmental writers in the course. In "A New Kind of OWL: Using Multimedia Interaction and Gaming Technology to Support Writers," Crystal Sands explores Excelsior College's open-source online writing lab that uses multimedia activities and a writing process video game to help beginning writers.

Session D2 Friday 3:00-4:15, Dunkle 110:
Engaging Materialities Online #D2

Quinn Warnick, Virginia Tech: Better Late than Never: Using Computational Rhetoric to Study Online Discourse
Dickie Selfe, The Ohio State University: eWaste & eJustice: Models of Local Civic and University Action
Sean Morey, Clemson University: Delivery Networks
Kathleen Baldwin, University of Massachusetts, Amherst: The Rhetoric is on the Wall: Banksy Teaches New Media Composing
Chair: Quinn Warnick

What do presentations on street art, computational rhetoric, machine delivery, and electronic waste have in common? They all look for ways to expand our understandings of the materialities of digital composition. Come help us (re)consider the vast potential of our disciplines and our future responsibilities as the landscape of composition changes.

Session D3 Friday 3:00-4:15, Pullen 109:
Assessment in Digital Systems #D3

Jenae Cohn, University of California, Davis: Pioneers Upon a Mightier World: The (Un)Standardization of Multimodal Assessment
Jason Stuart, Slippery Rock University: Developing E-Learning for Curricular Development and Assessment Practices
Abigail Scheg, Elizabeth City State University: Revising Assessment Criteria with Social Media in Mind
Chair: Abigail Scheg

There are still a number of universities and regulations that hold institutions back from transitioning into Web 2.0-friendly classrooms. There is now a growing gap between those institutions moving forward with social media and those holding to traditional regulations. This presentation will include challenges that the presenter faced with other faculty members and administrators on this subject. Juxtapose these views to the views of varying organizations and conferences, such as Computers and Writing, which call for changes to education based on the changing technological needs and preferences of our students.

This presentation will use these perspectives to look forward on how to establish best practices for multimodal assessment. The session will end with an open discussion with audience members regarding institutional policies and challenges regarding incorporating social media.

Session D4 Friday 3:00-4:15, Guild 205: Gender,
Beauty, and the Digital Narrative #D4

Beth Keller, Michigan State University: How Mentoring Matters to Writing Researchers: Feminist Assemblages of Writing, Professionalization, and Leadership
Mary McCall, Purdue University: "Beauty is No Longer in the Eye of the Beholder (It's in the Hands of the Photoshop Expert)": Dove's Campaign for Real Beauty and Affective Narratives of Body Anxiety
Lehua Ledbetter, Michigan State University: What Can We Learn from Hauls, Tutorials, and Reviews? A Study of YouTube's Beauty Community.
Christy Wenger, Shepherd University: Mediated Bodies and Mindfulness
Chair: Beth Keller

This panel investigates the various intersections between digital pedagogy, digital spaces and communities, and feminism. Speaker 1 draws on several types of data from their study of YouTube's so-called beauty community to make the argument that women in the community use various identity-building and rhetorical strategies that complicate our notion of how feminism and identity exist in a space seemingly shaped by dominant discourses of appearance and consumerism. Speaker 2 argues that by examining mentoring practices from a feminist perspective, writing researchers and teachers can critically explore the complexities associated with writing, professionalization and leadership in academic and non-academic spaces. Speaker 3 argues how YouTube comments to Dove's Campaign for Real Beauty video along with shared narratives about body anxiety can be one affective, embodied process that brings the material body back to discourse. And, speaker 4 argues that Eastern understandings of mindfulness can be a means of shaping materialist-feminist iterations of digital pedagogy. I examine how practices like meditation and yoga can move students from automatic writing behaviors to mindful writing practices and how digital composing can support their understanding and expression of the here-and-now of physical experience. While we all take divergent approaches, what binds our ideas is the way feminism can productively trouble the digital.

Session D5 Friday 3:00-4:15, Pullen 106: Multimodal First Year Composition #D5

Geoffrey Gimse, Northern Michigan University: Balancing the Divide: Dealing with Differences in Digital Literacy
Sherrin Frances, Saginaw Valley State University: From Low-Tech to No-Tech: Using Index Cards to Help Students Comprehend Complex Systems
Mary Stewart, University of California, Davis: Functional Support for Multimodal Composition
Laura Anderson, Georgia State University: Composing literate selves: first year student multimodal literacy narratives
Chair: Laura Anderson

Mary Stewart discusses the importance of functional support for multimodal composition in FYC, focusing on ePortfolios and computer-assisted and hybrid environments. Laura Anderson explores the roles of non-traditional literacies in composition classrooms. Sample student work will demonstrate rich multimodal representations of a wide variety of literate practices, including 'reading' Buddhist chants, marching band field directions, subway maps, and more. Geoff Gimse discusses methods for working with students who possess varied levels of experience in analyzing, using, and creating digital content. He outlines different strategies and provides practical ways of addressing and resolving these imbalances from a classroom perspective.

Session D6 Friday 3:00-4:15, Dunkle 325: Computer Technologies and the Changing Nature of Collaborative Writing: Online Composition Students Tackle a Large-Scale, Multimodal Group Project #D6

Christal Seahorn, University of Houston-Clear Lake
Lisa Hacker, University of Houston-Clear Lake
Session D7 Friday 3:00-4:15, Dunkle 219: The Computers and Writing Memorabilia Project Mining the Past and Visualizing the Arc of our Discipline #D7
Michael Day, Northern Illinois University
Dennis Jerz, Seton Hill University
Susan Antlitz, South University
Chair: Christal Seahorn

How can we archive, mine, and visualize the digital artifacts of our own discipline, not only to understand our past, but also to

help predict and shape where we are going? The Computers and Writing Memorabilia Project (CWMP) will help answer questions like these by locating and digitizing important artifacts related to the annual Computers and Writing Conference. Begun in 2012, CWMP already includes almost every program from the C & W Conference in searchable form. But, it could include much more, and its searchable digital form lends itself to research projects that might include digital archiving, data mining, and visualization.

In the first half of the session, we'll explore the CWMP, answer questions, and brainstorm possible ways to enhance, mine, and visualize this rich data source, as well as ways to use it for teaching.

In the second half, we'll draft plans for modules that will either add to the inventory of artifacts, or incorporate tools for archiving, mining, and visualizing the collected data. These modules will be realistic, publishable projects that one to three people can accomplish in between a month and a year's time. Such projects might include a study of the visual rhetoric of C & W program covers and T-shirt designs, or a digital concordance and trend analysis of words that appear in conference programs over time.

Session D8 Friday 3:00-4:15, Dunkle 324: (re)Writing Cyborgia: (in)Fertility & (ab)Normalcy in Digital & Visual Rhetorical Theory, Methodology, and Pedagogy #D8

Angela Haas, Illinois State University
Erin Frost, Illinois State University
Kristin Arola, Washington State University
Barbi Smvser-Fauble, Illinois State University
Chair: Kristin Arola

Capitalizing upon the exigence and momentum established by Computers & Writing 2013's first Caucus on Gender, this panel aims to contribute to cyborg, technofeminist, and cyberfeminist scholarship in the field by examining the mechanization and medicalization of women's (in)fertile bodies in the doctor's office, social media, and the classroom. Specifically, we interrogate how reproductive technologies and Facebook have changed the ways in which we compose and perceive our bodies and embodied experiences. The resulting narratives simultaneously stick to our bodies and travel within and beyond our classrooms. This panel, then, seeks to disrupt the rhetorical velocity (Ridolfo & DeVoss) of these mechanized, medicalized, and socialized compositions and offer new trajectories for thinking and communicating about embodiment, gender, differ-

ence, and agency in technological and pedagogical contexts.

Session D9 Friday 3:00-4:15, Dunkle Hall 124: 40 Years of Computers and Writing: Alternative Histories of New Media Composition #D9

Jeff Pruchnic, Wayne State University
Amy Metcalf, Wayne State University
Kim Lacey, Saginaw Valley State University
Antonio Ceraso, DePaul University
Chair: Jeff Pruchnic

In this panel, four speakers present three talks on new media composition as an arena of scholarly research, a method for representing and interacting with history, and as a process paralleling larger shifts in industrial and economic production in the late twentieth-century and the present. "The Difference Engine; or, What Do We Want From Computers and Writing?" presents an ongoing metastudy of hundreds of articles on new media scholarship, arguing that the present day "hopes" of the field are in many the inverse of the fears of earlier scholars. "Digital Ar[t]chives and the Memory of Forgetting" interrogates the transition the materials in digital archives undergo from personal memory into public art object and suggests a more local application of this practice—reappropriating archival material for writing about collective memory. "Computers, Composition, Contribution: Rethinking the History of Remix Culture" is an argument that rethinking remix culture within histories of philanthropy and knowledge work allows us to complicate the relationship between remixing, technology, power, and classroom teaching while providing a more reflective history of our field.

Session D10 Friday 3:00-4:15, Compton 330: Boundaries of the Underworld #D10

Heather Branstetter, Wake Forest University
Michael Faris, University of Wisconsin, Eau Claire
Ashley Hall, University of North Carolina
Jen Ware, North Carolina State
Chair: Heather Branstetter

It is by now commonly understood that rhetoric and composition studies extends beyond alphabetic and print literacy, yet digital media studies inhabits an underground space in writing studies. We embrace edges of experience to examine underworlds, moving covertly in a realm below and beyond traditional disciplinary activity, engaging ideas relegated to edges. How do ethics, anxieties, fascinations, and fetishes motivate underground activity? We orient toward fresh understanding of communities, subcultures, and social action. We discuss artists and art; creativity and social justice; sexual subcultures and alternative assemblages; privacy, visibility, and identity; and the humans vs. zombies game.

Session D11 Friday 3:00-4:15, Dunkle 218: Encomium of Ethos: The Dwelling Place of Mechanization #D11

Shawn Apostel, Bellarmine University
Kristine Blair, Bowling Green State University
Aaron Dobbs, Shippensburg University of Pennsylvania
Doug Eyman, George Mason University
Moe Folk, Kutztown University
Samma Gamei, Lincoln University
Misty Knight, Shippensburg University of Pennsylvania
Rich Knight, Shippensburg University of Pennsylvania
Ryan McGrady, North Carolina State University
Chair: Doug Eyman

While mechanization continues to shape the very idea of writing, the revolution is, as Jim Porter pointed out, in the social impact of the tool. When it comes to research writing, mechanization has provided composition opportunities that completely challenged the traditional notion of a credible source, and with it the very idea of credibility itself. This development foregrounds the need for understanding ethos in both traditional and emerging senses, and for understanding the tension between the deployment of ethos in general versus rapidly localizing contexts as well. This panel will provide short provocations on this topic (which aim to spark audience participation).

Friday Night Banquet, Awards, Keynote

Cordts PE Center
Main Arena
Friday, June 7, 2013
6:00 - 8:00
#KN2

Dr. Katie King: Living in Enough Worlds at the Same Time: Speculative Feminisms Amid Boundary Objects

I hang out with nepantleras, "those who facilitate passage between worlds," both people, and actually lots of objects. (Anzaldúa 2002) Increasingly I think of writing as a cognitive companionship humans have arranged with their favorite objects and ecologies, managing and being managed through and among complexly enfolded systems and artifacts.

A design fiction: (very) roughly 5000 years ago in (at least) two segmenting ecologies on our planet humans messed around with some cognitive companions, each coordinating multiple agencies characteristically. In Mesopotamia tiny clay token sheep were enclosed in clay envelopes with markings indicating what was inside. In the Andes strings were wrapped around sticks and attached to a main cord. In the first case the favored sensory technology for making was molding and inscribing clay. Worlds set into motion from this sort of making eventually sustain so-called "true writing": that is to say, writing that companions preferentially with language. In the second case makings involved spinning plant and animal fiber and feeling, tying, and untying knots. Worlds set into motion there eventually sustain a different sort of writing, one said to be "without words," instead preferentially coordinating actions and practices directly as their very ecologies. (Boone 1994)

This second sort of companionship, at the very edge of what has been mostly meant by this word "writing," is meaningful today precisely because machine language is binary, and it turns out, so is this knotted device, or khipu, and so are elements of the worlds it coordinates. This "design fiction" speculatively entangles "design, science, fact and fiction" as a practice "that, hopefully, provides different, undisciplined ways of envisioning new kinds of environments, artifacts and practices.... Design Fiction is making things that tell stories. It's like science-fiction in that the stories bring into focus certain matters-of-concern, such as how life is lived, questioning how technology is used and its implications, speculating about the course of events; all of the unique abilities of science-fiction to incite imagination-filling conversations…." (Bleecker 2009)

Nepantleras – including the so-called wizards or gurus of technology organizations – because they live in "enough worlds at the same time," in the words of technoscience theorist Lucy Suchman, are folks with a feel for work-arounds in ranges. (Suchman & Scharmer 1999) They practice systems coordination and facilitate the work-arounds of collaboration, often through the agency of the objects called by feminist Leigh Star "boundary objects."

Star reflects on the origins of the concept of a boundary object: "As I delved deeper into the relations between developers and users, it became clear that a kind of communicative tangle was occurring. I used the work of Gregory Bateson, who had studied these sorts of communicative mishaps under the heading of 'double binds.' As with Bateson's work on schizophrenics, and what he called 'the transcontextual syndrome," the messages that were coming at level one from the systems developers were not being heard on that level by the users and vice versa. What was obvious to one was a mystery to another. What was trivial to one was a barrier to another. Yet, clarifying this was never easy. The users liked the interface when they were sat in front of it. Yet, they did not know how to make a reliable working infrastructure out of it. They would ask the … team, who would reply in terms alien to them. I began to see this as a problem of infrastructure – and its relative nature." (2010: 610; Bateson 1972: 276)

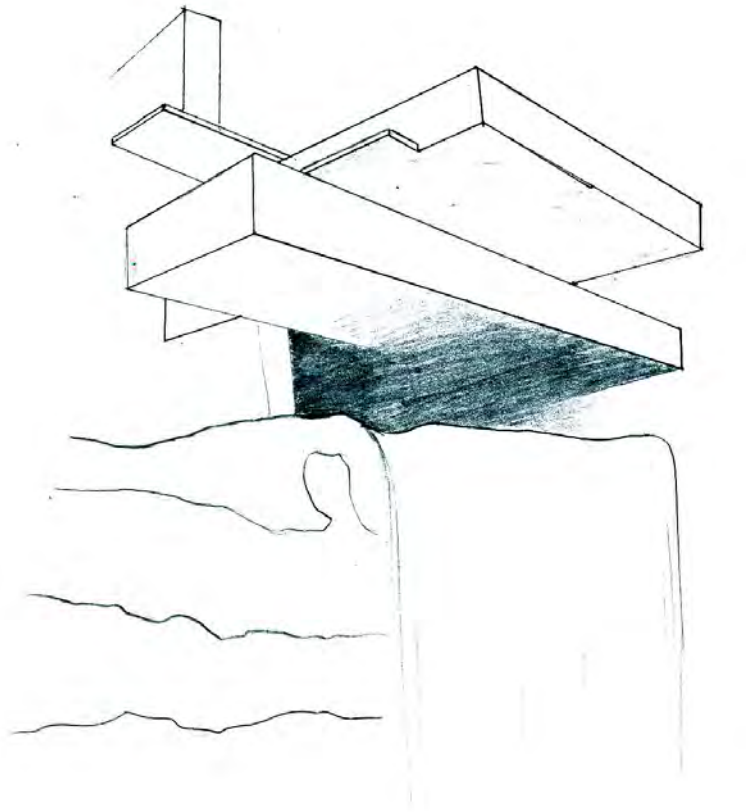
Khipu, design fictions, boundary objects, all these participate with nepantleras, not just to facilitate moving among worlds, but to augment their realities: to learn and demonstrate how to be affected or moved, how to open up unexpected elements of one's own embodiments in lively and re-sensitizing worlds. Collaborations and many makings across transcontextualities are among the projects of a feminist transdisciplinary posthumanities and its work to live in enough worlds at the same time, to re/write cognitive companionships, and to open to ecological complexity.

Awards Ceremony

Hawisher-Selfe Caring for the Future Scholarship
(Presented by Kristin Arola)
C&C awards (Presented by Kris Blair)
Kairos awards (Presented by Cheryl Ball and Doug Eyman)
Tech Innovator Award (Presented by Doug Eyman)
Introduction of next year's conference site
(Kristin Arola and Mike Edwards)
7Cs thanks
Harlem Shake Viewing

Karaoke: Wild Things Bar, 8:00-10:00 pm

Saturday, June 8, 2013 Sessions



Saturday, June 8th Session E Saturday 8:30-9:45

Session E1 Saturday 8:30-9:45, Pullen 108: Between social utopias and Creepy Treehouses: Contingency and Savvy in Social Reading and Writing Spaces #E1

Will Burdette, The University of Texas at Austin
Nathan Kreuter, Western Carolina University
Chair: Will Burdette

Reading and writing are social. But social means sharing and sharing is complicated, even for open texts. The difficulty in defining "openness," and "social" reflects these complications. In one sense, using open texts often means using texts in the public domain, many of which were created in a book-centric culture. The values of the book-as-technology are re-encoded in the new media. In another sense, openness presents issues around the publication of student work, which necessitates discussions of anonymity, pseudonymity, evaluation, and FERPA. Open-but-obscure technologies may require all involved parties to spend extra time learning a new interface. On the other hand, ubiquitous-but-proprietary social platforms may take no time to learn, but can result in creepy treehouses that disregard teacher/student boundaries. Navigating between creepy treehouses and the utopian ideal of the open social spacerequires techno-rhetorical savvy. Reactive and dynamic, "savvy" represents the ability to recognize and build reading and writing environments that address changing situations. Using social media in the classroom requires a balance between making students write for an actual audience and respecting their right to practice writing in a space free from Internet trolls.

Session E2 Saturday 8:30-9:45, Dunkle 218: Resonance, Refinements, and Rip-offs: Mechanizations of Sound in Audio-Visual Writing #E2

Mary Hocks, Georgia State University
Bump Halbritter, Michigan State University
Jody Shipka, University of Maryland, Baltimore County
Chair: Bump Halbritter

This panel investigates how sound creates rhetorical activity, constructs public spaces and informs multimodal composing practices. Both the embodiment/acoustical and the mechanical productions/manipulations of our sonic environments are based in our embodied cultural experiences. We present research and teaching in which we can become more aware of these influences and use sound more effectively. "Stealing

Sounds" combines voices, noises and sounds captured at flea markets and in classrooms with many kinds of visuals and other ephemera. "Processing Pedagogy" examines the practical and metaphorical value(s) of "Processing" within teaching and learning audio-visual writing. "Creating Social Resonance" argues how sound can offer student writers a deeper "auditory imagination" for all communication practices and stronger, more sensitive ethical positions.

Session E3 Saturday 8:30-9:45: Compton 330: Teaching Transgression: How Emphasizing Mechanization in the Classroom Leads to a More Informed and Less Fearful Student Population #E3

Eric Wardell, West Virginia University
Dibyadyuti Roy, West Virginia University
Joshua Johnson, University of Minnesota, Morris
Chair: Eric Wardell

We propose to examine an approach to teaching transgression in our composition and technical writing classrooms in order to help foster a better informed and less fearful student mindset to writing. We focus on transgressive texts in the classroom via the mechanizations of plagiarism and transcription, fannish remix, production, and focus on texts that deconstruct imperial religious texts, thus establishing Web 2.0 as a model for creating non-lineal logic. We also believe that our different interests and backgrounds in fan culture, technical writing, and post-colonial studies allow us to approach this issue from a number of different backgrounds that, together, show informative and effective pedagogies for the composition and technical writing classroom.

Session E4 Saturday 8:30-9:45, Dunkle 324: Writing Ever After: Mechanizing Knowledge Transference between Students and in between (Digital) Spaces #E4

Laura Mangini, Rowan University
Sabatino Mangini, Indiana University of Pennsylvania
Jessica Shreyer, University of Dubuque
Chair: Laura Mangini

"It is not the working of a problem by itself that causes people to become motivated to learn; rather, it is the nature of the activity system in which the problems and learners' interpretations are embedded that makes the difference in whether people can generalize learning" (Wardle, 2007). Our three-person panel aims to address the ways in which various mechanizations of writing create new spaces both in

and out of the writing classroom. These mechanizations, we purport, aid in learning transference from the activity systems we create in the classroom to other (digital) spaces. Sabatino will discuss how a writing instructor and a course-embedded tutor mechanized interactions with students in a basic writing course. For Sabatino, the course blog emerged as a mechanized space--apart from the classroom and his authority--where the tutor could enact her growing expertise, and students could construct their identities as writers within a mechanized community. Jessica will focus on how helping students learn about the history of making a print book can lead them into a greater appreciation for writing, looking at how adapting that mechanization into an electronic form can change the writing itself. Laura will focus on the transference of an in-class mechanization (the course blog page) to an out-of-class mechanization (the creation of an online writing community), exploring the ways in which spaces inspire students to continue writing and sharing work.

Session E5 Saturday 8:30-9:45, Dunkle 219: Examining Automation and Interfaces with/through Writing Technologies in the Classroom: Past, Present, Future #E5

Emily Legg, Purdue University
Adam Strantz, Purdue University
Adam Pope, Purdue University
Chair: Emily Legg

As writing technologies are rendered more and more invisible and even automated through the wide-acceptance of these technologies, our questionings now share spaces with the explorations of new and exciting mediums for writing. However, our histories are not far behind, and we continue to investigate and complicate the automation and mechanization of writing as a way to help us to understand the established networks and engaging spaces of writing and technologies. We take three perspectives on the teaching of writing and technology in the classroom--past, present, and future. Emily Legg explores student perceptions of writing technologies and offers methods to help students engage critically with these interfaces through historically driven research projects. Adam Pope looks to current discussions on WYSIWYG tools as being at odds with the teaching of invention and design in the writing classroom. Finally, Adam Strantz looks to emerging technologies such as Augmented Reality apps as a way to focus place-based research on contextual, localized spaces. Together we hope our panel shows a range of ways to bring design and interfaces into our discussions of technology in the classroom. Instead of being content with auto-

mated systems and drag-and-drop interfaces, students can critically examine, design, and write their own way with these technologies

Session E6 Saturday 8:30-9:45, Dunkle 110: Mystorical Composition: Electrate Scholarship in a Mobile World #E6

Jan Rune Holmevik, Clemson University
Heather Christiansen, Clemson University
Lauren Woolbright, Clemson University
Data Tolentino-Canlas, Clemson University
Matthew Osborn, Clemson University
Chair: Jan Rune Holmevik

This panel focuses on Gregory Ulmer's theory of Electracy and the methodologies of the Mystory genre. Please join us as we set out to explore how the application of Electracy theory, coupled with Mystorical research methodology, can help produce born-digital scholarly publications targeted specifically for today's mobile devices. After an introduction to Ulmer's theoretical work, the panelists present four Mystories developed using Apple's iBooks Author and published in the Apple iBooks Store. In each of the Mystories the authors explore the visual poetics of Chora and Topos as they relate to real-world problems with the ultimate goal of helping to affect real and positive change in their classrooms and local communities.

Session E7 Saturday 8:30-9:45, Pullen 106: An Analysis of Social Media Tutoring: TinyQ@arc.lit: #AskAQuestion #GetAnAnswer #E7

Joy Robinson, Illinois Institute of Technology
Tayyab Arshad, Illinois Institute of Technology
Chair: Jay Kirby, West Virginia University

With 163 billion tweets since Twitter's inception and nearly 850 million active Facebook users posting 86,000 posts monthly, social media has proliferated into the lives of American adults and students alike. Come help us discuss TinyQ, an innovative social media approach to augmenting student tutoring and bolstering engagement.

Session E8 Saturday 8:30-9:45, Dunkle 325: #1ReasonWhy Gamers <3 Dickwolves: Understanding Sexism in the Gaming Community #E8

Anastasia Salter, University of Baltimore
Bridget Blodgett, University of Baltimore
Chair: Jill Morris, Frostburg State University

Online gaming communities, such as the Penny Arcade Expo attendees and followers, have demonstrated hostile reactions to the visibility of women within the space, as highlighted by the discourse surrounding the depiction of rapist dickwolves as a t-shirt adorning mascot. From the infamous addition of "girlfriend mode" to Borderlands 2 to the controversy over "fake geek girls" as potential threats to "real gamers", recent discourse in online gaming communities has reflected a continued rejection of women as equals within the space. The #1ReasonWhy" hashtag emerged on Twitter as a response to the underrepresentation of women among game developers and designers, with contributors sharing their reasons explaining (or mocking) the gender disparity. Why is there a strong panic surrounding integration in these communities ostensibly defined by shared passions? The most prominent women game designers reveal that the same censoring of their participation occurs regularly and is usually accompanied by a sexualization or objectification that reduces women in gaming communities to objects of male gamer desire, evaluated for their utility as such. A frustration of perceived powerlessness exaggerated into hostility and bullying is overwhelming, perhaps mirroring a perceived imbalance in the position of gamers as part of geek culture and thus clinging to a legitimacy earned through outsider status--an identity born and perpetuated through intolerance and control.

Session E9 Saturday 8:30-9:45, Pullen 110: Slicing and Dicing: Using Video Editing Software to Teach Film #E9

Jamie Henthorn, Old Dominion University
Shelley Rodrigo, Old Dominion University
Chair: Shelley Rodrigo

Current faculty in higher education are juggling the need to demonstrate that they are facilitating learning in their classes while increasingly being held accountable for also teaching information like "21st Century Literacies." A variety of "media" and "digital" literacy lists and guidelines include things like describe, explain, and persuade with technology (Conference on College Composition and Communication, 2004; CWPA, 2008; NCTE, 2005; NCTE 2008). Traditional film analysis pedagogy has students watching films, ideally a number of times, in order to learn basic elements of how films are constructed. However, newer technologies allow film students to break films down into smaller pieces as well as re-edit them. "Slicing and dicing" films in this way provides film students the opportunity to actively engage with the films and even produce their own examples about how specific films work as textual and cultural objects. Students in an introductory film class were asked to participate

in several slice and dice activities throughout the semester. After students participated in the activity, they were given a survey inquiring about their comfort with technology before and after the activity as well as their comfort in the use of formal elements. This presentation focuses on whether or not 'slicing and dicing' activities help students feel more confident about both traditional formal film analysis as well as various using digital technologies.

Session E10 Saturday 8:30-9:45, Pullen 109: Games: Better Living (and Professionalization) through Sparkleponies #E10

Scott Reed, Georgia Gwinnett College
Mary Karcher, Wayne State University
Jennifer Stewart, Indiana University, Purdue University, Fort Wayne
Emi Bunner, UNC Chapel Hill
Chair: Emi Bunner

"C's the Day" began in 2011 as an attempt to "gamify" the conference experience. Now, after its third iteration, developers and former participants in the game will discuss the philosophies, logistical challenges, and rhetorical opportunities that the game has helped animate. After briefly recapping the history of the game, presenters will offer a brief discussion of how the game wrangles with two, sometimes competing impulses: on one hand, the game functions as an engine for professionalization within the rhet/comp community, while on the other hand, the game is built as much as possible in ways that engage notions of gift economy. The designers and players can discuss how the game engages the "serious" work of the conference on one hand, while at the same time being driven by a giving ethos that can, at times, be regrettably absent in large conference spaces. Further discussion among the members can address various examples of how similar design concepts can be used, not only in academic conferences, but in other spaces (such as freshman and teacher orientations) to promote active and ludic engagement.

Session F Saturday 10:00-11:15

Session F1 Saturday 10:00-11:15, Pullen 110: Multilingual and Multimodal Learning #F1

Laura Martinez, University of Central Florida: Embodying Conocimiento: The Rhetoric of Silence in Multilingual Learning
Emily Simnitt, Indiana University of Pennsylvania: Multilingual meets Multimodal: the Digital Infographic as a Bridge to 21st Century Literacy
Matthew Beale, Old Dominion University: Cooperative Computer Games as a Mechanized Space for Learning English as a Foreign Language
Ryan Shepherd, Arizona State University: Taking L2 Writers Online: Teaching Online Ethnography to Second Language Writers
Chair: Ryan Shepherd

Taking L2 Writers Online: Teaching Online Ethnography to Second Language Writers: Ryan Shepherd
This speaker will propose teaching second-language writing students to conduct online ethnographies as part of composition courses. Information will be presented on student surveys, ethnography-focused writing projects, perceived benefits, and curricular difficulties.
Multilingual meets Multimodal: Digital Infographics & 21st Century Literacy: Emily Simnitt
Digital infographics allow linguistically diverse students to be writer designers, drawing on non-linguistic resources to create new meaning in public spaces.
Embodying Conocimiento: The Rhetoric of Silence in Multilingual Learning: Laura Martinez
Using Gloria Anzaldua's stages of "Conocimiento", or knowing as a framework, the presenter will discuss ways in which silence can be examined from the perspective of multilingual writers. She will then suggest a methodology for examining silence in personal, professional, and academic contexts.
Teamspeak: Using Cooperative Computer Games for ESL Learning: Matthew Beale
This presentation explores how cooperative computer games can act as a space for practicing English for ESL learners. With their emphasis on teamwork within the game, I argue that cooperative computer games facilitate organic communication between language learners.

Session F2 Saturday 10:00-11:15, Dunkle 324: Digital Color and Racial Identity #F2

Joel Beatty, Michigan Technological University: Digital Color as an Agent of Meaning: Approaches to Color for the Multimodal Composition Classroom
Douglas Walls, University of Central Florida: Hushing Twitter: Theorizing African American Hush Harbor rhetoric through Actor-Networks
Dawn Armfield, Frostburg State University: The Past Comes Alive: Digitizing Racial Postcards
Terry Smith, University of Maryland Eastern Shore: The Place of

Race in Technology: Special Challenged for Using Technology
at an Historically Black College or University (HBCU)
Chair: Dawn Armfield

In "Hushing Twitter," Douglas Walls draws on the actor-network theory (Latour, 1994; Law, 2002) of objects and space to theorize the networked nature of African-American Hush Harbor Rhetoric (Nunley, 2011) in the case study of an undergraduate African American's twitter use. Remediating traditional communication formats into digitized formats (Bolter & Grusin, 2000) can create tension in the reading of those artifacts. In "The Past Comes Alive: Digitizing Racial Postcards," Dawn M. Armfield investigates the digitization of 20th century racially-oriented postcards through Bourdieu's concept of habitus (1980) and issues of ethos.

How do writers process color in the act of writing? What happens when a digital communicator enters a digital writing space that always defaults to a white background and black text? Where and when are the rhetorical and semiotic choices regarding color realized in the multimodal composition process? In "Digital Color as an Agent of Meaning," Joel Beatty draws upon observations of color and color vision from the arts, humanities and sciences (Kristeva, 1980; Taussig, 2009; Pastoureau, 2009; Changizi, 2010) to confront the representational possibilities and constraints of the word processor (Kress, 2010; Derrida, 2005) and its set of digital color tools.

Session F3 Saturday 10:00-11:15, Dunkle 219: To Design or Not to Design #F3

James Purdy, Duquesne University: Why are We Invoking Design?
An Analysis of Design in Computers and Composition Scholarship
Melanie Kill, University of Maryland: Design as
Discourse: Writing for Machines and Publics
Abby Nance, Gardner-Webb University: Silence
in the Age of Mechanical Reproduction
Chair: John Raucci, Frostburg State University

This panel considers the role of design in computers and composition. We examine why design has been invoked in scholarship in writing studies, consider the relationships between writing, design, and programming, and explore creative pedagogies that design novel experiences for students in the classroom.

Session F4, Saturday 10-11:15, Guild 205: Remix, MOOC, and Collage, #F4

Dustin Edwards, Miami University at Ohio: Beyond
"Everything's a Remix": Making Sense of Digital Imitatio
Debbie Rowe, York College, CUNY:
Repurposing Text to Speech Programs
John Walter, St. Louis University: "Collide-oscope, Collage, Chora"
Heather Turner, Auburn University: "160.000 Student Essays:
Discussing the Limitations and Possibilities of Composition
and Massive Open Online Courses (MOOCs)."
Chair: John Walter

In "Remix and Collage," we have presentations that make the case for reimagined literacies. As a field, computers and writing has a history of testing the mechanization of elements of the writing process. The hope has been that technology will make us better writers. With the mixed results found throughout the years, several have posited that we should perhaps shift our focus on how technology is applied in our research and in our teaching. Rowe visits an example of this shift in "Repurposing Text-to-Speech Programs." By providing exemplar cases and drawing on key work within digital writing studies, Edwards offers a flexible four-part typology—assemblage/compilation, reappropriation, redistribution, and genre merging—that maps digital remix practices and their rhetorical effects. Walter explores collide-oscope (McLuhan), collage (Elbow), and chorography (Ulmer and Rice) as strategies that favor the logic of the electronic/digital—electracy—over the logic of print and will share how these strategies influence his thinking, writing, and teaching in both digital and non-digital environments.

Session F5 Saturday 10:00-11:15, Guild 104: Pedagogy and Multimodality #F5

Alexandra Sartor, University of California, San Diego:
Multimodal Writing and "Real World" Transfer
Thomas Skeen, Grand Canyon University: The kairos of mobility:
Multimodal assignments, mobile devices, and invention
Kristina Fennelly, Kutztown University: The Writer as Machine:
Autonomy and Responsibility in Subject/Object Relations
TJ Geiger II, Syracuse University: A Multimodal-
Archival Turn for Undergraduate Research
Chair: Alexandra Sartor

Speaker One takes as her starting point research that suggests

transfer becomes difficult when knowledge is tied to a single mode or context (Perkins and Salomon, Eich, Bjork and Richardson-Klavhen). As such, multimodal composition is especially well situated to facilitate transfer. Using faculty interviews and student work samples, she argues it is particularly conducive to "real world" transfer, which is the primary orientation of the case study course in public rhetoric and practical communication. Speaker Two takes audio and video essay assignments as a starting point, I seek answers to the following questions: How do we define Kairos in a way that takes the affordances—the mechanics—of mobile devices into account? How do the affordances of mobile devices offer new opportunities for invention? Speaker Three considers ways to resist the mere mechanization of the relationship between users and technological devices, it is important to consider how the self engages with others. Brian Jackson and Jon Wallin offer us the "dialectic" as a means to interact with others as we engage ?irst and foremost with objects that move us closer to live subjects. This paper considers the way in which the dialectic can serve as a crucial tool for us to resist an over-dependency on the daily technological machines that occupy our attention and to develop a greater awareness of their ability to shape subjects and authors. Speaker Four shares and contextualizes his digital-archival storytelling project, which asks students to use personal archives, public records, and various web applications (e.g., Google Earth) to compose an argument about some aspect of their personal or family history as well as situate their stories in broader geographies and contexts.

Session F6 Saturday 10:00-11:15, Dunkle 325: Digital Storytelling and E- texts #F6

Megan Adams, Bowling Green State University: Moving Mountains: Resisting Stereotypes in Appalachia through Digital Storytelling
Melissa Helquist, Texas Tech University: "A book you can read with your eyes shut": A brief (and incomplete) history of reading machines for the blind
David Bailey, Altamaha Technical College: Web Comics as a Template for Visual Rhetoric: Genre, Audience, and Revision of the Digital Text
Daniel Ruefman, University of Wisconsin-Stout: iRead, iWrite: Accommodating Techno-literacies in the Age of E-Texts
Chair: Daniel Ruefman

Speaker One discusses a current effort being made that seeks to to preserve Applachian stories through the use of digital storytelling. The project entitled, Hollow is an interactive documentary and community participatory project that focuses

on the lives of residents in McDowell County, West Virginia. Hollow combines personal portraits, interactive data, and user-generated content on an HTML5 website. Relying on a feminist methodology that promotes community participation by educating participants on the rich portrayals now afforded through digital media, the project allows participants to document their own lives and communities in an effort to both dispel stereotypes and promote self-efficacy through digital storytelling.

Speaker Two will provide a brief history of talking books and reading machines and explore how these mechanizations of literacy can help us to understand the multimodal nature of literacy, specifically the possibilities for reading and writing with sound. Considering the history of reading machines for the blind provides an opportunity to challenge the boundaries of literacy and consider the benefits that might arise if literacy practices encompassed multiple modes of representation.

Speaker Three discusses the use of webcomics in composition classrooms. A webcomic would provide a fantastic template for students to experience the multi-genre nature of web and visual rhetoric. Finally, webcomics exist in an unfinished state, constantly providing updates. Webcomics embody the living text, and students would benefit from an exploration of the text as an evolving, constantly changing document as opposed to the static writing they typically produce in the classroom setting.

Speaker Four discusses what occurred when, during the fall of 2012, the Department of English and Philosophy at UW-Stout adopted the Rules for Writers E-Book. At the time of implementation, there was a sharp divide among faculty within the department regarding this move, and the resistance to the e-book became much more emboldened in the weeks to follow. By drawing from the experience at UW-Stout, this qualitative inquiry will provide an overview of how the move toward e-texts has changed literacy instruction within the department. It will detail the challenges that arose at each stage of the process and will examine the application and attitudes of faculty and students who were affected most.

Session F7 Saturday 10:00-11:15, Dunkle 218: Aural Rhetorics and Multimodal Composing #F7

Joyce R. Walker, Illinois State University: Music in the Mitten: Expanding Research on Composition Practices
Jessica Corey, Kent State University: Sustainable Storytelling: Novice Teachers' Use of Audio Feedback

Sean Zdenek, Texas Tech University: Reading and writing sounds: The rhetorical practice of making sound accessible
Valerie Robin, Georgia State University: Active Looking: A Pedagogical Approach to Multimodal Compositions
Chair: Valerie Robin

Speaker One will focus on a specific component of a larger study on the formation and maintenance of a statewide music community in Michigan. The study as a whole investigates a very diverse (and ultimately geographically dispersed) set of community members whose composing practices use different modalities and tools, both face-to-face and digital, to shape and maintain "community." However, this presentation will discuss a particular set of interactions in which several musicians composed an album while working in internationally dispersed settings: Ann Arbor, Michigan (USA) and Dublin, Ireland. Material from interviews with the participating musicians will be presented, as well as a discussion of the particular communication tools these authors used to negotiate decisions about the music, share files, and edit compositions.

Speaker Two will discuss the following questions: How does audio feedback enhance or undermine the teaching of writing as a social process, and students' engagement with texts as socially meaningful? How might storytelling relate to this process? Finally, how can we create a sustainable system to help novices become more expert, in terms of values and efficiency, in the area of using computers and other technologies in writing classrooms?

Speaker Three will challenge narrow definitions of closed captioning that reduce it to a mechanical process of unreflective transcription. Closed captioning is not the simple act of dutifully recording the meaning presumably inherent in sound, because meaning is not out there waiting to be written down. Through a series of video examples, he will offer a more expansive view, one built on a rhetorical foundation of audiences, contexts, genres, subjectivities, and constraints.

Speaker Four will not address a mechanization concern, but proposes a solution. It is a proposal on how 'Active Looking' can be used as a form of critical analysis meant specifically for the multimodal classroom, based around emerging practices in college composition.

Session F8 Saturday 10:00-11:15, Guild 111: Archives and Other Multi- literate Practices #F8

Claire Lauer, Arizona State University: Expertise with new/multi/modal/visual/digital/media technologies desired: Tracing the profession's evolving concept of textual production through the MLA JIL
Colleen Reilly, University of North Carolina Wilmington: Data lives: Tracing information and locating connections through digital research methods
Stephen Carradini, Auburn University: The Proper Place(s) of Composition: Technology and Pedagogy in Computers and Composition: 2004-2012
Chair: Colleen Reilly

Claire Lauer's presentation reports on the results of a detailed examination of the past two decades of MLA Job Information List advertisements to identify the changing ways in which members of the field of rhetoric and composition have talked about the kinds of texts, technologies, and composing practices they are looking for in the teaching and research of new hires. This presentation suggests reasons why this data is valuable to our conception of the field as we move forward.

Colleen Reilly outlines how research in our field can benefit from engaging with the Digital Methods Initiative (DMI; https://wiki.digitalmethods.net/) and employing their tools and protocols in service of our examination of communication and information exchanges in electronic spaces.

Stephen Carradini focuses on part two of C+C's 20th anniversary edition (2004), when Sibylle Gruber asked, "When can we say that pedagogy drives technology instead of technology driving pedagogy?" In this study, I found that articles concerning pedagogy from 2004-2012 showed three perspectives on the place of technology in the composition classroom. I will explain which perspective I see as most profitable for the future of composition.

Session F9 Saturday 10:00-11:15, Pullen 108: Remixing the Practices of the Composition Classroom: Constructing a Situated, Inquiry-Based Approach to Digital Literacies #F9

Eleanor Kutz, University of Massachusetts Boston
Denise Paster, Coastal University
C. Pulver, University of Massachusetts Amherst
Chair: Eleanor Kutz

Remixing, as currently practiced, involves the use of the old in ways that speak to new contexts. A remix borrows from the old but, in the words of Jonathan Lethem, "[i]t is meant to do something new." While we often think of remixing as central to digital spaces, the term also serves as a way to re-imagine our writing pedagogies in light of emergent literacies. C&W scholars have been highly influential in this process; and yet, in the larger world of composition, despite the increase of new pedagogies that purport to address writing for digital contexts, decontextualized models of writing persist. This panel argues there is a need for a remix of these deep-seated tendencies in current digital writing pedagogy. Such a remix begins by locating digital writing practices more firmly in a new literacies approach to multimodal, media rich composing. In this way, we can help students take on the role of systematic investigators of digital media and the ways in which they, and the texts they write, are embedded in communities of practice. By taking a situated, new literacies approach, writing teachers can introduce students to new digital literacy practicesthat are multimodal, participatory, collaborative, and contextualized.

Session F10 Saturday 10:00-11:15, Dunkle 110: Digital Humanities as Social Engineering: Using Digital Labs to Build Smarter Computing Cultures #F10

Kevin Brooks, North Dakota State University
Matt Warner, North Dakota State University
Chair: Kevin Brooks

Drawing on our three-year effort to build a "smarter computing culture" via an after school procedural literacy curriculum, we propose six generalizable ideas for similar efforts. We ground our work in the tradition of rhetoric as an "architectonic productive art" (McKeon) and civic engagement, and we build a bridge to digital humanities efforts to encourage computational thinking, programming literacies, and scholarship that are public and visible.

Session F11 Saturday 10:00-11:15, Pullen 109: SoundCloud's Pedagogical Potential for Instructor-Student and Student-Student Feedback and Dialogue #F11

Sarah Spangler, Old Dominion University
Megan McKittrick, Old Dominion University
Catrina Mitchum, Old Dominion University
Chair: Sarah Spangler

Recent scholarship has examined audio technologies as they relate to instructor and peer assessment, suggesting there are both advantages and disadvantages to their use. In this panel, the presenters strive to build on this scholarship by discussing the results of their qualitative and quantitative study on using a web-based, social audio application, called SoundCloud, for instructor-student and student-student feedback. The social nature of SoundCloud promotes dialogue between users by facilitating easy sharing and direct commenting at any point within users' waveforms. The presenters will discuss their use of SoundCloud for feedback on select assignments, such as essays, visual arguments, and peer reviews, and across a variety of classroom contexts including first-year composition, advanced composition, scientific and technical writing, and literature. Their findings corroborate those of related studies that suggest students find audio-recorded feedback useful and personal; that students perceive audio-recorded critiques as amiable and less critical than written critiques; and that students' audio-recorded feedback at times focuses on higher order concerns more so than their written feedback. The presenters will share audio artifacts from their study to demonstrate their use and their students' use of SoundCloud for audio-recorded feedback.

Session F12 Saturday 10:00-11:15, Compton 330: Creativity, Culture, and Interface #F12

Carra Leah Hood, Richard Stockton College of New Jersey: Storifying Poetry: Repurposing a Curating Interface for Creative Work
Fred Johnson, Whitworth University: Visual Patterns, Narrative Paths: Chris Ware's New Graphic Novel, Building Stories, as User-Interface
Jim Kalmbach, Illinois State University: The Mechanization of the Web and the Tragedy that is Template Rot
Chair: Carra Leah Hood

Carra Leah Hood's presentation, "Storifying Poetry: Repurposing a Curating Interface for Creative Work," will demonstrate one way that a creative writer can use Storify to curate multimedia poetry that interlaces original, creative text with found

still images, video, audio, and other Web sources.

Fred Johnson's presentation, "Visual Patterns, Narrative Paths: Chris Ware's New Graphic Novel, Building Stories, as User Interface," looks at Chris Ware's complex new work as an interface, considering along the way what the comics form has to teach us about composing and reading complicated multimodal texts of all kinds. Jim Kalmbach's presentation, "The Mechanization of the Web and The Tragedy that is Template Rot," explores template rot, duct tape, and the power of ecological approaches to making sense of the web.

Keynote: Karl Stolley
In Search of Troublesome Digital Writing: A Meditation on Difficulty

Cordts PE Center,Main Arena
Saturday, June 8, 2013 11:45-1:15 #KN3

Scaffolding the pursuit of digital writing is a whole galaxy of software tools that automate away difficulty. WYWISYGs. One-click installers. Hosted applications. In a computing culture of "There's an app for that," digital writers are attuned to obvious difficulties that software can simply solve. Point. Click. Done.

Abstracted away from technological concerns, difficulty presents itself in many different forms as part of education and learning generally and writing instruction more specifically. Some difficulties are written into the challenges of a course or curriculum; others are deferred to more advanced study, or simply ignored. Whether the product of conscious effort or not, the structure and content of courses and entire curricula form complex orbits around different points of difficulty. Institutional structures such as course numbering, sequences, and prerequisites are familiar approaches to managing those orbits. But technological difficulty does not fit neatly into those commonplace institutional structures: What distinguishes, for example, a graduate-level web-design course from an undergraduate one? More subtly, what distinguishes a web-design assignment for a gen-ed writing course from a course in the writing major?

In this talk, I offer a meditation on difficulty, unpacking the "troublesome knowledge" (Perkins) behind a proposed set of threshold concepts (Meyer and Land) that I believe emerge around digital writing, given a certain set of conditions. Significant effort is required just to establish the conditions for an extended encounter with difficulty in digital writing. Yet there is much to discover in the personal and professional movement away from "solving" or

avoiding obvious difficulty, and towards seeking and dwelling for extended periods among more troublesome difficulty.

The kinds of difficulty that I have in mind aren't easily solved or even necessarily solvable; instead, they reveal themselves as a more complex, nuanced, and beautiful set of challenges that integrate with the broader projects of writing instruction--and not just those that are obviously marked as digital. How we as digital writers encounter and recognize difficulty amidst pressures to automate away problems before we even understand them will come to define the growth and trajectory of computers and writing. Difficulty is a condition relative to the relationship we have with difficulty itself, and by extension, the kinds of problems that we identify as difficult.

Session G Saturday 1:30-2:45

Gender Caucus, Saturday 1:30-2:45, Dunkle Hall 218 #Caucus2

Kristine Blair, Bowling Green State University
Alex Layne, Purdue University
Emi Bunner, University of North Carolina Chapel Hill
Jill Morris, Frostburg State University

Session G1 Saturday 1:30-2:45, Dunkle Hall 124: Undergraduate Curricula and Multimodal Composing #G1

Lee Odell, Rensselaer Polytechnic Institute:
Bridging the Gap: A Framework for Integrating Multimodal Composition into a Writing Class
David Sheridan, Michigan State University: Can You Deliver the Goods?: Models of Peer-Consultant Expertise in Technology-Intensive Learning Environments Kristin Cornelius, California State University Northridge: Exploring the Pedagogical Implications of Teaching Multimodal Discourse Analysis in the WID and First-Year Classroom Rory Lee, Florida State University: Now with More Modes?: The Role of Multimodality in Undergraduate Tracks/Majors in Writing/Rhetoric
Chair: Emily Simnitt

This session focuses on fundamental issues involved in implementing multimodal composing within undergraduate composition programs:

What can we learn from the best practices of existing programs? The answer will come from a survey of 20 programs that integrate

multimodal composing and will allow attendees a look at the multiple practices that combine to form multimodal instruction. What expertise do consultants need to work with students in multiliteracy centers? This presentation will challenge the assumption that consultants need only "how to" expertise and will argue that expertise is distributed across a constellation of actors. How do we provide some unity in or coherence among all the diverse forms of composing, ranging from video, to still images, to animation, as well as written text? This presentation will offer a framework that draws upon rhetoric, cognitive psychology, graphic design, and visual semiotics. The framework will be illustrated with a New York Times multimodal piece, "Snowfall."

Session G2 Saturday 1:30-2:45, Pullen 110: Play and Pedagogy #G2

Trey Conner, University of South Florida, St. Petersburg: Mechanizing the Initial Conditions: The generative potential of game mechanics
Alex Jenkin, Miami University: Play as Adaptation: Teaching Students to Compose Through Games
Danielle Roach, Old Dominion University: Play/Write: Tracing Rhetorics of Play in Academic Digital Writing
Chair: Trey Conner

Speaker One compares the dynamics of two versions of a wiki-based composition course and considers the affordances and constraints of using generative parameters in writing instruction. The experiment explores the potentials and perils of what musician Brian Eno calls "the gardening metaphor" for composition in generative music by modifying basic role-playing (BRP) templates and adapting them to compositional practices of interactivity in an Advanced Composition course that engages compositional practice as an experience of adaptive complexity in social media.

Speaker Two will provide an example of a story that is told and retold through media, culminating in a video game, and then present student-authored examples of stories being retold in various contexts and media. My presentation will emphasize the robust nature of the video game as a complicated and interactive text that can be used pedagogically as more than just a storytelling tool.

Using three examples (multimodal composition pedagogy, e-literature, and digital dissertations), speaker three seeks to explore the implications of applying rhetorics of play to digital writing in the academy and to understand how the employment of play rhetorics both expands the potential and the stakes of these texts but also

potentially complicates or even undermines the reception and authority of the texts as literary, as scholarly, or even as functional.

Session G4 Saturday 1:30-2:45, Guild 205: Social Multimodal Composing #G4

Kathleen Coffey, Miami University: Techne and Multimodal Composing: Teaching Multimodal Composing as Art
Vyshali Manivannan, Rutgers University School of Communication and Information: Lurk Moar: Conducting research in transgressive Internet environments
Katherine DeLuca, Ohio State University: "Can we block these political thingys? I just want to get fucking recipes:" Women's ethos and politics on Pinterest
Chair: Katherine DeLuca

This diverse panel examines the identities, literacies, and rhetorical strategies formed in digital, social spaces, such as Tumblr, Pinterest, and 4chan, along with frameworks valuable for teaching multimodal composing in the composition classroom. The first speaker focuses on the political and rhetorical breadth of Pinterest to show how women construct indentities in online spaces. Drawing on Summers' (2010) and Downer et al.'s (2009) work, the first speaker identifies and examines women's rhetorical practices on Pinterest to situate how women define themselves, and their ethos, individually and collectively. Because digital, multimodal composing is a so-called "convention" of the FYC (Selber, 2004), the second speaker argues for a techne approach to multimodality in the classroom: multimodalty as craft/art, rather than overly technical or formulaic, while examining student work in Tumblr. Drawing from Porter (2009), Palmeri (2012), Sheridan et al. (2012), and others, the second speaker examines the challenges of multimodality in the classroom and presents a techne approach for valuable multimodal and public rhetoric in the FYC. The third speaker presents a methodological framework for studying atypical, anonymous, and unstable sites like 4chan. This speaker argues for a lurker observation model, rather than a participatory observation model, while drawing from Stryker, Coleman, Auerbach, and others.

Session G5 Saturday 1:30-2:45, Dunkle 219: Mechanizations and Histories of First Year Composition #G5

Rochelle Smith, Frostburg State University: The Mechanization of Writing Pedagogy in the Predigital Age: From Gutenberg to P.I.E.
Brittany Cottrill, Grand View University: Using What you Have: Repurposing Technology for Writing Placement
Zak Lancaster, Wake Forest University: Using Corpus Linguistics to Enable First Year Writing Students to Enter the Critical Conversation about the Textbook They Say/I Say
Natalie Szymanski, Florida State University: Untangling the Ecological Knots: Exploring the Creation and Maintenance of Sustainable Technology-Enabled First-Year Composition Programs
Chair: Amy Branam, Frostburg State University

Presenter One will examine some of the predigital mechanizations that have shaped writing pedagogy from the 16th through the 20th centuries. Throughout, "mechanization" will be defined in its broadest possible sense. This brief history will consider the following questions: what is gained through mechanization; what is lost; what kind of labor do we want to mechanize; what kind of product are we hoping to achieve; and, most importantly, what can we learn from a reflection on our pedagogical past that will help us navigate the nearly unlimited potential of digital technology to mechanize writing pedagogy in our present era.

Presenter two takes up how one institution transitioned from paper-based, on-campus writing placement to a more robust testing system built using our LMS. This locally-designed test has a minimal cost and has been automated to meet the needs of the technology specialists, the English department, and incoming students. This presentation will focus on how the test was designed, discuss briefly the automation process, and the results of the full implementation of the test. The presentation will conclude with concrete take-away steps for reevaluating institutional placement and suggestions for others to repurpose available technologies and use what you have.

Presenter three reports on an innovative first-year writing course that taught students how to use online corpora of academic writing to critically examine lessons from Graff and Birkenstein's well-known textbook They Say / I Say. By using methods from corpus linguistics (CL), students were able to show that many of the key templates for writing discussed in the textbook do not occur frequently, or at all, in actual instances of academic discourse.

The authors of Technological Ecologies and Sustainability argue

that in order to capitalize on the momentum offered by outside stakeholders and maintain the agency to stay consistent with our own techno-theories and pedagogies, we need to better understand these complicated systems and infrastructures and the ways they function within our own local university contexts. This is the exigence presenter four will address. Borrowing the ecological frame used in DeVoss et al.'s 2009 book, this presentation will report the findings of a national survey of First Year Composition programs working to incorporate technology at a programmatic level.

Session G6 Saturday 1:30-2:45, Pullen 109: Pedagogies of Science and Medical Writing #G6

Kaitlin Marks-Dubbs, University of Illinois, Urbana-Champaign: Going "Viral": Medical Writing, Digital Texts, and Metaphors of Compositional Virulence
Kate Maddalena, North Carolina State University: Labs and Nodes, Reports and Modes: Reconceiving "writing" in the Science Writing Heuristic
Brian Ballentine, West Virginia University: Be a Better Professional Writer— Study Abroad
R. Aaron Dawson, West Virginia University: Theorizing Practice, Stating the Mission: Investigating Language at the Industry-University Interface in Professional Writing Program Descriptions and Mission Statements
Chair: Brian Ballentine

Presenter One examines digital composition guidelines from the National Institute of Mental Health and the Center for Disease Control, each of which portrays the reporting of suicide to the public as a contagion and public health risk. Over the course of this presentation, she will examine the rhetorical function of "contagion" when applied to the spread of composition, arguing that its deployment operates to 1) to invoke a logic of social responsibility (Wald, 2008) that urges compliance with halting the spread of certain perspectives or information and 2) to develop channels of information distribution that reinforce institutional knowledges (NIMH and the CDC) while framing on-scene information such as observations, photographs, and interviews with friends, family, and police as potential cognition contaminants.

Presenter Two will 1) introduce the heuristic to rhetoric and composition scholars as an example of current trends in effective applied secondary and post-secondary writing instruction in the sciences, and 2) suggest productive intersections between this topic in science education and related scholarship in computers and composition. The presentation

will center around several writing tasks (and their respective actions in the process of scientific inquiry) required by the heuristic that might be complicated and enriched by a 21st century conception of "writing," i.e. writing with computers in networked, multi-modal environments.

Presenter Three divides his talk into three short sections. The first provides a brief overview of the new data being published in a variety of venues linking study abroad experiences to increased creativity. Secondly, the paper reports on the limited number of programs offering study abroad opportunities for technical and professional communication students. Finally, this paper will conclude with a look at his own attempt to design and facilitate a summer study abroad program through his university and department's Professional Writing and Editing program.

Presenter four discusses what we should do if we are concerned with the particulars of a professional writing program, the fine details of its instruction, the political, gendered, and racial implications embedded in its pedagogy, etc., I suggest we zoom the lens back in an effort to recognize that what happens in a classroom happens because it fits within a university and has passed through a filter. In this way, the filter (the mission statement) serves a powerful function and (whose rhetoric) is worth closely examining.

Session G7 Saturday 1:30-2:45, Dunkle 110: Mistakes, Waste, and Mark-up #G7

Jeremy Tirrell, University of North Carolina Wilmington: A Defense of Digital Waste
Dennis Jerz, Seton Hill University: Making New (Media) Mistakes: Cultivating a Respect for Brilliant Failures
Derek Van Ittersum, Kent State University: Automating Writing Processes: Markdown and Other Scripts
Chair: Dennis G. Jerz

Dennis G. Jerz: "Making New (Media) Mistakes
"Once I got into the workplace, I realized it's coding that's demanding and rigid, not just you," say my graduates. As Krebs recently put it, "Humanities students are not used to failure," which complicates a pedagogy dependent upon the iterative design process. Are we, as educators eager to justify our remixing selves to the specialists whose fields we colonize, doing enough to celeberate our own failures?

Jeremy Tirrell: "A Defense of Digital Waste"

Our subfield is inherently invested in innovation, but its pursuit frequently leaves aborted initiatives, abandoned software, and obsolete hardware in our wake. In this presentation I contend that such waste is not the mere unfortunate byproduct of a drive to find the best method, tool, or resource; rather, our very involvement with digital technology is fueled by the production of waste.

Derek Van Ittersum: "Automating Writing Processes"
Bloggers have recently popularized a set of technologies centered on a markup language named "Markdown." Many enthusiasts attribute significant agency to Markdown tools, suggesting they cause them to write more and better. Although we should remain wary of such claims, these bloggers' posts suggest we might benefit from further examination of the affective dimension of writers' relationships with their tools.

Session G8 Saturday 1:30-2:45, Dunkle 325: Releasing New Media Creation and Exchange: Ethics and Aesthetics at the Edges of Critique #G8

Bonnie Kyburz, Utah Valley University
Justin Hodgson, University of Texas at Austin
Virginia Kuhn, USC
Jason Loan, UNC
Chair: Justin Hodgson

New media offer opportunities to break free from the bonds of familiar academic representation and to engage in transformative expressions that usher in new practices. Yet a variety of constraints--legal, political, and cultural--continue to prevent scholarship from moving beyond convention, even as disruptive texts appear all around us in vital new forms. As new media alternatives to knowledge construction emerge, we need to be cautious of aligning those considerations primarily with the all-to-familiar representational modes and practices of critique and critical production. These presenters offer a few productive interventions into these considerations (via new media forms): touching on digital modeling of generous response, video instantiations of emergent ontologies, performative ruminations on the post cinematic, and creative engagements with new media ethics and the rhetoric of the screen. Together, they gesture toward potentialities for new media creation, exchange, and engagement.

Session G3 Saturday 1:30-2:45, Dunkle 324: Reframing Multimodality: Digital Albums, Digital Comics, and the Digital Composing Practices of Faculty #G3

Sipai Klein, Clayton State University: Digital Architectonics: The Mechanics of Educator Designed Multimodal Texts
Oriana Gatta, Georgia State University: Digital Comic Composition: Beyond Comic Life
Bret Zawilski, Florida State University: The Tyranny of the Thumbnail: Re- Arranging the Digital Photograph Album
Chair: Oriana Gatta

Comparing meaning-making via the screen with the vernacular practices of print albums, the first speaker examines the role of arrangement and selection in the context of online photograph albums such as Flickr, 500px, and Facebook. Shifting the analytical lens from digital albums to digital tools for comic compositions, the second speaker engages in a comparative analysis of ComicLife's, ToonDoo's, Bitstrips', and Pixton's affordances in teaching students how to compose rhetorically savvy multimodal texts. And moving from tools to strategies, the third speaker explores the salient composing decisions that guide the multimodal composition process -- including planning, translating, reviewing, searching, selecting, and repurposing -- of experienced educators who create digital texts to be delivered online to students.

Session H Saturday 3:00-4:15

Session H1 Saturday 3:00-4:15, Dunkle 325: Agency in the Machine #H1

Pamela Chisum, Washington State University: Online NDNs: Using Technology to Reclaim Agency
Lauren Rae Hall, University of Pittsburgh: "Machines Always and Only Give Rewards," Teaching Machines and the Teaching of Writing Chet Breaux, Microcomputers and Composition: A Rhetoric of Choice
Dalyn Luedtke, Norwich University, (Re)Considering "The Vast Wasteland": Television across decades, platforms, and classrooms
Online NDNs: Using Technology to Reclaim Agency
Chair: Lauren Rae Hall

This presentation looks at how American Indians (NDNs) are using technology to practice survivance (survival + resistance). Through self-representation in the Twitterverse, and using Twitter as a gateway to other online resources, I show how the post-

modern identity and accompanying technology offer the power and possibilities that NDNs have been denied for centuries.

"Machines Always and Only Give Rewards": Teaching Machines and the Teaching of Writing
This presentation brings to light the narratives of teaching that circulated in and around the use of teaching machines (also called "programmed instruction") in mid-century FYC classrooms. I analyze the wide use of two such programs, pairing the surrounding debates with contemporary concerns over automated teaching and learning.

"(Re)Considering 'The Vast Wasteland': Television as New Media"
Using Melinda Turnley's framework for analyzing media, this presentation details how contemporary television engages audiences across platforms, how audiences extend their own experiences with TV programs, and how this might impact praxis in the writing classroom.

Session H2 Saturday 3:00-4:15, Compton 330: Interventions: Virtuality, Underlife, and Control #H2

Shreelina Ghosh, Dakota State University: Oiling the Machines of Virtual Collaborations in Class: (When/How) Should Instructors Intervene during Virtual Group Activities?
Shannon Howard, University of Louisville: Controlling the Underlife of Narrative Consumption: Story Sync, Guided Readings, and Classrooms of the 21st Century
Paul Anheier, University of Wisconsin-Stout: Using Modular Comments for Enriching and Streamlining Essay Feedback in Writing Intensive Courses
Christopher Parsons, University of Michigan: What's in a Stereotype? Young Men and New Media Literacy in the Classroom
Chair: Shannon Howard

This panel examines a variety of issues around virtuality, underlife, and control and proposes potential classroom interventions. These include:
* A demonstration and critical examination of modular feedback in the form of text expansion software for instructors increasingly overburdened with time-consuming feedback cycles.
* A look at how "synching" technologies used to synchronously connect viewers to popular television programs might be analyzed and used in a transfer to the writing-intensive classroom (and what that says about our relationship to student underlife in the classroom).
* An analysis of the effect of instructor "presence" and intervention in online composition classrooms and an argument on when and how instructors might most fruitfully become present.

* An exploration of how gender stereotypes about new media use might impact students in the digital composition classroom and a few proposals on how instructors might help students confront these.

Session H3 Saturday 3:00-4:15, Pullen 106: Steampunk Ponies, Gaming Linguistics and Retro-Audiophiles #H3

Jill Morris, Frostburg State University: Techno-Sophistry and Electro-Swing
Branden Hess, Frostburg State University: Brony Power and Music Sophistry
Vera Pastor, Frostburg State University: Video Game Linguistics
Vincent Morton Jr., Frostburg State University: The Burgeoning Techno-Writer
Chair: Jill Morris

What would it mean to be a student of techno-sophistry instead of techno-rhetoric? Would we speak in slashes in dashes, arguments and errors, in love or ad hominem and ad baculum? This panel explores techno-sophistry and its students through ad-hoc music initiatives in swing dancing and the My Little Pony community, the language of video game players, the openness of the beginner tech-writer, and the communication of gospel.

Session H4 Saturday 3:00-4:15, Pullen 108: Mapping, Mazes, and Other Ecological Arrangement #H4

Leslie Wolcott, University of Central Florida: Mapping through, between, over, and under worlds of students' lives
Lindsay Steiner, Kent State University: The mechanization of arrangement: Reposition a classical rhetorical canon for contemporary composing situations
Scott Nelson, University of Texas at Austin: Bottlenecks, Branches, & Bubbles: Visualizing the Maze of Multimodal Ecologies
Chair: Scott Nelson

This panel explores the possibilities and challenges of multimodal writing projects and the tools we and our students use to complete these projects. Our students, amateur creators, are often imagined as drawing from endless streams of sound, video, text, and image. Scott Nelson draws from undergraduate case studies, where Nelson traces the cultural ecologies students draw from when creating multimedia. He finds that actual undergraduate creative practices are limited to multimedia bottlenecks like Google Images and YouTube. Leslie Wolcott considers the ways in which mapping and other software program choices can expand, alter or challenge the traditional sanctioned writing space of the classroom, particularly in the context of a student-driven campus transportation mapping project. We end with questions, challenges, and suggestions for expanding our teaching repertoire to include technologies beyond the bottlenecks like Google and Youtube.

Session H5 Saturday 3:00-4:15, Pullen 109: Games, Narrative, and Prototexts #H5

Jennifer Veltsos, Minnesota State University, Mankato: Meaningful Play: Using Elements of Game Design to Teach Business Communication
Peter Brooks, University of Wisconsin Milwaukee: Paring Down Paratexts to Understand the Prototext: How Analyzing Help Screens, Digital tutorials, and Dungeon Master Guides Provides Practical Writing Instruction
Chair: Jennifer Veltsos

Our panel focuses on extracting game elements critical to the player-learning experience and applying it to the student-learning experience in two types of writing courses: Business Communication and First Year Composition. Specific game topics include: Simulation, Digital Subdomains, Ergodic Voice, and Ludic Ethics.

Jennifer Veltsos will describe a business communication course that is based upon Gee's principle of subdomains and semiotic domains. A text-based simulation was designed to help students move away from the domain of academic writing and introduce them to a subdomain of workplace writing, where the expectations of audiences are different and where the audience isn't paid to read everything the student writes.

In "Paring Down Paratexts to Understand the Prototext" Peter Brooks explores the notion: "I don't need no instructions to know how to rock!" Gerrard Genette's work on the paratext is (re)visited here in order to understand the functions of video game instructions, help screens, and digital tutorials. Using new media, digital pedagogy, and composition scholarship this paper discusses how the ergodic voice within digital paratexts reveals and conceals information to persuade play, yet that play is unavoidably (re) framed by the voice's rhetorical situation. This work is applied to the FYC class where instructor prompts should enable students to create their own prototext: a transcendent rhetorical frame.

Session H6 Saturday 3:00-4:15, Dunkle 324: Round Two: Regionalism, Heterotopoi, and Circumferences: Rethinking Distance Reading #H6

Jana Rosinski, Eastern Michigan University
Joe Torok, Eastern Michigan University
Chair: Jana Rosinski

As scholarship continues to be produced in paper bound journals and books, as well as circulated digitally, the field of composition continues to sprawl. The expanse of scholarship imposes a challenge to those who inhabit the field of composition, living within spaces not easily navigable. Without methods for reading of this magnitude in place, searching and indexing what we have created is obscured by the idealistic task of viewing the field as a whole in panorama or a too tightly focused snapshot that disregards the periphery, which make difficult a mindfulness of materials both composed and decomposed and not yet composed. At a too distant scale, the field becomes indistinguishable, but from a standing position within, perspective is hard to gain; regionalism permits visualizations at usable scales, allowing us to connect "between the abstract and the concrete, between a pattern and the material in which it is instantiated" (Carolyn Miller). Employing distant reading (Franco Moretti), data visualization (Johanna Drucker, Derek Mueller), bibliometrics, rhetorical ecologies, regional rhetoric (Jenny Rice), and structural metaphors for conceptualizing and navigating space, this presentation will present abstract models, made available through digital means, that seek to make visible patterns and non-obvious phenomena within composition studies and landscapes that shape regions of the field.

Session H7 Saturday 3:00-4:15, Dunkle 218: Mundane Stories and Encounters with Machines: Tinkering in Liminal Spaces #H7

Jeremy Cushman, Purdue University
Patricia Sullivan, Purdue University
Patti Poblete, Purdue University
Alex Layne, Purdue University
Jon Walin, Purdue University
Chair: Patricia Sullivan

Digital machines routinely require that writing instructors realign their focus and push students to understand, engage, and perform a kind of fluid and flexible sense of correctness. How do the varied demands posed by these constantly morphing machines function in the stories we tell about our digital machines? This panel probes a variety of stories and refigures users not as recipients of predefined technologies, but as tellers of technology stories. In this way, the stories that we tell, whether about encountering brand new technologies or acquiring more hard drive space, and our experience of digital machines are mutually constitutive. What this means for us is Computers and Writing scholarship cannot mediate between machines and stories because there is no reason to accept their conceptual separation in the first place.

Session H8 Saturday 3:00-4:15, Pullen 110: Machines of Loving Grace #H8

Jimmy Butts, Clemson University
Walter Iriarte, Clemson University
Cynthia Haynes, Clemson University
Chair: Cynthia Haynes

The allusion to Richard Brautigan's poem, "All Watched Over by Machines of Loving Grace," sets in motion the through-lines of this panel's three papers, which stage encounters with technology, writing, and spirituality. Whether exploring 'eschatech,' game poems, or 'faith' in the 'ruins' of writing, the presentations take on mechanization and writing through the lens of the divine. BUTTS explores writing, technology, and eschatology. Opening with impossible questions, like why The Book of Life isn't an iPad, the inquiry examines investments in certain writing technologies considering what might be called object-oriented theology. IRIARTE shifts to game-poems and how they fundamentally alter the experience of "reading" poetry, in specific his creation of a poem in Minecraft called "How to Read a Digital Poem," demonstrating how this trans-medial space functions as a poetic-spiritual expression of poetry. HAYNES' talk concerns the ruins of writing in the wake of what will be argued is a mechanical faith in technology and a literary idea of faith, with a goal to understand the dangers of mechanical (lockstep) faith and the devastation of scripted 'dizzy raptures' at the temples of Nazi rallies. She issues an "assisted invitation" (Berthoff) for student writing that visits the ruin of such temples, yet does not produce writing with "ruin value" (Albert Speer) that perpetuates a faith grounded in either a 'literary' believe in faith or a mechanical faith in writing.

Session H9 Saturday 3:00-4:15, Dunkle 219: "The Free Conference Kit" How to Start, Promote, Organize, and Run a Local Academic Conference for (Almost) Nothing Using Web 2.0 Tools #H9

Steven Krause, Eastern Michigan University
Bill Hart-Davidson, Michigan State University
Chair: Steven Krause

The organizers of the WIDE-EMU regional conference invite you to a "making of" session where we will discuss how to set up and run your own regional event for practically nothing. Of course, nothing is free - but if you plan ahead, adopt a DIY attitude, make use of institutional goodwill, and just ask nicely, you can organize a nice event with very little out-of-pocket expense for your attendees. We hope this session inspires similar regional events and we intend to share all of our organizational materials with all who attend and ask (nicely). :)

Saturday Evening--Have dinner in Frostburg!

Phone numbers of local area businesses, restaurants, and diners are shared in the front of the program along with brief descriptions. In most cases reservations are recommended. We will see you out there!

Saturday Night--Bowling

Sherwood Lanes
11405 Upper Georges Creek Rd SW
(301) 689-5033
8:00 pm - 10:00 pm
Shuttles (vans) leave the Performing Arts Center Circle starting at 7:45 pm.



Sunday, June 9, 2013 Sessions



Session 1, Sunday, 8:30-9:45

Session I1 Sunday 8:30-9:45, Compton 330: The Economic Realities of Teaching with Technology #I1

Kathleen Turner, University of Mississippi
Cortney Barko, West Virginia University Institute of Technology
Chair: Cortney Barko
In the struggle to make students critical as well as functionally literate users of technology, many issues come to bare on how well we are able to prepare our students. One must take into consideration the resources at the disposal of both the students themselves and the resources at the institution. Chief among these are the economic restraints to implementing technology in the classroom. This panel will discuss the realities of three teachers who were trained to teach computer-mediated composition and the realities they now face in their full-time jobs in preparing students for the technology they will need throughout their schooling and into their careers.

Session I2 Sunday 8:30-9:45, Pullen 110: Designing Creativity: Roles of Technology in Creative Multimodal Projects #I2
Sohul Lee, Stanford University
Russell Carpenter, Eastern Kentucky University
Chair: Jody Rosen
This panel presentation examines the role of technology--software and hardware--in boosting creativity in the design of multimodal projects in composition classrooms or learning spaces. In "Pencils and Pixels Remix: Creative Multiliteracy Pedagogy," Sohui Lee reflects on pencil and digital technologies and its impact on learning visual design and the composition process. In "Creative Lenses: Designing High- and Low-Tech Artifacts," Russell Carpenter discusses how he directs two programs that promote creativity in multimodal projects

Session I3 Sunday 8:30-9:45, Dunkle 325: University of iSocrates: A Digital Pedagogy for Civic Rhetoric I3

Jeff Paschka-Johannes, Ball State University
David DiSarro, Endicott College
Casey McArdle, Ball State University
Chair: Casey McArdle

In the struggle to make students critical as well as functionally literate users of technology, many issues come to bear on how well we are able to prepare our students. One must take into consideration the resources at the disposal of both the students themselves and the resources at the institution. Chief

among these are the economic restraints to implementing technology in the classroom. This panel will discuss the realities of three teachers who were trained to teach computer-mediated composition and the realities they now face in their full-time jobs in preparing students for the technology they will need throughout their schooling and into their careers.

Session I4 Sunday 8:30-9:45, Pullen 108: Gear-heads, Jar-heads, and Multi-modal Discourse: What Digital Composing and Veterans can Teach us About Writing #I4

D. Alexis Hart, Virginia Military Institute
Mariana Grohowski, Bowling Green State University
Kathryn Browyles, American Public University System
Chair: Mariana Grohowski

In 2003, the CCCC Executive Committee resolved "to engage students in learning about the issues and implications of the Iraq war and other acts of war." This panel argues that exploring the intersections of digital writing, online learning, and the lived experience of veterans both in and outside of the classroom, provides writing professionals unique opportunities to interrogate the complex issues of war with their students.

Session I5 Sunday 8:30-9:45, Dunkle 110: A Quantitative Approach to Content Analysis: Examination of Virtual Team Leadership #I5

Joy Robinson, Illinois Institute of Technology
Kevin Smith, Chicago State University
Chair: Jill Morris

A content analysis is typically conducted using qualitative methodology. In this session, we will explore an alternative approach. Come help us examine a quantitative content analysis through the lens of two case studies on virtual teams.

Session I6 Sunday 8:30-9:45, Pullen 106: In the Classroom with DALN: Composing Literacy Pedagogy #I6

Kathyrn Comer, Barry University
Alanna Frost, University of Alabama at Huntsville
Suzanne Blum Malley, Columbia College Chicago
Sarah Spring, Winthrop University
Lynn Reid, Fairleigh Dickinson University
Chair: Suzanne Blum Malley

This roundtable offers critical framing and practical discussion of pedagogical applications of the Digital Archive of Literacy Narratives (DALN). The rapid growth of the DALN has accompanied the increasing popularity of literacy narrative assignments; as such, it offers a unique, dynamic site on which we can map pedagogical change and futures. As a new and evolving technology, the DALN provides an opportunity for pedagogical experimentation with students, whether they're composing/contributing their own narratives, researching/analyzing others', or mixing methods and media into new, hybrid genres.

The goals of this session are to 1) articulate the theoretical underpinnings that inform panelists' pedagogical choices, and 2) collaboratively generate strategies for using the DALN as a tool that helps students think critically about literacy and rhetorically about literacy narratives. Participants offer perspectives from diverse contexts (state universities, small liberal arts, community college), courses (basic writing, first-year writing, digital composition, global communication), and media. Each speaker will provide a brief account of their experiences and lessons learned, leaving the majority of the session for discussions about adaptation and implementation in terms of issues like assignment sequencing, assessment, and technological resources.

Session I7 Sunday 8:30-9:45, Pullen 109: Expanding Traditional Views of Assessment and Revision Through Research #I7

Elizabeth Monske, Northern Michigan University
Christopher Harris, California State University, Los Angeles
Kristine Blair, Bowling Green State University
Chair: Kristine Blair

In this roundtable, we plan to demonstrate that badges for education (the modern day sticker) and speech recognition software are mechanizations and inventions of the past that require expanded research, thereby exploring how they can will change our practices in the future.

The presenters would like to pose the following questions for discussion:
In the writing classroom, what kinds of best practices would guide the use of badges Given the ways that badges can be implemented in writing classrooms, what badges might writing faculty from any campus share?
Where could badges be collected and disseminated?
Is there a way to remove the stigma associated with developmental writing through researching similarities within writers' revision priorities?
What is the potential of speech recognition software beyond the use of disability services?
How can we enhance composition with research inte-

grated into the classroom management and assessment?
How can data and research involving these technologies be best collected?

Session I8 Sunday 8:30-9:45, Dunkle 324: Accessibility as Professional Practice #I8

Melanie Yergeau, University of Michigan
Tim Lockridge, Saint Joseph's University
Annie Mendenhall, The Ohio State University
Franny Howes, Virginia Tech
Daniel Anderson, UNC Chapel Hill
Naomi Silver, University of Michigan
Chair: Naomi Silver

Accessibility is often represented as a problem of conditions. Bodily, material, and institutional-these conditions supposedly represent the lived experiences of marginalized communities. However, to theorize mere conditions, we argue, is to theorize the atypical burden of atypical others. Some of C&W's dearest theories, among them the potentialities of multimodal design, work in service of a norm. We can see this norm operating in our many professional spaces, including the Kairos webtext without alt tags; the C&C Online video without captions; and our C&W gatherings, which assume able, conversant, socially assured scholar-attendees. Our roundtable asks the following question: What if we consider accessibility as a practice? How might such a shift in focus transform the faces and spaces of our field? Despite our extensive training in learning to identify the affordances, influences, and cultural dynamics of the digital, we often fail to recognize the practices we participate in that create and sustain these normalizing conditions. The important lesson is that the normalizing conditions that are often unrecognized are precisely those that we have some ability to control. Rather than retrofit, we can work to transform the conditions themselves through practice. Our roundtable, then, seeks to further these conversations: to offer ways of thinking, tinkering, and practicing that go beyond the mechanical, the normal, and the conditional.

Session I9, Sunday 8:30-9:45, Guild 110 New Media, Authenticity, and Engagement in the Digitized Writing Class #I9

Keith Harms, University of Minnesota, Twin Cities
Brigitte Mussack, University of Minnesota, Twin Cities
Thomas Reynolds, University of Minnesota, Twin Cities
Chair: Keith Harms

This panel reports on two new media experiments in the writing program at the University of Minnesota which are concerned with innovative uses

of technologies and spaces that encourage authentic enactments of student agency against restricted notions of writing education.

We designed a collaborative video assignment in an intermediate Writing Studies course in response to Henry Jenkins's argument that students need to engage with new creative forms like video to take advantage of a participatory culture that values the ability to express ideas across modalities.

Hybrid writing classrooms offer a unique opportunity to counteract the assumption that schooled literacy is the only legitimate literacy. The use of social networking offers possibilities for engaging with these everyday literacies without appropriating them and thus reinscribing them as sanctioned literacies. We combined the online space of our classrooms using a social media platform, and will discuss results and rhetorical issues raised as a result of carrying out these projects.

Session I10 Sunday 8:30-9:45, Dunkle 218: Keeping it Alive: Electronic Journals and the Means of Preserving Digital Content #I10

Cheryl Ball, *Kairos*/Illinois State University
Keith Dorwick, *Technoculture*/The University of Louisiana at Lafayette
MA Keller, *Blackbird*/Virginia Commonwealth University
Julie Platt, *Technoculture*/Michigan State University
Chair: Cheryl Ball

As the Council of Editors of Learned Journals has noted in its white paper, "Best Practices for Online Journal Editors," online journals face difficult issues of not only delivering but maintaining their digital content as a readable document available to scholars for the foreseeable future.

Editors of online journals, then, face the same issues as do the editors of print journals--but we also face new issues and complications created by the fact that technology is always an ever-moving target.

This panel discussion will bring together Cheryl Ball, Editor of Kairos; Keith Dorwick, Editor of Technoculture; M. A. Keller, the senior online editor of Blackbird; and Julie Platt, the Creative Editor of Technoculture to discuss both the philosophical and practical implications of maintaining an online journal as an ongoing and permanent digital archive. Is the expectation of permanency even possible for online journals as software, hardware and standards change? What concerns do we have for our journals as they continue to grow

and develop ever wider audiences? How is all this sustainable? The panelists will offer short (5 min) summaries of their experiences and then will open up the discussion to the room as a whole for the remainder of the session.

Session I11 Sunday 8:30-9:45, Dunkle 124: Down in the Digital: What are we doing teaching writing? #I11

Morgan Gresham, University of South Florida St. Petersburg
Roxanne Aftanas, Marshall University
Teddi Fishman, Clemson University
CeCe Boyles, University of South Florida, St. Petersburg
Chair: Teddi Fishman

This panel will investigate the challenges that still face many writing teachers through brief historical synopsis of our situated scholarship as applied to our programmatic and in-class applications. Speaker One will investigate the growth and then quick decline of technology-oriented writing courses at her home institution. After acquiring grants to dedicate four computer lab classrooms, the department decided to transition three of them back to lecture classrooms. At the same time, we dismantled composition and rhetoric undergraduate and graduate programs. We also appointed an adjunct with no training in rhet/comp to direct the writing center, which was physically moved away from a dedicated computer lab room to the library. The role-back of access to technology at a university once listed as one of the most wired campuses in the country represents a shift in administrative perspectives of the value of non-traditional writing.

Speaker Two's small, urban campus is continuing tremendous growth, seeing the number of first-year composition courses each semester increasing from 4 sections per semester in 2006 to 24 per semester in 2012. This growth brings substantial changes to the campus footprint, especially with regards to the teaching of writing in computer-mediated environments.Speaker two discusses the love-hate relationship her campus has with writing technologies. "Yes, you can have a new Writing Studio with two(!) SmartBoards", but "sadly, no, you cannot have computers for classroom." "Yes, we should be increasing our use of Distance-Learning and Online Only classes, but, no, you can only have grant money for classes with an enrollment with 100 students or more." "Yes, you can create any class online, as long as you are Trademark creden-

tialed." What's a computers and writing specialist to do? Speakers Three and Four address the issues surrounding the interplay between plagiarism and plagiarism-catching technologies, both of which continue to accelerate in a virtual plagiarism arms race. As the sophistication of both cheating techniques and the systems that use complex algorithms and reverse image identification to detect cheating increase, what happens to writing processes, pedagogy and student-teacher relationships? Long aware of the concern for plagiarism catchers, these speakers address student and faculty integrity issues and discuss ways of managing plagiarism concerns when writing is not the subject being taught. Finally, they will offer suggestions for forging more useful alliances between Academic Integrity and Academic Success Centers.

Speaker Five, after setting the initial questions for the roundtable, brings together questions for the panel and the audience participants to work together to solve some of these digital downers. How can we use the technologies we do have to help us continue to invite students into the changing, increasing digitized, academic conversation?

Session J Sunday 10:00-11:15

Session J1 Sunday 10:00-11:15, Compton 330: Silence and Machination within Rhetoric and Pedagogy #J1

Dan Lawrence, Michigan Technological University: Aether & the Artgame: Toward a Pedagogy for the Rhetoric of Music
Gina Merys, Saint Louis University: Contemplative Computing: Composing Mindfulness in a Digital Age
Matt King, St. Bonaventure University: Reciprocal Writing Machines
Chris McCracken, Kent State University, "Reader, looke": A Techno-social Approach to Textual Engagement
Chair: Gina Merys

Matt King - "Reciprocal Writing Machines"
Drawing on Ian Bogost's notion of carpentry, a mode of doing philosophy that helps us explore how objects work, this paper considers how writing opens a space for the machines with and on which we write to express their withdrawn capacities.

Dan W. Lawrence - "Aether and the Artgame: Toward a Pedagogy for the Rhetoric of Music"
This presentation will explore how game design pedagogy can be employed in teaching composition by calling on the author's

interdisciplinary teaching experiences, and will ask: how can a rhetoric of music help us to design responsible worlds?

Chris McCracken - "Reader, looke": A Technosocial Approach to Textual Engagement
Promoting a technosocial understanding of literate practices, this presentation asks how books interpellate their audiences. How has this interpellation been technosocially remediated? How might digital technologies remediate it further?

Session J2 Sunday 10:00-11:15, Pullen 110: Hybrid Pedagogy and Delivery Systems #J2

Jennifer Russum, Arizona State University: How to do Hybrid: Creating citizen-scholars in the hybrid classroom
Quentin Vieregge, University of Wisconsin Colleges: Bricolage Pedagogy and the ITV Classroom: The Mechanics of Teaching Distance Education
Chair: Jennifer Russum

As the digital age transforms higher education, a new type of class has emerged – the complex hybrid classroom, where classes meet both face to face and in an online forum. Speaker One outlines one way create a hybrid class that intertwines face to face writing instruction, rich peer feedback, and digital literacies by asking students to embark in online ethnography. She will theorize how my class model can grow students as "citizen scholars" and suggest other models for courses that leverage the affordances of the hybrid classroom and allow students to make an impact by writing in real public spaces.

Speaker Two considers the mechanics of interactive televised writing classrooms and then proposes how new writing technologies can be used to create community in such courses; it will end with suggestions about how more traditional, face-to-face classrooms can learn from the challenges of the ITV classroom.

Session J3 Sunday 10:00-11:15, Dunkle 124: Digital Social Action #J3

Tracey Hayes, Arizona State University: One Monday in September: Writing with Digital Tools for Social Action
Caroline Dadas, Montclair State University: Repurposing the Occultation: How Occupy Wall Street became a Virtual Relief Organization
Liza Dush, DePaul University: Building Rhetorically Useful Collections of Digital Personal Experience Narratives
Chair: Tracey Hayes

Speaker 1 explores how the #occupy movement in New York transitioned into a dispersed relief organization serving those affected by Superstorm Sandy. #OccupySandy has taken advantage of the affordances of Twitter to communicate quickly and efficiently about how to delegate needed supplies and services. This example, contrasted with the #occupy movement in general, highlights the highly contextualized and situational effectiveness of networks that enable rapid circulation. Speaker 2 explores strategies for aggregating the growing number of digital personal experience narratives collected by organizations and public institutions into useful resources for deliberation and persuasion. Through an inventory of the archival practices and front-end functionalities of existing collections of digital videos and digital stories, the speaker presents on guiding principles and best practices for organizing personal experience narratives into usable digital collections. Speaker 3 examines fans collectively coming together to react to an event and in response forwarding a call for social action through the use of two digital formats, retweeting and the creation of image macros. Examining these forms of writing can assist in understanding how these types of activities can be integrated into the classroom, thus teaching students the rhetorical power associated with their writing and contributing to a call for social action.

Session J4 Sunday 10:00-11:15, Dunkle 218: Composing and Collaborating on the OpenLab #J4

Jody Rosen, New York City College of Technology/CUNY
Charlie Edwards, New York City College of Technology/CUNY
Jill Belli, New York City College of Technology/CUNY
Chair: Jody Rosen

In Fall 2011, New York City College of Technology (City Tech), a public urban commuter college, launched the OpenLab (openlab.citytech.cuny.edu). This open-source digital platform for teaching,

learning, and collaborating, built by and for the City Tech community using WordPress and BuddyPress, virtually extends the classroom, conference room, office, and student lounge. The platform has quickly grown to 6000+ faculty, staff, and student, with hundreds of courses, projects, and portfolios, along with several clubs.

The OpenLab is part of a DOE Title-V grant espousing hands-on, active learning to revitalize general education. It is itself a laboratory for writing, where students experiment with purpose, format, and audience—elements that writing classes instruct students to consider. The OpenLab's design and ease of use encourage students to experiment as they create and collaborate.
The platform encourages various kinds of college writing: drafting, peer-editing, peer-collaborating, modeling, revising, presentation, and review. We will showcase user-generated materials shared within and beyond the OpenLab, share the excitement the OpenLab has generated with conference participants interested in connecting a college campus through writing, relay lessons learned, and highlight plans to integrate the platform more deeply into City Tech's intellectual and social community.

Session J5 Sunday 10:00-11:15, Pullen 108: Writing Across Media: Social and Material Theories of Invention #J5

Hannah Bellwoar, Juniata College
Cory Holding, University of Pittsburgh
Amber Buck, College of Staten Island, CUNY
Chair: Amber Buck

In describing invention, rhetoric and composition scholars (Bizzell, Bruffee, LeFevre) have long since looked past the Cartesian model of the composer as lone artist channeling sentiment from deep brain to the page. Social theories of invention acknowledge it happens dialogically, by way of discourse communities, shared language, and community knowledge. Scholars such as DeWitt and Ulmer suggest that composition teachers should focus on new media writing because the material practices that come with that sort of writing increase students' awareness of the social aspects of invention.
This presentation follows three classroom accounts of multimodal composing in courses titled "Writing Across Media" at three different institutions. Through a discussion of pedagogical approaches and student projects, this panel explores three aspects of invention: accounting for the social and material through composing writing with mobile technologies, composing research through video, and composing a professional digital presence through writing.

Session J6 Sunday 10:00-11:15, Pullen 109: New Media Glocal Intercultural Communication through Activity Theory and Problem-Based Service- Learning Mobile Application Development #J6

Rich Rice, Texas Tech University
Ben Lauren, Florida International University
Chair: Ben Lauren

Real solutions for problems in our globalized society come from glocal communication approaches; that is, from an understanding of local cultural practice examined through intercultural exchange, through reciprocal teaching and learning and communication, and through global application. It is critical that leaders in the academic world today recognize the need to tailor educational curriculum through experiential glocal learning (Brooks and Normore, 2010, p. 52). Yet, current approaches fail to embed transactional rhetoric to teach learners through the practice of communicating interculturally. Intercultural communication instruction today must explore technological affordances and what is gained and lost in translation through active problem-solving across cultures. We need a model of education that embraces a philosophy of divergence, of glocal practice, and of focused academic instruction that scaffolds extended intercultural professional relationships to share the rich ways of life different cultures live in depth.

The connect-exchange study abroad model is designed to afford opportunity to a great number of study-abroad students and faculty by integrating highly interactive learning environments through onsite, online, and mobile modalities. Further, our approach intensifies and focuses team-teaching and time spent studying abroad with exploring intercultural communication and diversity within local communities. To do so, we need an app for that. Instead of going in to a study abroad experience with little knowledge about how an area works, in the connect-exchange model, students should use highly interactive tools such as video and audio live and recorded feeds, an open-sourced customizable interactive course management system, and mobile devices to connect virtually before they physically travel to a new place. They begin to look at the global through the lens of the local before acting.

A primary problem with intercultural communication instruction is that we don't know what we don't know, though that does not mean we are left to haphazardly guess about the unknown. A model of learning that embraces communicative intellect mediated through authentic

intercultural exchange is vital. We draw on pedagogical principles to guide intercultural exchange in the very design of our app.

Session J7 Sunday 10:00-11:15, Dunkle 219: MOOC Roundtable: Will this Work for US? #J7

Bob Whipple, Creighton University
Bleck Bradley, Spokane Falls Community College
Heather Turner, Auburn University
Chair: Bob Whipple

This roundtable will carefully consider the MOOC in composition practice. Is it practical to expect composition instructors to run MOOCs, to write them, to grade them? In the past months, members of the WPA list have been taking a MOOC. What was their experience? In the end, is a MOOC a practical way to teach composition and reach a larger audience?

Session J8 Sunday 10:00-11:15, Pullen 106: The Organic Machine: How the Internet Enables Cognitive Ecosystems to Thrive or Die #J8

Laural Adams, Bowling Green State University
Matthew Bridgewater, Bowling Green State University
Estee Beck, Bowling Green State University
Bret Bowers, University of Arkansas—Fort Smith
Chair: Bret Bowers

Digital technologies allow us to magnify the traditional distribution of ideas, practices, and aim by instantiating them in mediums that make "going viral" possible. The power to replicate and redistribute social, cultural, and affective productions through technology renders rhetorical agency far more than abstraction and presents participants in digital spaces with both opportunities and threats, including the possibility to reify and mobilize their agendas on the one hand or watch their erosion and extinction on the other. Moreover, this cognitive ecosystem functions in an increasingly mechanized sphere, creating tensions between the organic emergence and distribution of ideas and the regularization of these processes. This panel considers these tensions in its discussions about digital media's role in distributing the cognitive protocols used to produce scholarly work (Adams), the use and significance of distributing cognition through mobile devices (Bridgewater), remapping the canon of memory in the digital age to account for distributed cognition (Beck), and the transfer of genre, skills, and concepts between text-based and video-based writing modes (Bowers).

Session J9 Sunday 10:00-11:15, Dunkle 110: "Powering Up" with Digital Media: Mechanizing People and Pedagogy #J9

Courtney Werner, Hope College
Jennifer Cunningham, Stark State College
Lauren Garcia-DuPlain, The University of Akron
Chair: Courtney Werner

This panel considers the ways that digital media enhance or "power up" (Gee & Hayes, 2011) learning in online, service learning, and business communication classes. As documented in foundational literature on writing digitization, digital technologies have the potential to shift the way humans think (Landow, 1992; Kress, 2003) the way they write and communicate (Tyner, 1998; Lankshear and Knobel, 2008), and the way they teach critical thinking and writing--both complex forms of cognitive activity (Inman, 2004; Wysocki, et. al., 2004; Selfe, 2007). Digital media and the digitization of writing "power up" (Gee & Hayes, 2011) or enhance language as well as pedagogical techniques. These presenters will discuss specific ways that digital media allow us to rethink traditional teaching methods and modes, losing some older aspects of instruction while leveling up for the challenges of a digital world.

Session K Sunday 12:00-1:15

Session K1 Sunday 12:00-1:15, Dunkle 324: On the Digital Rhetorics of Fans and Fan Communities #K1

Amanda Wall, The University of Texas at Austin
Bill Wolff, Rowan University
Tekla Hawkins, The University of Texas at Austin
Kyle D. Stedman, Rockford College
Chair: Kyle Stedman

Fan studies continue to grow as a field of academic study, often in ways that very much complement the current and future direction of digital rhetoric scholarship. Just as our field is coming to terms with the emerging literacies associated with the distributed communication of social networking, so, too, are those studying fandom. And in some cases, such as the implications of active rather than passive consumers and distributed communities, the work we are doing has been theorized quite well by fan studies scholars, and there is much we can learn from them. This panel suggests ways that our complementary disciplinary perspectives can add to our field's understanding of how fan communities--including self-identified fan scholars--participate,

organize, and experience rhetorical communication. Specifically, we summon work on digital archives, remixing, and multimodal communication to help us understand various sites of online fannish rhetoric.

Session K2 Sunday 12:00-1:15, Compton 330: Prosumer Backers and Self- Marketing Projects: The Rhetoric of Crowdfunding #K2

Monica De Los Santos, Texas State University
Bree Henderson, Texas State University
Graham Oliver, Texas State University
Chair: Monica De Los Santos

This panel seeks to explore the rhetorical shifts presented by the booming popularity of crowdfunding platforms such as Kickstarter, Indiegogo, Artistshare, and similar sites. Using the works of Dr. Henry Jenkins, specifically those describing a culture of prosumerism, these student-researchers provide a brief overview of the crowdfunding scene. They then zoom in on specific areas of the crowdfunding world and seek to analyze what changes when producers of content market themselves to investors motivated by a desire for a product or service instead of a return on investment.
Speaker 1: Crowdfunding as redefined investors and consumers.
Speaker 2: The impact of crowdfunding on contemporary music production.
Speaker 3: Narratives presented in nonprofit crowdfunding forays.

Session K3 Sunday 12:00-1:15, Pullen 109: Collaborative Composition as Cyborg Pedagogy #K3

Ella Bieze, University of South Florida
Kristen Gay, University of South Florida
Megan McIntyre, University of South Florida
Chair: Kristen Gay

In this panel presentation, we will argue that hybrid approaches to first year composition can be re-figured as cyborg pedagogy. Drawing on Donna Haraway's definition of a cyborg as "a cybernetic organism, a hybrid of machine and organism, a creature of social reality," we position our collaborative, workshop-based approach to teaching composition, which emphasizes online peer review and weekly small group meetings that complicate classroom hierarchies, as a pedagogical cyborg. This pedagogical cyborg, we argue, destabilizes the binary between teacher and student and challenges traditional social relations in the classroom; this destabilization is achieved, in part, through the use of digital technologies that challenge conceptions of writing as a

linear, independent, or "natural" act. Following Haraway's notion that we are always already alien to our bodies, we position this workshop model as a way of re-negotiating the intermediaries between selves and writing, productively troubling relationships between all participants, students and instructors alike, in the composition classroom.

Session K4 Sunday 12:00-1:15, Pullen 110: Realizing Infrastructural Possibility: Repurposing assessment, style guides, and software #K4

Michael Tardiff, Michigan State University
Minh-Tam Nouven, Michigan State University
Matthew Gomes, Michigan State University
Chair:Matthew Gomes

Recent scholarly discussions of infrastructure in rhetoric and writing have been limited in scope. We are interested in two biases, specifically: (1) Scholars tend to use the term primarily in discussions regarding the production of multimodal and digital compositions. (2) They also characterize infrastructures as rigid, and advocate for activism primarily in the form of institutional change. Such change may be possible for tenure-track faculty to enact, but for the vast majority of writing instructors, this may be unattainable given their contingent status (CAW 2001). Graduate students, for example, lack that institutional capital, but can nevertheless exploit infrastructural elements for the benefit of their students and their writing. As graduate students, we consider the possibilities of repurposing infrastructures available to contingent labor, specifically publishing software, style guides, and assessment technologies.

Session K5 Sunday 12:00-1:15, Dunkle Hall 124: Retooling Mechanizations for Researching Computers and Writing: Graduate Researchers Sharing Data, Stories, and Challenges from Four Qualitative Projects #K5

Elmar Hasimov, Ball State
Jennifer Stewart, Indiana University
Timothy Amidon, University of Rhode Island
Stephanie Hedge, Ball State
Chair: Timothy Amidon

Research in computers and writing has borrowed and developed a versatile set of conceptual apparatuses from a diverse array of theoretical and methodological approaches (e.g., Activity Theory, Actor-Network Theory, Feminist Theory, Genre Theory,

Human-Computer Interaction, and Multimodality). This panel offers a glimpse into four ongoing, empirical projects wherein graduate researchers have leveraged the affordances of a blended approach by putting two or more approaches in tension. Each panelist used blended approaches to construct a holistic view of the ways that research participants constructed knowledge using "situated," "local," "contingent," and "grounded" practices. Using insights gained from how our research participants have prompted us to retool how we might think about the relationships between practice, theory, and research, speakers in this panel seriously consider how "various mechanizations in our life have changed writing and the teaching of writing" and how "all the mechanizations of teaching and writing...have begun to change our lives." Specifically, each panelist briefly outlines his/her research design before turning to a greater focus on the ways that our participants, data, analysis, and findings (the "mechanizations" of research activities) have fruitfully destabilized both the ways that our participants and ourselves understand the ways computers and writing interrelate.

Session K6 Sunday 12:00-1:15, Dunkle 219: A Digital Humanist, A Computer Scientist, and You Walk into a "Computers and Writing" Conference Room #K6

Dennis Jerz, Seton Hill University
Steven Frezza, Gannon University
Chair: Dennis Jerz

A procedural analysis of parallel texts from an interactive fiction code repository explores how a community of hobbyist programmer-authors writes expository and persuasive code for fellow programmers. The underlying template, a prose "pseudo-code," is a Rosetta stone that enables novice programmers to explore the richness of what Ian Bogost calls "procedural rhetoric." As a grass-roots, user-driven catalog of executable rhetoric, the "Cloak of Darkness" repository shows rather than tells the results of a comparative recreational exercise that challenges the notion that coding is necessarily the utilitarian mechanization of human thought.

Session K7 Sunday 12:00-1:15, Pullen 106: Digging in the Right Place: Rhetoric and User Experience #K7

Michael McLeod: Michigan State University
Liza Potts, Michigan State University
Dave Jones, *The Nerdery*
Chair: Liza Potts

The emerging field of User Experience (UX) promises many new opportunities for technical communicators. It incorporates theory and methods from rhetoric, cognitive psychology, graphic design, human-computer interaction, and user-centered design to create a new field that places users at the center of product development from the beginning stages of design and all the way through the lifespan of a product. This panel will introduce attendees to the theories, methods, and tools of User Experience Architecture. Speakers will describe the field, roles technical communicators play in the workplace, and introduce the genres and tools utilized by practitioners. Presenters will make the case that writing programs need to incorporate these methodologies into their curricula to prepare students for opportunities in UX careers. They will also make the case that learning UX methods should proceed any mandate to learn to code - that learning to code without a focus on users and design ignores not only effective design principles but also the basic components of rhetoric as a craft.

Session K8 Sunday 12:00-1:15, Dunkle 218: Computational Rhetoric: An Invitation to the Laboratory #K8

Bill Hart-Davidson, Michigan State University
Ryan Omizo, Michigan State University
Chair: Bill Hart-Davidson

Two short presentations with interactive "lab sessions" by members of a research group working in a relatively new area called "computational rhetoric." Betweenness Centrality as Rhetorical Arrangement A report on experimental protocols used to transform a human-coded dataset into computational formats with the aim of producing an analytic program that might replicate the insights of the human rhetorical analyists on a large-scale corpus. These protocols incorporate text tokenization methods employed in computational linguistics and natural language processing to produce contiguous bigrams of words which we believe retain the lexical & temporal contours of the original texts. Graph Theory and Rhetorical Analysis: Are They a Good Fit? A brief review of the various mathematical models used in our attempts to render internet discussion threads as computational objects (graphs).

The focus of this part of the session is on the correspondence between the mathematical models and concepts from rhetorical theory, beginning with the way both human coders and our computer model focus on basic units of analysis, and discussing how these units are understood to form larger discursive structures such as arguments. We will show how we understand Erdös-Rényi random graphs and Markov chain models to provide us with a useful set of baselines for describing and perhaps predicting the way discussion threads develop over time.

Session K9 Sunday 12:00-1:15, Dunkle 110: Mechanics of Production in Digital Economies: Commodity Relations in Web 2.0 and the Production of Value #K9

Donna LeCourt, University of Massachusetts, Amherst
Michael Edwards, Washington State University
Leslie Bradshaw, University of Massachusetts, Amherst
Linh Dich, Miami University Middletown
Chair: Donna LeCourt

By addressing symmetries and disjunctures between old and new economies, this panel argues that digital writing offers new economic models with similar results for the commodification of self, the construction of the public, racial formation, and labor relations. Through interrogating multiple sites, we offer a more material approach to digital writing that can lead to critical interventions into the information economy where writing is valued not only as a means of communication and social intervention but also as a commodity with significant effects on the writer and the social relations in which she operates

Picnic!

Join us at 3:00 pm just a short walk from campus for a picnic! Directions are in the front material of the program.

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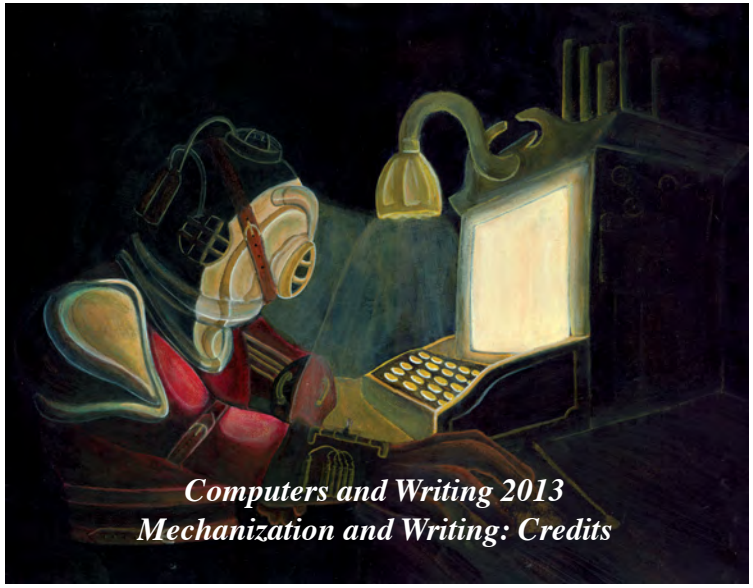
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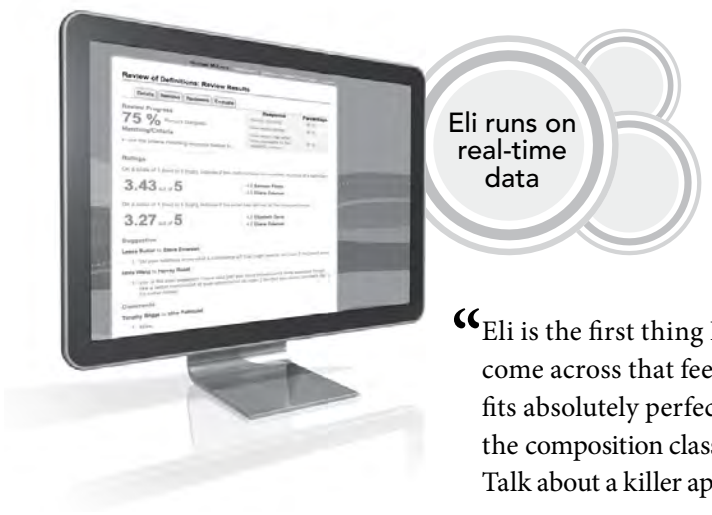
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