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Wagon Wheel Fence, Joseph Dsilva, (CC BY-NC-SA 2.0)

Program at a Glance

CUE = Samuel H. Smith Center for Undergraduate Education
CUB = Compton Union Building

Thursday, June 5

Registration Desk open from 7:30am to 4:30pm, CUE Atrium, 2nd floor

9:00 a.m. – 4:00 p.m.	Graduate Research Network, CUB Junior Ballroom (CUB 210-212)
9:00 a.m. – 4:00 p.m.	Full-Day Workshop, Avery MicroComputing Lab (Avery 105)
9:00 a.m. – 12:00 p.m.	Morning Workshops, Avery MicroComputing Labs (Avery 101,103)
9:00 a.m. – 12:00 p.m.	Composing and Publishing Morning Workshop (CUE 416)
12:00 p.m. – 1:00 p.m.	Lunch Break
1:00 p.m. – 4:00 p.m	Afternoon Workshops, Avery MicroComputing Labs (Avery 101,103)
6:00 p.m. – 8:00 p.m.	Office of the President Presents the C&W Opening Reception, featuring hors d'oeuvres, drinks, and conversation. Lewis Alumni Center. (Free parking in yellow lot behind building. .75 mile walk from dorms, if ride needed, shuttle leaving dorm from B St. parking lot at 5:45pm)

Friday, June 5

Registration Desk open from 8:00am to 5:00pm, CUE Atrium, 2nd floor

8:30 a.m. - 9:45 a.m.	Keynote Speaker, Melanie Yergeau (CUE 203)
10:00 a.m. - 11:15 a.m.	Concurrent Session A
11:45 a.m. - 1:00 p.m	Lunch with Keynote Speaker, Kim Christen Withey, (CUB Senior Ballroom)
1:30 p.m. - 2:45 p.m.	Concurrent Session B
1:30 p.m. 2:45 p.m.	Race Caucus (CUE 518)
3:00 - 4:15 p.m.	Concurrent Session C
4:30 - 5:45 p.m	Concurrent Session D
6:15 - 7:30 p.m	Awards Banquet (CUB Senior Ballroom)
8:00 p.m. – 10:00 p.m.	Karaoke, location and details announced at #cwcon and Banquet

Saturday:

Registration Desk open from 8:00am to 5:00pm, CUE Atrium, 2nd floor

8:30 a.m. - 9:45 a.m.	Townhall 1 (CUE 203)
10:00 a.m. - 11:15 a.m.	Concurrent Session E
10:00 a.m. - 11:15 a.m.	Gender Caucus (CUE 518)
11:45 a.m. - 1:00 p.m.	Lunch with Keynote Speaker, Samantha Blackmon (CUB Senior Ballroom)
1:15 p.m. - 2:30 p.m.	Concurrent Session F
2:45 p.m. - 4:00 p.m.	Concurrent Session G
4:15 p.m. – 5:30 p.m	Concurrent Session H
Dinner on Own	
8:00 p.m. – 10:00 p.m.	Bedford St. Martin's Presents Bowling at Zeppos (780 SE Bishop Blvd, Pullman). Shuttles available from Community-Duncan Dunn Dormitory.

Sunday:

Registration Desk open from 8:00am to 1:00pm, CUE Atrium, 2nd floor

8:30 a.m. - 9:45 a.m.	Townhall 2 (CUE 203)
10:00 a.m. - 11:15 a.m.	Concurrent Session I
11:45 a.m. - 1:00 p.m.	Concurrent Session J
1:00 p.m. - 2:30 p.m.	7Cs Business Meeting (Zoe's Coffeehouse and Pub)
3:00 p.m. – 6:00 p.m.	After-Party Picnic at Mike Edwards' House, 1725 NE Wheatland Drive, Pullman, WA (the big brown house with the lamp-post. Look for the crimson and grey WSU Cougar flag at the front door) Shuttles available from dorms.

Welcome to the 2014 Computers and Writing Conference

For several years, our Computers & Writing team has eagerly awaited your arrival at Washington State University for this momentous conference. 2014 marks the thirtieth C&W as well as the 20th anniversary of Selfe and Selfe's "Politics of the Interface." Our community of scholars, teachers, and technological innovators has much to celebrate, and Washington State University is ready to begin.

Your five co-chairs have a wide range of experiences with Computers & Writing. Patty Ericsson and Bill Condon first attended the conference in 1990, in Austin, where the University of Texas' Team Daedalus hosted. One of those co-hosts, Joyce Locke Carter, is a presenter this year as well. And we know that another, Wayne Butler, is here in spirit, having co-hosted the 1993 conference with Bill Condon, Emily Decker, Becky Reed, and Zilia Estrada. Carolyn Handa also attended that 1990 conference, and this year we honor her legacy and mourn her untimely passing, as well as that of Mick Doherty. Kristin attended her first C&W in 2002, and Mike in 2003. This year marks co-chair Beth Buyserie's first C&W—and the first year of her PhD program. That puts her right in the sweet spot of C&W: just stepping across the threshold into a community that welcomes all who enter it.

On that welcoming note, Patty recalls first meeting Cindy Selfe in the restroom at a C&W Conference, where they talked about Patty's entering a PhD program—which she did. In case you think that a chance restroom meeting is odd, Mike Edwards recalls first meeting Hugh Burns—this year's Awards Banquet master of ceremonies—in a men's room at C&W, too. Kristin Arola's first C&W involved many restroom stops on the road between Houghton, Michigan and Normal, Illinois, a trip made with two women who would eventually become her coauthors and great pals, Cheryl Ball and Jenny Sheppard. This conference has been the hub of many friendships and professional relationships over the years, and we celebrate them all.

The C&W Conference is the site of many impressive, cutting-edge presentations. Cindy Selfe first talked about cyborgs at this conference, riffing on Donna Haraway. Computer engineering professor Eliot Soloway amazed the 1993 attendees by previewing a soon-to-be-released software program called Photoshop. George Landow, Michael Joyce, and Jay Bolter have all introduced still-current aspects of hypertext. Lester Faigley and a team of graduate students did a keynote performance of Fragments of Rationality, before it went on to win the MLA and CCCC best book awards. C&W has hosted math professors talking about dodecahedrons and Dale Spender's "Ladies and Laptops." This year's conference promises similarly memorable presentations, from Keynoters Kim Christen Withey, Samantha Blackmon, and Melanie Yergeau, as well as from more than 250 individual presenters.

At base, though, this Conference, perhaps more than any other, is about the community—the intellectual community that bowls, the scholars who hold late-night parties in the dorms or get kicked out of hotels for having too much fun together (what better reason?!!?), the dedicated teachers whose generosity cannot be calculated.

So, whether you flew here or drove across plains or mountains (or plains *and* mountains); whether you biked here (with or without an engine); or whether you've been here all along, just waiting for the conference to begin (Come on, June 5!), we're all here now, eager to get down to business. So again: Welcome! We'll pack a lot of living, learning, and friendship into the next few days.

Thanks!

We five co-chairs need to thank so many people who have also played important roles in bringing this moment to fruition. English Department Chair Todd Butler and College of Arts and Sciences Dean Daryll DeWald welcomed the idea of hosting this conference and provided funding to allow us to organize the event. WSU President Elson Floyd heard about our efforts and offered to sponsor the Thursday evening reception. English Department colleagues and graduate students have eagerly joined in the planning and especially the proposal review process—and our colleagues' presentations are sprinkled liberally throughout the program.

Beyond WSU, we need to thank the 7Cs—the Conference on College Composition and Communications' Committee on Computers in Composition—for their advice as we prepared our proposal and their support throughout the planning period. Daniel Anderson and Ashley Hall at UNC's SITES Lab deserve major kudos for hosting the site that makes proposing, reviewing, organizing the program, and keeping track of all the people involved so much easier than it used to be (Says Bill, especially, who remembers doing the conference without it!). Finally, to all the people who helped out by reviewing proposals and providing peer reviews—thanks! If you see any of these folks walking the halls of the conference, please give them a pat on the back for their good work: Jacob Friedman, Matt Frye, Rebecca Goodrich, Donna Campbell, Lori Beth De Hertogh, Katie Ericsson, Leeann Hunter, Bimbisar Irom, Jenna Leeds, Ti Macklin, Anna Plemons, Rachel Sanchez, Heather Springer, Roger Whitson, Matt Barton, Samantha Blackmon, Kristine Blair, Casey Boyle, Leslie Bradshaw, Michael Day, Claire Lauer, Rich Rice, Cindy Selfe, Jenny Sheppard, Doug Walls, Patrick Berry, Bradley Bleck, Suzanne Blum-Malley, Andrea Davis, Danielle DeVoss, Linh Dich, Bill Hart-Davidson, Ames Hawkins, Dennis Jerz, Melanie Kill, Aimee Knight, Bonnie Kyburz, Donna LeCourt, Charlie Lowe, Ben McCorkle, Susan Miller-Cochrane, Jill Morris, Paul Muhlhauser, Jason Palmeri, Mike Palmquist, Stacy Pigg, Maria Pilar, Clancy Ratliff, Jacqueline Rhodes, Becky Rickly, Sheri Rysdam, Shelly Rodrigo, Donnie Sackey, David Sheridan, Michelle Sidler, Naomi Silver, Karl Stolley, Annette Vee, Janice Walker, Paul Walker, John Walter, Quinn Warnick, Bill Wolff, and Melanie Yergeau.

Finally!

We're all here, and we can thank each other in advance for what is certain to be a nourishing four days of talking, listening, conversing, and celebrating. You who take part in the sessions, workshops, and all the other events are the lifeblood of C&W. We thank you most of all.

— Mike Edwards, Patricia Ericsson, Kristin Arola, Beth Buyserie, Bill Condon.
C&W 2014 Co-Chairs, Pullman, WA

Additional Conference Information

Exhibitors

In the CUE Atrium, you will find a wide range of vendors. They need our support as much as we need theirs, so pay them a visit! You will also find the registration desk and coffee service in the Atrium. Exhibit hours are Friday and Saturday from 8am-5pm.

WSU's Guest Wireless

All conference attendees will receive guest accounts on WSU's networks. Directions for WiFi access are included with registration materials, but if you have trouble, let a WSU host know so that we can help.

Printing

If you need to print, visit the Avery MicroComputing Lab in Avery 101 (M-F 8am-9pm, Sa-Su 12-5) and ask a lab consultant for help. Tell them you are with the C&W conference. You can also use Cougar Copies (M-F, 7:30am-5pm) located on the ground floor of the Compton Union Building, room 80.

Parking

If you purchased a visitor parking pass with registration, you can park in any Red, Yellow, Blue or Green marked parking lot. The Visitor permit IS NOT valid at meters or in any parking garage. Hourly rates apply in the parking garages. For more information or to access a parking map, please visit www.parking.wsu.edu. For the dorms, we recommend the Green Lot on the corner of NE Monroe and Campus St (it always has room), but you can also try the green lots on Thatuna as well as the one below Transportation Services on the corner of NE Colorado and C St. For the CUE, we recommend the green lot on Stadium Way just south of Grimes Way or the Green lot on Stadium Way and Grimes (entrances on Grimes or Ott Rd). If you're paying for parking, the Smith Center CUE deck is perfect $2/hour on weekdays, $3/day on weekends) as is the Terrell Library deck (same rates) off of Colorado St. If you paid for one, you will receive your Visitor's Permit when you register. Please immediately put the permit in your vehicle.

Student Recreation Center Pass

The Student Recreation Center (SRC) is located on NE North Fairway Rd, next to the Residence Inn. You can purchase a day-pass for $8/day, or $5/day if accompanied by a WSU faculty, staff, or student. They have a great lap pool, hottub, track, and numerous machines. Learn more at www.urec.wsu.edu. Your Visitor's Parking Pass will permit you to park in this lot. If you don't have a pass, there is a pay machine at the parking lot entrance.

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,

sexuality, race, size, ability, or age is strictly prohibited. Concerns should be directed to the registration desk or any conference staff member.

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 material. 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 2014 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 2014 should be removed from public Internet servers, social media, and other online sites upon request.

Van Service

Both conference hotels have complimentary van service, and we request those services be used by those staying at the hotel. However, van service will be available from the dorms to events when possible. See the "at-a-glance" schedule for information, or ask at the registration desk.

Spokane Shuttle Service

If you are taking the Wheatland Shuttle to or from Pullman to GEG, note that it picks up and drops off on Grimes Way, next the French Administration Building. Please refer to http://www.wheatlandexpress.com/ariportexpres/ for more information. If you are taking a WSU-driven van, we will drop off at the hotels and dorms, but we are only picking up at Community Duncan-Dunn Dormitory at the appointed pickup times. We will not wait for late parties.

Sponsors

We are very grateful for the support of these sponsors and encourage you to thank their representatives while you're here. We couldn't have a conference without them!

Arizona State University

Bedford St. Martin's

Cengage Learning

Digital Rhetoric Collaborative

Eastern Washington University

George Mason University

The Journal for Undergraduate Multimedia Projects (TheJUMP)

Marca/Recursive LLC

McGraw-Hill

Miami University of Ohio

Norton

Pearson Education

San Diego State University

SIGDOC

Southern Polytechnic State University

University of Central Florida

University of Utah

Utah State University

WAC Clearinghouse

Washington State University

West Virginia University

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

2015:	U of Wisconsin-Stout (Daniel Ruefman)
2014:	Washington State University (Mike Edwards, Kristin Arola, Patricia Ericsson, Bill Condon and Beth Buyserie)
2013:	Frostburg State U (Jill Morris)
2012:	North Carolina State U (Susan Miller-Cochran)
2011:	University of Michigan (Anne Ruggles Gere and Naomi Silver)
2010:	Purdue U (Samantah Blackmon David Blakesley)
2009:	UC–Davis (Carl Whithaus)
2008:	U of Georgia (Christy Desmet, Neson Hilton, and Ron Balthazor)
2007:	Wayne State U (Jeff Rice, Richard Marback, and Jeff Pruchnik)
2006:	Texas Tech U (Rich Rice)
2005:	Stanford University (Corinne Arraez)
2004:	U of Hawaii and Kapi'olani Community College (Judi Kirkpatrick, Darin Payne and John Zuern)
2003:	Purdue U (David Blakesley)
2002:	Illinois State U (Ron Fortune and James Kalmbach)
2001:	Ball State U (Linda Hanson and Rich Rice)
2000:	Texas Women's U (Dene Grigar, John Barber, and Hugh Burns)
1999:	South Dakota School of Mines and Technology (Michael Day)
1998:	U of Florida (Anthony Rue)
1997:	Kapi'olani Community College (Judi Kirkpatrick)
1996:	Utah State U (Christine Hult)
1995:	U of Texas, El Paso (Evelyn Posey)
1994:	U of Missouri, Columbia (Eric Crump)
1993:	U of Michigan (Bill Condon)
1992:	Indiana University Purdue University Indianapolis (Helen Schwartz, Linda Hanson, and Web Newbold)
1991:	U of Southern Mississippi (Rae Schipke)
1990:	U of Texas (Fred Kemp, John Slatin, Wayne Butler, and Locke Carter)
1989:	U of Minnesota (Geoff Sirc and Trent Batson)
1987-88:	No conference
1986:	U of Pittsburgh (Glynda Hull)
1985:	U of California, Los Angeles (Lisa Gerrard)
1984:	U of Minnesota (Donald Ross)
1983:	U of Minnesota (Lillian Bridwell-Bowles)

Local Food and Drink

Staying in dorms with no car? Food and drink close by:

Cougar Cottage (aka "the Coug")
900 NE Colorado St (corner of NE B St)
Known for their burgers and tater tots.

Valhalla Bar and Grill
1000 NE Colorado St. (corner of NE A St)
Good mix of bar food.

Zoe's Coffeehouse & Pub
720 NE Thatuna St. (in back/basement of Inter/Faith House)
An English Department favorite. Great coffee, sandwiches, beer, and sweets. It's not a fast food place, so if you order a sandwich be prepared to wait.

The Compton Union Building (*some businesses closed on weekends)
- Subway
- Carlita's Mexican*
- Bookie Café and Market (serving Starbucks)*
- Panda Express
- Pizza Pipeline*

Don's Midway Grocery (convenience store)
640 NE Maiden Ln

Adam's Mall @ 600 NE Colorado Street
- Corner Market: convenience store
- Jimmy John's
- Pita Pit

Stadium Way/Grand Ave Area (.6 miles from the dorms)**)**
- Red Bento (Sushi and Teriyaki)
- Starbucks
- Nuevo Vallarta
- The Emerald (Chinese cuisine)

Downtown Pullman Favorites (1 mile from the dorms)
- Rico's Bar and Pub (the faculty and grad student standard)
- Paradise Creek Brewery (great brewpub in an old post office)
- Black Cypress (higher end deliciousness, fantastic cocktail menu)
- Porch Light Pizza (quick fired pizza, casual dining)
- Café Moro (great coffeeshop)

- Oasis Teriyaki and Pho
- Tacqueria Chaparitto
- Thomas Hammer Coffeeshop
- Daily Grind Coffeshop

Other Pullman Favorites

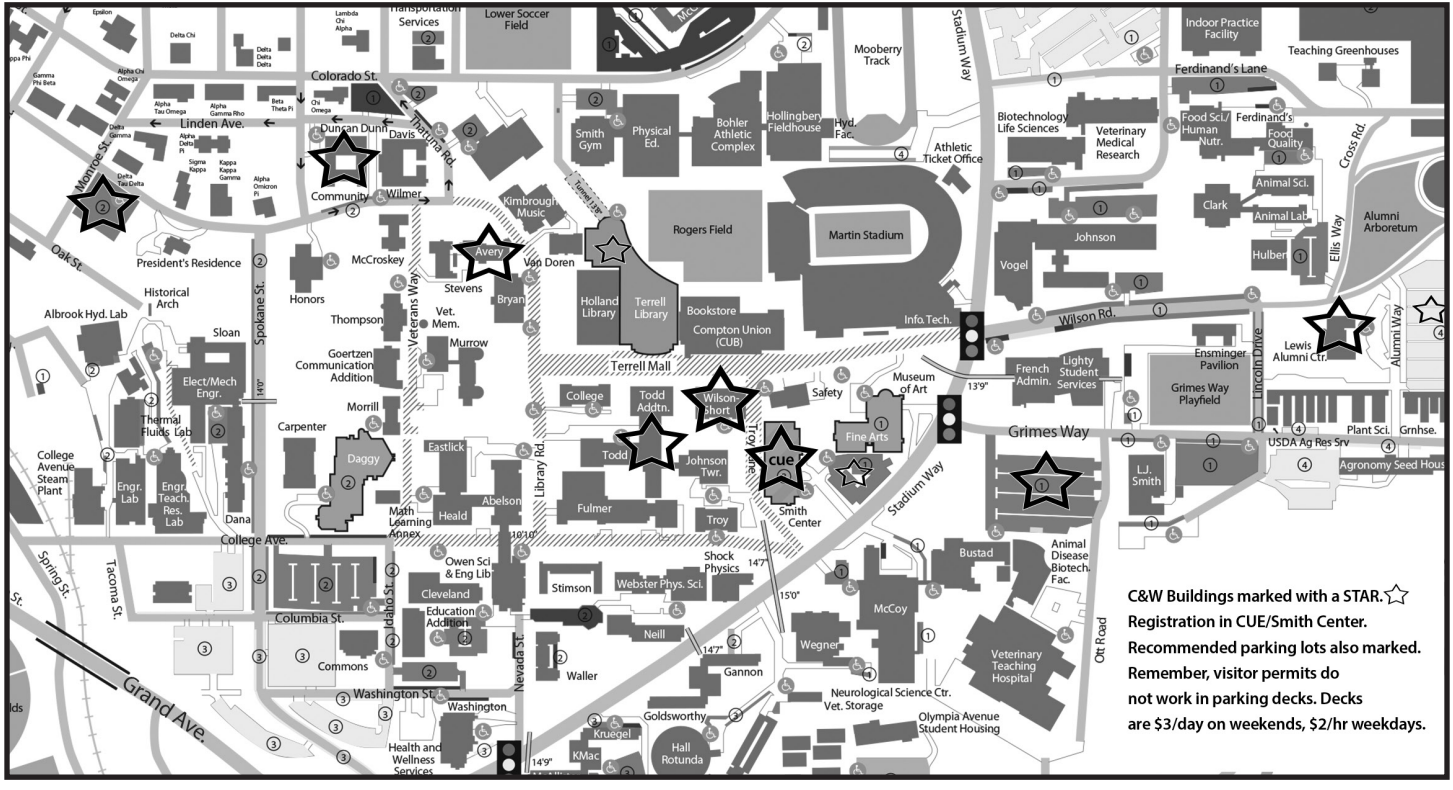
- Birch and Barley (American cuisine with great beer and wine, and whiskey flights!)
- Tokyo Seoul (great sushi and Korean food)
- South Fork Public House (don't let the fact that it's in a mini mall confuse you. Great food, great drinks)
- Phikun's Thai Cuisine
- Old European (known for breakfast)

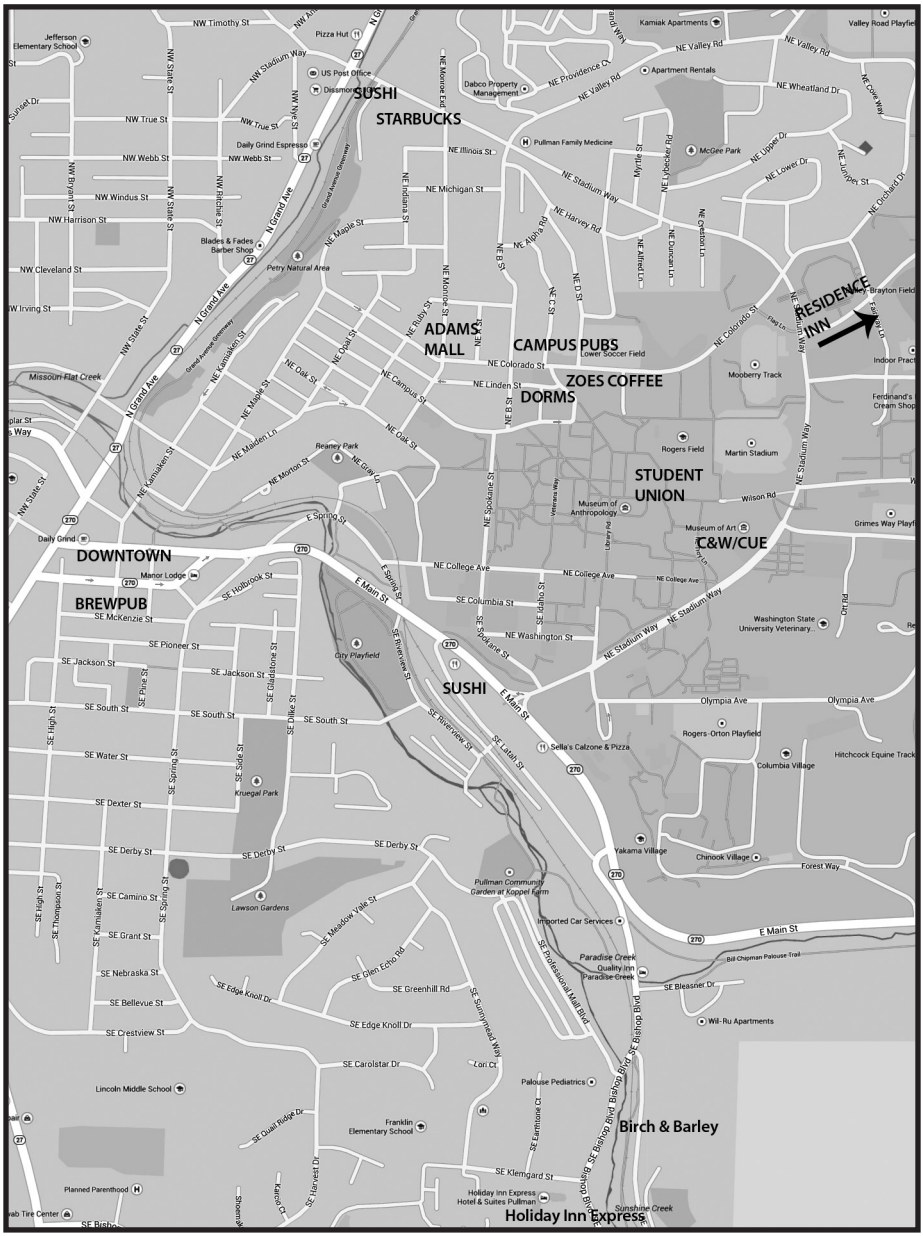
Moscow (if you have a rental car or want to take a cab)

- Maialina Pizzeria Napoletana
- Nectar Wine Bar
- Bloom
- Gnosh
- Patty's Kitchen (great Mexican food, primarily outdoor seating)
- Breakfast Club
- Moscow Food Coop (great deli)
- Sangria (Peruvian)



Haunt, Nick Gourlie, (CC BY-SA 2.0)


Transportation Services
Lower Soccer Field
Mooberry Track
Stadium Way
Indoor Practice Facility
Teaching Greenhouses
Ferdinand's Lane
Colorado St.
Linden Ave.
Duncan Dunn
Davis
Thatcher Rd.
Community
Wilmer
Smith Gym
Physical Ed.
Bohler Athletic Complex
Hollingbery Fieldhouse
Hyd. Fac.
Athletic Ticket Office
Biotechnology Life Sciences
Veterinary Medical Research
Food Sci./ Human Nutr.
Ferdinand's Food Quality
Cross Rd.
Animal Sci.
Clark
Animal Lab
Alumni Arboretum
Ellis Way
Hulbert
Monroe St.
Oak St.
President's Residence
Historical Arch
Albrook Hyd. Lab
Sloan
Spokane St.
Honors
McCroskey
Stevens
Avery
Kimbrough Music
Van Doren
Bryan
Rogers Field
Martin Stadium
Johnson
Vogel
Info. Tech.
Wilson Rd.
Holland Library
Terrell Library
Bookstore
Compton Union (CUB)
Terrell Mall
Veterans Way
Vet. Mem.
Murrow
Thompson
Goertzen Communication Addition
Elect/Mech Engr.
Thermal Fluids Lab
College
Todd Addtn.
Wilson Short
Safety
Museum of Art
French Admin.
Lighty Student Services
Ensminger Pavilion
Grimes Way Playfield
Lewis Alumni Ctr.
Alumni Way
Lincoln Drive
Morrill
Carpenter
Daggy
Eastlick
Todd
Johnson Twr.
Troy Rd.
Fine Arts
Grimes Way
Plant Sci.
Grnhse.
USDA Ag Res Srv
Agronomy Seed Hous
College Avenue Steam Plant
Engr. Lab
Engr. Teach. Res. Lab
Dana
Math Learning Annex
Heald
Abelson
Library Rd.
Fulmer
Troy
Smith Center
L.J. Smith
College Ave.
Owen Sci. & Eng Lib
Shock Physics
Stadium Way
Bustad
Animal Disease Biotech. Fac.
Spring St.
Tacoma St.
Cleveland
Stimson
Webster Phys. Sci.
Columbia St.
Education Addition
Idaho St.
Neill
McCoy
Wegner
Veterinary Teaching Hospital
Ott Road
Commons
Nevada St.
Waller
Gannon
Grand Ave.
Washington St.
Washington
Neurological Science Ctr.
Vet. Storage
Olympia Avenue Student Housing
Goldsworthy
Kruegel
KMac
Hall Rotunda
Health and Wellness Services
C&W Buildings marked with a STAR.☆
Registration in CUE/Smith Center.
Recommended parking lots also marked.
Remember, visitor permits do
not work in parking decks. Decks
are $3/day on weekends, $2/hr weekdays.


SUSHI
STARBUCKS
ADAMS
MALL
CAMPUS PUBS
ZOES COFFEE
DORMS
STUDENT
UNION
C&W/CUE
DOWNTOWN
BREWPUB
SUSHI
Birch & Barley
Holiday Inn Express
RESIDENCE
INN

Thursday, June 5, 2014

Graduate Research Network

9:00 am – 4:00 pm
Compton Union Building Junior Ballroom (CUB 210-212)

Workshops

Learn to Program with Everyday Household Items..JavaScript

9:00 am – 4:00 pm
Avery 105

More than just a how-to, the workshop advances and embodies the argument that programming can become an integral part of writing courses and entire curricula, and that even the humble Web browser can be a powerful teaching, learning, and communication tool. This workshop teaches participants to program in JavaScript. No previous experience in programming is necessary. The workshop introduces the basic conceptual foundations shared by contemporary programming languages and covers both functional and object-oriented styles of programming.

Karl Stolley, *Illinois Institute of Technology* @karlstolley

Digital Storytelling: Empower the Multimodal Writing Classroom with Scratch

9:00 am – noon
Avery 103

How can the busy writing teacher interested in new media storytelling deepen the pedagogical value of multimodality in the classroom -- especially for students with limited programming experience? Students who learn to design, code, revise, and publish multimodal texts are empowered by their encounters with technology, and can be more critical of the interfaces they face in daily life. Yet too frequently we ask students to submit a multimedia project at the end of term, without leaving time for drafting, peer-review, and revision of those multimodal texts. This workshop introduces a plan for teaching multimodal composition with MIT's Scratch (a programming environment for animations and 2D arcade-style games). Scratch is simple enough to be picked up quickly, but offers complex, powerful opportunities for developing, critiquing, and altering a student's composition process. During the workshop, participants have the opportunity to create simple digital artifacts with Scratch, and to participate in an informal discussion of how a Scratch multimodal project might assist their own pedagogy.

Dennis Jerz, *Seton Hill University* @DennisJerz

Hacktivist Pedagogies: Rethinking Classroom Practices through Connected Learning

9:00 am – noon Avery 101

Working with the construction of teacher-as-hacktivist (hacker + activist), this workshop explores the hacktivist metaphor and its usefulness in conceptualizing how we might hack curricular sequencing in an ever-closing educational system. The facilitators describe weaknesses and leverage points in these hegemonic curricular systems and consider how teachers-as-hacktivists can build collective agency to intervene and generate practices that work in service of learners. Specifically, the facilitators share how they borrow from the maker/hacker movements to connect and empower writers. Participants will explore Google Hangouts on Air, Mozilla's Teach the Web tools and Open Badges, and discuss best practices for hacktivist pedagogies.

Will Banks *East Carolina University* @rhetboi
Stephanie West-Puckett *East Carolina University* @ieldpeaz

Composing and Publishing Digital Scholarship

9 am – noon
CUE 416

Editors from *Enculturation*, *Kairos*, and *Computers and Composition Online* discuss digital publication authoring processes from the beginning of research projects to the publication stage and will provide feedback and workshop opportunities to participants.

Kristine Blair *Bowling Green State University* @cloudyc
Doug Eyman *George Mason University* @eymand
Kathie Gossett *Iowa State University* @gossettphd
Anthony Stagliano *University of South Carolina*

How to Game-ify Your Teaching: Changing up your Pedagogy

1:00 pm – 4:00 pm
Avery 103
This workshop invites participants to game-ify their teaching by exploring what games do right, offering models of "game-ifying" work in their courses, and providing participants the opportunity to take a major assignment from a course and scaffold a gaming level to teach that assignment.

Phill Alexander *Miami of Ohio University* @phillalexander

Making With Korsakow: Softvideo and Composing Beyond the Timeline

1:00pm – 4:00 pm Avery 101

This workshop offers participants a hands-on introduction to Korsakow -- an open source video making interface that does not adhere to a timeline, layered racks approach, but instead operates on a logic of "SNUs" (Smallest Narrative Units) and Latour Litany-esque "keywords." The Korsakow software opens up many possibilities for making non-linear, database narratives and for shifts in thinking about how web-based film and video might break from the paradigms of traditional (industrial) forms of video making towards more "soft" (post-industrial) forms.

Jason Loan *University of North Carolina – Chapel Hill* @loanage

Opening Night Reception

Washington State University's Office of the President Presents the C&W Opening Reception, featuring hors d'oeuvres, drinks, and conversation. Lewis Alumni Center.

Free parking in yellow lot behind building. .75 mile walk from dorms. If ride needed, shuttle leaving dorm from B St. parking lot at 5:45pm.

Friday, June 6, 2014

Keynote: Melanie Yergeau

Disable All the Things

8:30am – 9:45pm | CUE 203 | #kn1

Melanie Yergeau's keynote, "Disable All The Things," focuses on net roots activism and the disability rights movement. Yergeau is an Assistant Professor of English at the University of Michigan. Her interests include digital media studies and disability studies—focusing on what the neurodiversity movement has to teach us about learning, teaching, writing, difference, and being. She has served on the board of the Autistic Self Advocacy Network (ASAN), a nonprofit organization run for and by individuals on the autism spectrum, and currently serves on the board of the Autism National Committee (also known as AutCom). She blogs semi-regularly on matters of rhetoric, autistic culture, and technology at http://aspierhetor.com/ and can also be found at http://kuiama.net/



Pullman Night-Light, Nick Gourlie, (CC BY-SA 2.0)

A Sessions, Friday, 10:00am-11:15am

A1: Three Ways In: Exploring Infographic Software for Teaching Visual Design in Professional Writing Contexts

CUE 216 | #a1

This hands-on presentation will enage participants in critically considering the ways in which we teach students to understand and create visuals through the use of three web-based infographic programs (easel.ly, Piktochart, and Lucidchart). We will critique standard conceptions of drag-and-drop template software and infographic programs by suggesting alternative ways these can be used to inform students about visual design — using infographics for more than creating infographics — particularly in professional writing contexts. In the session, we will introduce infographic interfaces, examine sample public visuals created by the programs, and share lesson plans in which we use infographic programs to scaffold students into designing various client deliverables and other professional writing genres.

Jenna Pack *University of Arizona* @PackJenna
Kristin Mock *University of Arizona*
Marisa Sandoval *University of Arizona* @marisasandoval

A2: State of Play: Video Game Research and Scholarship in Three Fields

Todd 411 | #a2

This panel presents an overview of the history and evolution of games research and scholarship in the fields of digital humanities, game studies, and composition/rhetoric and suggests new areas for intervention and rhetorical inquiry into digital gaming for computers and writing scholars.

Doug Eyman *George Mason University* @eymand
Wendi Sierra *St. John Fisher College*
Andréa Davis *Washington State University* @DigitalCelt

A3: From E-mail Exchanges to MOOCs: Evolutions and Convolutions in Peer-to-Peer Online Interaction

CUE 203 | #a3

This roundtable addresses "ways in which future innovation always builds on past intellectual and material history" in the context of peer-to-peer learning in digital, networked, writing classroom spaces. Roundtable participants explore the evolving scope and scale of peer-to-peer online discussion in writing classrooms, presenting research from a range of contexts and tracing an evolution from intraclass email discussion

groups in the early 1990's, to global discussion boards in the late 2010's, to student interaction in the 2013 Writing II: Rhetorical Composing MOOC. Panelists suggest a means of using what we have come to understand about how individuals and communities work to shape interfaces, texts, and technologies to develop pedagogy focused on advancing students' abilities to build critical, productive, and ethical relationships in online discussions.

Michael Day *Northern Illinois University* @mday666
Suzanne Blum Malley *Columbia College Chicago* @sbmalley
Kaitlin Clinnin *The Ohio State University* @kclinnin
Susan Delagrange *The Ohio State University* @visrhet
Cindy Selfe *Ohio State University*

A4: Voices and Communities Inside and Outside the Classroom

WLSH 4 | #a4

Autoethnographic (Self-)Examination in Computers & Writing Research

What might we learn if we interrogate our situatedness as computers and writing scholars? The presenter suggests we study not only the human-technology interaction but also the researcher, specifically through the lens of autoethnography — "a self-narrative that critiques the situatedness of self with others in social contexts" (Spry, 2001). By turning to autoethnographic examination of three qualitative projects, the presenter argues that autoethnographies in computers and writing can benefit all stakeholders in the field, from researchers and teachers to students and administrators.

Border Technologies of the Streets

While we rarely, if ever, exist outside of conflicting cultural forces, it is possible to talk back against those forces. This presenter is ultimately interested in two questions about the cultural forces and technologies of the homeless: How do we determine which projects, which technologies, which actors are oppressive or liberatory? Or, how do we determine if other options exist in between such poles?

Creating Community in an Online Writing Specialization

This paper explores possibilities and best practices for creating a resilient community for students in an online Writing Specialization. I survey theory and case studies relevant to online communities in general. Ultimately, I argue that the key to creating such communities can be found in providing members ample opportunities to create social capital for themselves and others.

Elmar Hashimov *Ball State University* @elmar_hashi
Matthew Hill *University of Denver*
Joshua Welsh *Central Washington University*

A5: Remediating the Interface

Todd 404 | #a5

Composing the Interface: A thing-power of Mash-Ups, Archive Videos, and the Practice of New Media Composition.

This paper analyzes the relationship between interfaces as both processes and things through an engagement with compilation, mashup, and archival video practices. In these practices, existing audiovisual archives are used as sources of new compositions, and transformed in new ways through speeding up, slowing down, and surprising juxtapositions. This form of composition opens up for new analysis what the interface means, how it works, and how its materiality affects what we do when we compose. Such compositions through new combination, moreover, help interrogate for an era of new media, whether the terms of originality set for textual composition are of use for new media.

Remediated Literature: New Media's Liberation of Film Adaptations

Shakespeare's *The Merchant of Venice* begins with Antonio, Salerio, and Solanio speaking of business as exposition for the problems Antonio will encounter later in the play. Unlike Shakespeare, Michael Radford opens his film adaptation of *The Merchant of Venice* (1999)with scrolling contextualizing text that instantly places the audience in "Venice 1596." We no longer hear first of the woes of Antonio, but, as white text on a black screen scrolls into view, we read about the plight of the Jews in early modern Europe. Interestingly, the cultural situating that is foregrounded for film viewers via this contextualizing text in *The Merchant of Venice* is instead revealed by and by to theater audiences and readers through dialogue and staging cues. Radford is hardly alone in introducing his adaptation in this way. This text-as-chorus, serves the same function as a theatrical chorus would have but is often present in adaptations of plays that originally omitted such foregrounded cultural situating. As an apparently purely filmic device, Bolten and Grusin's theory of remediation and Anne Wysocki's discussion of new media help illuminate the text-as- chorus. Examining adaptations as more than the conversion of something into something else (which would crucially ignore the materiality of the media), we expound on the notion of new media within the digital humanities.

Digital interfaces and the subject of writing assessment

This presentation focuses on the ways that digital writing assessment technologies implicitly (or explicitly) theorize writers as subjects, and the agency they have over their assessments. To do this, I will examine some widely-available options for assessing writing in digital environments. Critical examinations of these environments are important, I argue, for considering more fully the available pedagogical possiblities of digital writing instruction.

Anthony Stagliano *University of South Carolina*
Darren Zufelt *North Dakota State University* @are2
Mathew Gomes *Michigan State University* @invernessfalls

A6: Machinic Invention in Media Res

WLSH 6 | #a6

Machinic Invention in media res

This panel will focus on asking questions of and presenting possibilities for the use of microcontrollers and other physical computing tools in a writing classroom. We're always engaged across multiple interfaces, but employing physical ones in a classroom setting or with composition in mind creates interesting challenges and opportunities. In the realm of physical computing, several interfaces exist: one may write code in a program, and one must also utilize a physical, tangible microcontroller board and prototyping area. There is essentially a three-point interface: the user, the board, and the program. So, we must deal with multiple interfaces in order to get a product. The product is streaming data and/or some kind of physical action. The means of getting to this product are 1) building with components, and 2) entering code and telling the components what you want them to do. We will also explore the pedagogical uses of these interfaces, and consider their utility as enhancing the human interface provided by the instructor.

Steven LeMieux *University of Texas at Austin* @stevenjlemieux
Rhiannon Goad *University of Texas at Austin* @rhiannosaurus
Lindsey Gay *University of Texas at Austin* @linds_mpg
Deb Streusand *University of Texas at Austin* @AdmitMeChorus

A7: Cumulative Technology: How a Distributed Learning Community is Shaping an Open-Source Learning Environment

Todd 133 | #a7

Cumulative Technology: How a Distributed Learning Community is Shaping an Open-Source Learning Environment

This roundtable will reflect on the development of an open-source, non-commercial learning environment that supports writing instruction in secondary and post-secondary writing courses. Now entering its second decade of development, the Writing Studio (http://writing.colostate.edu) has been shaped largely by feature requests and user feedback from a distributed community of writing teachers and students. The speakers will reflect on how use of the Studio at their institutions has shaped their pedagogy and how their pedagogy has influenced in turn the development of the Studio. Discussion will follow the roundtable presentations.

Mike Palmquist *Colorado State* @mikewriter
Will Hochman *Southern Connecticut State University*
Lynda Haas *UCI* @Kwaidan

A8: Identity and Culture Online: Contact Zones

CUE 316 | #a8

Facing Online Multilingual Identity Co-construction: Performing 21st Century Literacies

Based on the analysis of three multilingual participants' Facebook profiles and interviews, I present the ways in which they co-construct (Deckert and Vickers, 2011) their identities on Facebook. First, I review each participant via a case-study approach (DePew, 2011). Second, I argue that identity co-construction is an integral component of the composing process, especially within the social network of Facebook. Finally, I propose specific pedagogical applications that could include students researching their own Facebook use and investigating how they navigate between digital and physical environments via their utilization of 21st century literacies like texts, posts, tweets, podcasts, and online videos.

Complicating the Contact Zone: Metacognition, Multimodal Composition and World Englishes

Suresh Canagarajah denotes the potential for multimodal composition to provide a "natural" place for local varieties of Englishes. My paper complicates Canagarajah's predilection towards multimodal composition by making an argument for metacognition. Two terms are explored to support the argument for metacognition: "metamodal" and "performative competence." Before viewing multimodal composition as a contact zone space, my essay makes the claim that students and teachers should obtain an understanding beyond "what" a multimodal text is, and should develop a meta-awareness of "how" and "why" multimodal composition could allow and complicate spaces for varieties of Englishes.

A Convoluted Evolution: Tracing the Parallel Trajectories of Writing Studios

The evolution of writing studios in the computers and writing discipline is still convoluted with problems of identity, access, and funding making it clear that writing studios, like other areas in English departments are "constructed along ideological axes that represent dominant tendencies in our culture." This boarder not only interferes with the day to day activities in a writing studio but also allows for colleagues and even students to perceive a decoupling of studio pedagogy and curriculum. I will argue that as stakeholders of a writing studio work to dissolve this percveived boarder, the reciprocal relationship of pedagogy and curriculum becomes clearer.

Chair: Rachel Sanchez *Washington State University*

Wesley Dunning *Indiana University of Pennsylvania* @WesleyGDunning
Marijel Melo *University of Arizona*
Matthew Kim *Eagle Hill School* @Hungariankimchi

A9: Activism and the Public Intellectual

Todd 434 | #a9

Computers and Writing as a Social Movement? Framing Activism in Computers and Composition: An International Journal

The presenter will share early results from a project which analyzes *Computers and Composition: An International Journal* to consider how scholarship in the journal has framed discussions about access, institutional resistance to pedagogies and programs that foster access, and how these discussions have informed how computers and writing has developed as subdisciplines of composition studies with a distinct disciplinary identity.

Designing The Public Intellectual: Affordances & Constraints of Instant Infographics in Research-Based Composition

This presentation reports on a project to examine with students in a nonfiction research writing class themed around being a public intellectual the affordances and constraints of visual-oriented ready-made digital platforms that have stepped in to meet the demand for instant multimodal digital composition by non-design experts. Students explored platforms like Tumblr and infogr.am. They found they could take on identities of "creator" and "designer" without much instruction or training; but they also discovered unexpected ways in which the sites shaped their ideas and findings and impacted their ethos as budding public intellectuals.

Lynn Reid *Fairleigh Dickinson University*
Emily Simnitt *Indiana University of Pennsylvania* @emilysimnitt

A10: Multimodal Affordances: Hyperimage, Montage Film, and Audio Compositions

CUE 407 | #a10

Writing with Sound: Mono-modal and Multilayered

This presentation will engage the relationship between speaking and writing by focusing on mono-modal audio compositions.

Hyperimage: Augmented Realities and Composing in the Pictorial Turn

In this presentation, I propose a new academic term hyperimage, which I define as the ability for images to be linked to one another devoid of writing. I will explain the implications of hyperimage by exploring the history of the relationship between writing and images and by situating hyperimage in the current new media claim that we've entered the pictorial turn. Then I will argue that hyperimage is directly related to augmented realities. I will conclude by demonstrating how hyperimage and augmented reality technologies may be used to create compositions.

Montage Film Editing and Hypertext Juxtaposition: Reframing Digital Composition

My presentation identifies how the film editing technique of montage can be used to reframe hyper-textual and digital composition. Both film montage and hypertext composition rely on the art of juxtaposition. Therefore, by relaying the insights of montage as a film editing technique to the composition classroom, students can more consciously navigate the aesthetic and political dimensions of both film and computer screens.

Abigail Lambke *Avila University* @abileigh
Clayton Benjamin *University of Central Florida*
Pearce Durst *University of Montevallo*

A11: Gotta Catch 'em All: An Object-Oriented Ontology of Pokemon, Skylanders, and Disney Infinity

CUE 202 | #a11

Skylanders (Spyro's Adventure, Giants, and Swapforce) and Disney Infinity are two video games that require the player to place toys with embedded RFID chips on a special reader (or portal) in order to play with those characters on the screen. These games are a natural extension of early collectible card games (CCGs) turned video games like Pokemon and Naruto. While these games might seem like a really good way to sell expensive toys (and they are), they also can change the situated realities of game and gamer. This panel explores how these new and old games that tie physical objects to virtual games resituates the gamer's identity, contribute to "thing-theories" and object ontologies, and constitute a procedural rhetoric of collection.

Jill Morris *Frostburg State University* @Zombieranian
Emi Bunner *University of North Carolina - Chapel Hill* @emigurumi
Kevin Blake *NetApp* @kblakespeare
Mary Karcher *Wayne State University*

A12: Even/Ever Newer Rhetorics

Todd 413 | #a12

Rhetorica Nova: Reimagining the Evolution of Multimodal Rhetoric

This presentation will argue that the rhetoric of the medieval period provides a better foundation for a 21st century multimodal rhetoric than classical rhetoric since, "then, as now, rhetorical theory was applied to more than one kind of practice."

@Aristotle What are your thoughts on Twitter? : Discovering enthymemes within tweets. #enthymemes #rhetoric #writing

The presentation *@Aristotle What are your thoughts on Twitter?* will examine tweets that function as enthymemes; how these tweets state a claim and do not provide any

reasons to supplement their claim. Students may only view Twitter and their tweets as a conversation within a social network, without realizing the potential rhetorical power embodied within these 140 characters (or less). Examining tweets and how they function rhetorically can assist instructors in integrating Twitter into the composition classroom thus combining the classical rhetorical tradition with modern technology and building students' writing skills relevant to today's environment.

Kony 2012: Toward a Complex Framework of Rhetorical Assessment

In this presentation I begin by assessing the digital campaign around the production and circulation of Kony 2012, a documentary on cases of child abuse led by Kony, the African warlord, in Uganda. More specifically, I look at online responses and rhetorical analyses of the campaign to establish assessment criteria based on which various audiences decided whether Kony 2012 was an effective text or not. The promoters of the campaign tried to make Kony an iconic image, and they achieved their goal in a very short period of time: Kony became a worldwide recognizable face. However, if we consider the effectiveness of this campaign from an ethical point of view, the circulation of Kony's images failed to lead to a substantial activist intervention. In the context of our current digital culture that favors speed and immediacy, it is not surprising that visual recognition was the primary outcome of the campaign. The case of Kony 2012, I argue, can help instructors of composition and digital writing reconsider how they teach students to evaluate artifacts. Instead of favoring one assessment over the other, I propose a multi-tier model that takes speed and time as the primary criteria for rhetorical assessment. Building on the work of Heidi A. McKee and Dànielle Nicole DeVoss, Jeff Rice, and Joe Moxley, this model moves beyond traditional approaches that turn to product vs. process, content, and execution of a multimedia artifact.

Kathie Gossett *Iowa State University* @gossettphd
Tracey Hayes *Arizona State University* @TraceyJHayes
Lavinia Hirsu *Indiana University*

Keynote: Kimberly Christen Withey

Centers and Margins: Access and the Ethics of Openness in the Digital Humanities

11:45 am – 1:00 pm | CUB Senior Ballroom | #kn2

Lunch

Kimberly Christen Withey's keynote, "Centers and Margins: Access and the Ethics of Openness in the Digital Humanities," explores the terrain of openness within the Digital Humanities and at the interface of cultural adaptation and political push back. Christen Withey is an Associate Professor and Associate Director of the Digital Technology and Culture program, and the Director of Digital Projects at the Plateau Center, Native American Programs at Washington State University. Her work explores the intersections of cultural heritage, traditional knowledge, intellectual property rights, the ethics of openness, and the use of digital technologies in and by indigenous communities globally. She is currently working on several digital humanities projects that explore ethical issues of openness and access in relation to indigenous cultural protocols and digital archives. Christen Withey is the Director of the Plateau Peoples' Web Portal, a collaboratively curated site of Plateau cultural materials, and is also the Director of Mukurtu CMS: a free and open source content management system and community digital archive platform built around the particular needs of indigenous peoples globally. Learn more about her work at http://www.kimchristen.com/

B Sessions, Friday, 1:30pm-2:45pm

B: Race Caucus

CUE 518 | #caucus1

Phill Alexander *Miami University* @phillalexander
Angela Haas *Illinois State University* @angela_haas

B1: Facing the Interface: Evolving Practices for User-Centered Teaching and Learning

CUE 209 | #b1

Interface is communication, functioning as the bridge between messenger, message, and audience. However, those who manage the interface also manage communication, creating a power imbalance within learning environments. Recognizing and interrogating power dynamics within a course interface and distributing power among interface designers, teachers, and students can enhance the communication situation to support a more participatory writing classroom. This panel considers how classroom spaces and technologies serve as interfaces that mediate classroom communication between instructors and students by examining interfaces for online class discussions, modes for syllabi delivery, interactivity of game-based learning, and information architecture of course management systems.

Ronda Wery *Texas Tech University*
Kate Crane *Texas Tech University* @k8crane
Carly Finseth *Texas Tech University*
Ana Krahmer *University of North Texas Libraries*

B2: Interfaces, Expectations and Revelations: Electronic Portfolio Affordances for Multimodal Practices

CUE 416 | #b2

In this panel, we discuss our experience piloting Digication — an online interface — in Arizona State University Writing Programs classes, focusing on our engagement with interfaces, texts and technologies and how these have shaped our pedagogical practices. We are piloting Digication to facilitate ePortfolio collection and to value student writing by developing an ever-growing digital archive; showcasing student work, providing scholars with the opportunity to conduct research on this work, and assessing the Writing Programs ability to meet its stated learning outcomes. We anticipated that a successful pilot and introduction to a new interface would help teachers see the pedagogical benefits of ePortfolios and that our students would come to view them as a benefit to their academic and professional careers. The desired outcomes of this pilot include seeing how effectively we are able to foster student engagement both

with course materials and in the development of their own writing; build community between students and instructors; build working relationships between students themselves; and provide students with specific rhetorical tools — in particular, to consider the relationship between images and texts and to build an online (and possibly professional) identity. Ideally, such a pilot would ensure that the students had access to a digital platform that they "owned"; that they could build over time, and that would produce additional metrics by which to assess and evaluate their work.

However, in our experience working with Digication, we discovered that our expectations were quite different from the reality — and that we had made a number of assumptions about how our students would handle this new interface. We will be sharing our findings and discussing their implications — and then we will be opening the floor, inviting panel attendees to participate in a roundtable discussion on using technologies such as Digication in writing classes.

Katherine Heenan *Arizona State University* @desertdemocrat
Elizabeth Lowry *Arizona State University* @Eliza0Beth

B3: Reconsidering Audience, Circulation, and the (Recursive) Interface

CUE 407 | #b3

"Audience" has been a useful category of analysis for composition theory and pedagogy, enabling scholars, their students, and communities to develop rhetorical awareness and identify opportunities for social action. Consequently, computers and writing scholars have reinterpreted "audience" under shifting conditions of circulation, design, and interactivity facilitated by the Internet. The rhetoric of interfaces has been a central part of this inquiry. Each of the presentations in this panel draws upon examples from the Internet and participatory media in order to develop and complicate where and how the term "audience" can be useful for computers and writing scholarship. In "Following the Threads: Writer-Audience Relationships and the Mediating Role of Digital Interfaces," Dan Ehrenfeld explores the ways that an interface both constrains and enables particular writer-audience relationships through a close reading of Internet comments. This presentation encourages scholars and their students to attend to the ways that these relationships — embedded in rhetorical genres — are naturalized over time. In "Google's Personalized Internet: Ramifications for Research and Public Discourse," Chris Edwards asks us to consider not just how literacy practices are mediated by the interface of search engines, but how such interfaces structure how we come to "know" or understand the Internet, thereby delineating possible forms of social and political action. In "Death of the Author 2.0 and Other Reflections on Design and Audience," Travis Grandy discusses some potential limits to the term "audience" in light of participatory media (such as Facebook and YouTube), as well as responsive and increasingly automated aspects of template design. This presentation questions whether audiences, templates, and texts can be treated as stable categories,

and if not, how this impacts rhetorical analysis in computer-mediated spaces as well as other sites of writing studies.

Dan Ehrenfeld *University of Massachusetts Amherst*
Chris Edwards *University of Massachusetts Amherst* @HeyChrisEdwards
Travis Grandy *University of Massachusetts Amherst* @travisgrandy

B4: Promises, Promises: Performing Possibility, Social Justice, and the Digital Humanities

CUE 114 | #b4

How might we use the digital humanities to intervene in social-justice issues? How can we make lasting change — or can we do so at all? This panel begins by questioning the overzealous (and some would say uncritical) beliefs that have persisted in discussions of digital writing and then moves on to explore modest possibilities.

Patrick Berry *Syracuse University* @pb112233
Seth Davis *Syracuse University*
Chad Seader *Syracuse University*
Rachael Shapiro *Syracuse University* @rachaelshapiro

B5: Cut-and-paste: Computers, scissors and glue in the college writing classroom

CUE 316 | #b5

This presentation follows one teacher's experience exploring writing with technology as both a high-tech and low-tech project. Specifically, I detail a semester of sophomore English that included both weekly, online blog posts and a final project of a 90s-era zine. Finally, I pair this traditional presentation with a workshop style activity, inviting conference attendees to step into the role of students and create a zine page I will then scan and place on a tumblr site, mashing up a new, high tech publishing venue with a pre-smartphone era, low-tech publishing process to create a third space for discourse.

Emily Katseanes *New Mexico State University* @Eng111Emily

B6: Digital Conversation: Using Dialogue to Promote Community and Learning through Response

CUE 418 | #b6

The advent of voice annotation software has created new possibilities of using voice technology to respond to student essays. This panel posits that there are benefits to

using this technology for both teachers and students when such commentary is used as a means of fostering dialogic relationships.

Tialitha Macklin *Washington State University* @tialitha.macklin
Owen Williams *Washington State University*
Amber Strother *Washington State University*

B7: "Google Apps for Education" in the Composition Classroom

CUE 419 | #b7

Complex writing technologies can clearly play "evolutionary roles" (Haas, 1996) in writing instruction; this panel reports findings from an ongoing study at two universities regarding how Google Apps shapes how we manage course content and student learning, respond to student writing, facilitate writing groups, and craft portfolios in our courses. For each of us, Google Apps offers specific affordances that appeal to our individual pedagogical goals and, further, that align with Coaldrake & Stedman's (1999) claim that a LMS can facilitate a shift from "the transmission of information towards the management and facilitation of student learning" (p. 7). More specifically, we discuss Google Apps strengths and weaknesses as a low-cost (free), stripped down course management platform; as a collaborative site for students and students and their teachers; and as a personal website and ePortfolio system. By asking conference participants to engage in Google Apps tasks during the session, ultimately, we offer pragmatic, conceptual, and theoretical frameworks for how Google Apps transform students' individual and group writing processes as well as the teaching of writing.

Alanna Frost *University of Alabama - Huntsville* @alanna.frost
Kylie Lemon *University of Alabama -Huntsville*
Rik Hunter *University of Tennessee at Chattanooga* @rikhunter
Haley Davis *University of Alabama - Huntsville*

B8: Empowering Writers and Users One Device at a Time: Sustainable Rhetorics and Development of Collaborative Online Technical Documentation

CUE 409 | #b8

In recent years there has been a wealth of scholarship in composition (Adler-Kassner, Crooks & Watters, 1997) and technical communication (Bowdon & Scott 2003; Walsh 2010) calling for service learning and greater collaboration with industry. Such projects can provide students with authentic rhetorical experiences, help them to better understand organizational contexts, and encourage them to become engaged citizens. This presentation examines one such project that asks students to create multimodal online documentation for repairing consumer electronics and household items. Collaborating with iFixit, a company with the ambitious mission to address

the global problem of e-waste by creating a "free repair guide for everything, written by everyone", student teams propose items for repair, draft instructions, photograph parts and processes, and revise web-based technical documentation for real-world users. In the process, they not only develop collaborative communication practices, hone their writing, visual, and technical skills, and gain familiarity with an online publishing platform but they also empower themselves and others through unlocking the "black box" of manufactured products and making technologies more transparent. iFixit's program encourages students to disassemble and troubleshoot broken devices, such as a cracked iPhone or a malfunctioning Wii controller, so that they might be repaired instead of simply thrown away. Besides the academic benefits, such work taps into what has been termed a "repair culture" (McGrane, 2012) or the "fixer movement" (Thompson, 2013) and encourages greater awareness of sustainability and the impact of e-waste. Finally, such a project is one way in which academic institutions can respond productively to the environmental, and ultimately social, consequences of technological evolutions.

Brittany McCrigler *iFixit*
Jennifer England *New Mexico State University* @jenlengland
Jennifer Sheppard *New Mexico State University* @jasheppa

B9: Evolutions: The History and Future of Computers and Writing and Related Fields, as told on the DRC Wiki

CUE 319 | #b9

At the Sweetland Digital Rhetoric Collaborative, we have compiled a digital rhetoric Wiki presenting a partial history of our discipline, including digital rhetoric and computers and writing. As this project has developed, however, our understanding of the discipline and its histories have been positively complicated. By gathering feedback from other members of the field, we have learned that representing histories of digital rhetoric and computers and writing urges us to make a space for several con-, re-, and evolutions, helping us shape how we define key concepts, people, and ideas within the various histories of the discipline.

In gathering feedback and inviting other scholars to join our history project, we have had to redefine our boundaries of the computers and writing/digital rhetoric discipline, and the sections of our Wiki have expanded beyond digital rhetoric to other related fields like the digital humanities, composition, and cultural rhetorics. For this reason, we are proposing a roundtable discussion as a space for graduate fellows and directors of the DRC to share the progress of the DRC Wiki, illustrating how histories of digital rhetoric and computers and writing are represented on the DRC Wiki. At the same time, the discussion format of the session will allow us an opportunity to continue asking questions that developed from earlier conversations with members of the digital rhetoric/computers and writing community, and we hope to receive further feedback about what we can include to make the site more useful to researchers and

teachers of digital rhetoric at all levels. Roundtable attendees should leave the session with knowledge of the resources available on the DRC Wiki, as well as a better understanding of what it means to construct history in a discipline as rich as ours.

Anne Gere *University of Michigan*
Elizabeth Homan *University of Michigan* @lizhoman
Brenta Blevins *The University of North Carolina at Greensboro* @BrentaBlevins
Rebecca Tarsa *UW-Madison* @beccatarsa
Merideth Garcia *University of Michigan* @mgarcia
Lindsey Harding *University of Georgia* @linzharding
Naomi Silver *University of Michigan* @nesilver
Laura Gonzales *Michigan State University* @gonzlaur

B10: What Difference Do Our Technologies Make?

CUE 207 | #b10

Evolutions and Convolutions of Visual Rhetoric Textbooks in the Composition Classroom

This presentation will consist of an analysis of five textbooks used to integrate visual rhetoric into the composition classroom. I outline the extent to which these textbooks engage theories of visual and multimodal composition as those theories are articulated in the scholarship of the field of computers and writing. I will analyze the grounding theories presented in the textbooks' introductory sections as well as the kinds of assignments these textbooks include in their chapters. Particularly, my examination will highlight the extent to which these textbooks encourage student production of visual compositions as well as combined visual and textual compositions. This concern for the production of visual compositions as well as combined visual and textual compositions is aimed at unpacking the common apprehension that the inclusion of visual rhetoric in the composition classroom often reifies a reductive division between the consumption of visual compositions and production of textual compositions.

Fabricating Technology: How Can We Justify Our Action?

Following what Hanna Arendt calls for public sphere for practicing freedom in action, I claim that tools or instruments must be made simply usable for democratic practices. If they are not, I envision a big gulf being created between those who act with technologies and those who cannot. In order to work for equity in modern world, technologies, I contend, should also be fabricated considering the need of aging population as the targeted users so that we can justify our action as this growing population will succeed to overcome the social barriers such as class system, monetary standing or physical appearance.

From WANDAH to Word™: Using our Software Development Past to Guide our Future

A primary motivation for many computers and writing pioneers was an anxiety that "if the community of teachers and scholars did not develop its own understanding of how computers should be integrated into the enterprise of teaching writing, it was certain that others would do so." While the computers and writing community has

often met our pedagogical imperatives, whether or not we have fulfilled the call to influence the systems with which we enact those pedagogies is debatable. By taking a look at our software development past, we can discover how to ensure ourselves a role in software development's future.

Aubrey Schiavone *University of Michigan* @aubreyschiavone
Keshab Acharya *Michigan Technological University*
Sarah Bell *University of Utah*

B11: Interfaces, Pedagogies, and Coding: New Frontiers

CUE 216 | #b11

Transfer and its many (Inter)faces: Systems of Institution and Assessment

This presentation explores the interesection between multiple definitions of transfer (a political concept in its own right) and some of the more common interfaces of institution and assessment found at a state university in the southwest (and representative of many systems increasing in presence across the country). This presentation asks to what degree some of these interfaces — Blackboard, TracDat, and the ETS Proficiency Profile for example — promote or inhibit various concepts of transfer, a question at the heart of our educational mission.

From Collection to Coding: Interrogating Research Methods for Online Reader Comments

This presentation contributes to current discussions on Internet research methods by making suggestions for researching public online discourses, including recommendations for collecting, archiving, coding, analyzing, and triangulating data. These recommendations emerge from an in-depth study of over 2,000 online reader comments on four major U.S. news sites responding to one of the largest political issues of 2013: immigration reform.

(Re)membering a (Revolutionary) Pedagogy of Multiliteracies for Multilingual, Multimodal Composers and Classrooms

This presentation seeks to answer the following questions: how a pedagogy of multiliteracies, now nearly twenty years old, revolutionized composition studies? Has it made an impact? Why should composition scholars care? My presentation will begin to answer these questions through an interactive website largely devoted to detailing world-wide instances where instructors and administrators have implemented a multiliteracies pedagogy. By considering the benefits and limitations of a multiliteracies pedagogy in action, the bulk of this presentation will illustrate how this pedagogy — in (re)membering it as both a multilingual, multimodal method — remains useful for/in the current composition classroom.

Kristi McDuffie *Illinois State University* @krmcduff
Christopher Dickman *University of North Texas at Dallas* @ChrisDickman
Rachael Ryerson *Ohio University*

C Sessions, Friday, 3:00pm-4:15pm

C1: Digital Archives and the "Unauthorized" Scholar

CUE 316 | #c1

Much scholarship has thoughtfully analyzed the possibilities digital archives present to researchers and focused on the importance of educating students in the practices of using digital archives. Few, however, have situated students as active contributors. At a time when so much work in the digital humanities has emphasized the collaborative and interactive possibilities of digital platforms, the work on digital archives has not correspondingly emphasized student contribution and construction. What, then, is the purpose of and the possibilities for students as active contributors to digital archives? In this panel, we present three answers to this question and generate discussion among panelists and conference attendees on the platforms for and methods of involving students in archival contribution.

Alicia Brazeau *College of Wooster*
Caroline Wilkinson *University of Louisville*
Lynette Mattson *Temple University* @LynetteMattson

C2: Designing Digital Activism: Rhetorical tool as agent of social change

CUE 407 | #c2

In Selfe & Selfe's "The Politics of the Interface," the authors challenge our field to challenge oppressive regimes "that represent dominant tendencies in our culture," (Selfe & Selfe, 1994) at the level of interface. Since that work, a number of researchers have engaged Selfe & Selfe in terms of everyday knowledge work of communities (Diehl, Grabill, Hart-Davidson, & Iyer, 2008) and space (Walls, Schopieray, & DeVoss, 2009) amongst other criticism. A few years after Selfe & Selfe's work, Cushman (1996) advocated positioning rhetorical scholars as "agents of social change outside the university," (Cushman, 1996) encouraging rhetorical scholars to engage communities in ways and research that address social problems that. In this panel, we propose that one of the ways that contemporary rhetorical scholars can be agents of social change is through the development of new digital platforms that challenge knowledge and digital interfaces. In this panel we engage in disciplinary and interdisciplinary conversations at the intersections of access, social justice, and the digital humanities. We argue that these constellations of disciplinary conversations present exciting chances to engage in theoretically robust ways with digital tools. Panel speakers were all part of a graduate course focused on designing applications that facilitated justice, end violence, oppression, discrimination or other undesirable social dynamics.

Douglas Walls *University of Central Florida* @wallsdouglas
Brandy Dieterle *University of Central Florida*
Jennifer Miller *University of Central Florida*
Landon Berry *University of Central Florida*

C3: Interfacing Text and Academic Technologies: Developing the Online Graduate Technical and Professional Writing Certificate Program at the University of Texas at El Paso

CUE 409 | #c3

In Technical and Professional Communication the use of technology is a given, and many universities are now teaching online undergraduate and graduate technical and professional writing courses, with universities using blended and fully online approaches. Yet, perhaps influenced by Selfe and Selfe's "the Politics of the Interface" (1994), as Meloncon (2007) aptly remarks, often scholarship in rhetoric, composition and communication "draws heavily on geographic [metaphors]" of "contact zone[s]", "borderlands", mapping techniques and architectural terms to describe online pedagogical environments. Similarly, other scholars have noted this shift in environments of online pedagogy by noting how the task of instructing moves to effective *designing* and *mediating* learning experiencesin such environments (Coppola, 2005; Gillette, 1999; Miller, 2001; Savenye, Olina & Niemczyk, 2001).

This panel addresses these shifting discussions of *architecture* and *design* by presenting a convergence approach where we embrace these shifting dimensions and roles through infrastructural and strategic means. In this panel, we will present our experiences in creating our online Graduate Technical and Professional Writing Certification Program at the University of Texas at El Paso through continuous interfacing and convergent development with course content specialists, online instructional designers, multimedia specialists and reference librarians. As part of our panel presentation, we recommend that specific elements will need to be created for such an undertaking, among which funding and infrastructure as crucial elements, as well as close collaboration with multimedia specialists and designers, benchmark heuristics for course organization and structure, interactivity and communication, usability and scalability and course content, as well as a clear course development timeline with various checkpoints for faculty and multimedia specialists. Next to these structural elements, we welcome a discussion with other specialists in online education as to how some of these elements could be incorporated in other institutional contexts.

Gustav Verhulsdonck *University of Texas at El Paso, El Paso, TX*
Steven Varela *The University of Texas at El Paso* @ProfessorSteveV
Isabel Baca *University of Texas at El Paso*
Evelyn Posey *University of Texas at El Paso* @eposey
Maggy Smith *The University of Texas at El Paso*
Jesus Presa-Quiroz *The University of Texas at El Paso*

C4: Online Places and Spaces for the Writing Center

CUE 416 | #c4

The Online Writing Center as a Virtually Ever-Present Social Learning Space

In an online writing center, creating spaces for students to experience social, cognitive, and teaching presence (Garrison, Anderson, Archer, 2000) is essential to securing

student engagement. Powerful student engagement is a real possibility with multi-modal feedback and services. This session discusses how utilizing technology increases student engagement by creating opportunities of immediacy and just in time learning. Specifically, this presentation demonstrates how the online writing center of a major online university develops web-based tutorials, offers personalized video feedback, provides live, online tutoring and workshop sessions, and social spaces in order to create significant literacy learning spaces.

Placing the Asynchronous Writing Dialogue: Evolving "Writing Place" Theory to Locate OWL and OWI Interfaces

OWL and OWI asynchronous work can be informed by pre- and post-digital "writing place" theory. In asynchronous dialogue about writing, the "writing place," developed in solitary composition, intersects with another to form the interface. By delving into theory on the solitary writing place and sharing my idea-curation, synthesis, and evolution of the theory through a Pecha Kucha format, I will build awareness of the interface as a substantial realm, freshening the view of asynchronous modalities.

Writing Center Technologies

In what parts of the cyber universe do the writing centers, learning centers, or multilitercy centers (Sheridan & Inman) of today live? From an activity-theory perspective (Selfe, 2010), what cyborgs (Haraway) or monsters and actants (Latour) have we invited into our ongoing Writing Center discussions with consultants, coaches, students, teachers, IT specialists, and administrators? At our university the list of cyborg-monsters growing and growing more complex. In this session participants who are associated with centers dedicated to student literacy will have a chance to exchange recommendations, voice concerns, and lay out opportunities.

Chair: Kathryn Valentine *New Mexico State University*

Melody Pickle *Kaplan* @Pickleink
Jonelle Seitz *St. Edward's University* @jonelleseitz
Dickie Selfe *Ohio State University*

C5: Presumed Ubiquity & Tangible Networks: The Materiality of TechnoRhetorical Work

CUE 418 | #c5

We articulate Near Field Communication togs (NFCs), RFIDs, (smart)phones, GPS & mapping, databases, and a variety of emergent portable technologies as programmable intelligent agents that allow us to perceive simultaneous tracings through physical and virtual spaces. We overlay the virtual atop the real to reveal habitués of teaching, research, and technology in an emergent, post-PC computing environment: an augmented reality. This roundtable presents perspectives that presume ubiquity — that computing devices surround us and become the artifactual technological agents

Latour describes as increasing human agency in networks. These agents leave tracings on the world; their impacts are tangible; we are watching.

Michael Salvo *Purdue University* @OldManSalvo
Ehren Pflugfelder *Oregon State University*
Fernando Sánchez *Purdue University*
Adam Strantz *Purdue University* @adamstrantz
Patti Poblete *Purdue University* @voleuseCK

C6: Designing Scholarly Search Functions: MediaCommons, Digisaurus, and the Semantic Web

CUE 216 | #c6

This presentation introduces the MediaCommons current project, DigiSaurus (Digital Humanities Thesaurus), which aims to develop a search tool using semantic web practices that facilitates interdisciplinary communication across the humanities. The DigiSaurus search tool will feature a built-in scholarly thesaurus and bibliographic cross-reference search functionality. Where most search engines seek to narrow results parameters by identifying only exact matches, DigiSaurus will identify semantic, thematic, and bibliographic relationships across content to simultaneously expand and refine search results. DigiSaurus adapts protocols of the semantic web and linked data to create a humanities-based scholarly thesaurus that allows for greater interdisciplinary collaboration across humanities and social science disciplines. The prototype for DigiSaurus would be developed for the MediaCommons platform (http://mediacommons.futureofthebook.org), but would have wider applicability for humanities-based online cross-disciplinary interactions.

Our long-term goal is that DigiSaurus and its related relational database be semi-autonomous, allowing users to both add concepts to the database and specify ontological relationships with it. In order to reach that stage, however, we must first map out the ontological framework within which a multi-disciplinary community of scholars can generate interdisciplinary connections. During our presentation, participants will be invited to: think about the development of digital ontologies and help to map out possible ontological relationships between said taxonomic meta-categories; identify recurring meta-categories within the MediaCommons platform that might be used as taxonomic anchors for linking together all of the posts on the site; and envision ways of allowing user-submitted content to be added to the database and user-identified ontological paths to be generated across database categories.

If ideas generated during the workshop portion of our presentation are later incorporated into the project, we will acknowledge these contributions in the DigiSaurus supporting white paper.

Jamie Henthorn *Old Dominion University* @JamieHenthorn
Sarah Spangler *Old Dominion University*
Avi Santo *Old Dominion University* @asanto7

C7: Social Constructions: Making Technologies Serve Our Needs

CUE 412 | #c7

Choosing Sides: Exploring the Role of Technological Determinism vs. Social Construction in the Adoption of Classroom Technologies

The purpose of my presentation is to develop a heuristic for selecting software technologies to adopt into a classroom. Specifically, I focus on software programs that instructors have the choice of adopting in a classroom (e.g., Google Drive, Zotero, GIMP, etc.). My presentation will highlight a of study of the adoption of technologies into a Technical Writing class at WCU and include an interactive element that invites the audience to illustrate the role technology in their classrooms through a digital survey.

When Writing Becomes Content

This presentation looks closely at the phenomenon of "content" (as in content marketing and content strategy). What is content? And what happens — to what we teach, to the professional pathways we imagine for our students, to the questions we ask in our scholarship, and to the story of our discipline — if we reimagine what we teach as the production and delivery of content? More than just a buzzword, "content" can provide writing teachers with a metaphor that highlights many important concerns about how writing is produced, circulates, and gains value in the digital age.

Vital Hospitality: an Attitudinal, Material Pedagogy

Vital Hospitality suggests a mode of engagement with interfaces that re-invigorates our pedagogies and composing practices so that we might become better attuned to composition's materiality. In doing so, it counts us — the so-called composers — as part of the system of composition. *Vital Hospitality* argues that, as co-constructors of the complex system of composition, we too change and become changed by that system. In this way, technologies and all the objects of composition shape us, just as we see ourselves as shaping (with) them. The paper situates us, then, as co-composers.

Katie Zabrowski *Saint Louis University* @katethegrater
Andrew Virtue *Western Carolina University*
Lisa Dush *DePaul University* @lisadush

C8: Online Writing Instruction: Multimodality, CMS Platforms, and Hybrid Pedagogies

CUE 419 | #c8

The Evolution of Online Writing Instruction: Interactive Interfaces and Multimodal Course Materials

In this presentation, the two speakers will share their experience in designing and implementing multimodal and interactive course materials for online writing courses.

Not only will they discuss the positive outcomes of greater collaboration and participation, but will also explore the potential challenges of using multiple online tools in one course.

Going outside the CMS

This presentation will explore the benefits of using technologies outside the CMS to facilitate successful online group projects.

Interface and Access: MOOCS, Multi-Day Hybrids, and Modern Modes of Online Learning

This presentation describes a multi-modal "hybrid" composition course that integrates online learning with more traditional face-to-face classroom interaction in an effort to provide greater support for students who are at risk of failing. The course arose because success rates for the online composition course are low; upwards of 30% of students fail to complete the course. Because of the increasing popularity of MOOCS, online learning, and mandates within the discipline for more literacy with technologies, these courses are only going to increase. The "multi-day hybrid" is a departmental and institutional response to help support student success.

Kara Mae Brown *Northeastern University* @Profkmae
Kat Gonso *Northeastern University* @katwritesstuff
Katherine Ericsson *Washington State University*
Sheri Rysdam *Utah Valley University*

C9: Textual Circulation in Web 3.0 — Convoluting Writing Subjects and Publics

CUE 209 | #c9

The founder of LinkedIn, Reid Harrison, claims that the term Web 3.0 should be understood as the next phase of the Web, a maturation of Web 2.0 propelled by the boom of digital data created by "users" online. For Harrison and others in the information industries, more servers, more networks, more processing speed, and more data, signal not simply a realization of the Webs potential for social connection, but also its pivotal role as a technology for circulating economic and cultural capital. Web 3.0, then, can be seen as a new stage of digital textuality, a sort of convolution where textuality grows more layered and dynamic. Thus, the inevitable question is —what does it mean to write and practice rhetoric in Web 3.0?

In this panel presentation we explore three textual convolutions emerging in Web 3.0. The first panelist presents her research on popular food blogs and the ways individual bloggers perform a "textual self" as they contend with the influences of attention, circulation, and economic pressures in their online writing practices. The second panelist presents a rhetorical analysis of "big data" and the ways the information industries, in tech blogs and white papers, invoke metaphors of speed and abundance in their pur-

suit of economic capital. And the third panelist looks at the shape of public spheres in Web 3.0 to explore how the labor of our online writing, and the data it creates, introduces new possibilities for democratic change.

Donna LeCourt *University of Massachusetts, Amherst*
Leslie Bradshaw *University of Massachusetts, Amherst*
C Pulver *University of Masschusetts Amherst*

C10: Beyond the Linear in Multimodality

CUE 114 | #c10

The politics of the interface in your face: Glassumentaries, Glassholes and the first person documentary perspective

Recording technologies are all around us. So what is it about this new technology, Google Glass, a wearable recording device positioned at eye level, providing a first person account of the world, that causes concern and sometimes outrage from those "caught in its gaze?" This Glass explorer discusses a technology that new ways of capturing authoethnographies, yet our understanding of the benefits of such a unique recording perspective are complicated by stigmas surrounding the "Glasshole," those who wear Glass and "publicize" that they are wearing a recording device (simply by wearing it or taking a picture of themselves wearing it).

American Sign Language Music Videos: Creating Access Across Multiple Commensurable Modes

This presenter reviews the hybrid genre of American Sign Language music videos in a response to Stephanie Kerschbaum's (2013) call to consider the implications of multimodal texts in which one of the digital modes of representation is inaccessible to a certain population of users. This presenter reveals how American Sign Language music videos are explicitly designed by Deaf individuals to be accessible to diverse audiences through the synchronicity of audio, sign language, emotional expressions, and on-screen lyrics. These videos can be used to encourage digital composition students to participate in online communities while enabling accessibility across languages and the senses.

Non-Linear Storytelling through Augmented Reality

Non-linear, interactive, and trans-media, Augmented Reality offers a unique platform through which authors can add depth and involvement to their works. Whether it is used to enhance traditional printed media, or as a way to deliver unique content to readers in a non-traditional way, Augmented Reality can be a viable tool for both creative/fictional writing as well as a pedagogical tool.

Jen Ware *Michigan State University* @digitalmediajen
Janine Butler *East Carolina University*
John Jacobs *Clemson University* @GraphicsTeacher

C11: A Domain of One's Own: Multimodal Composition as Catalyst for Curricular and Institutional Change

CUE 319 | #c11

The Domain of One's Own program at Emory University offers students an opportunity to register a personal web domain as they take courses across the curriculum designed to provide them with innovative opportunities to compose and publish in digital environments. During the 2013-2014 academic year, approximately 600 students enrolled in 40 different Domain courses. Participating courses ranged from first-year composition to graduate courses in film and media theory. Our panel discusses three facets of this rollout: instiutional critique and change, faculty development, and classroom implementation.

David Fisher *Emory University* @fisherbluesman
David Morgen *Emory University* @scrivenings
McKenna Rose *Emory University* @mckennarose

C12: Lessons learned from convention planning: What academic conferences can learn about security and safety from the convention circuit

CUE 207 | #c12

This panel explores the difficulties that large technology conference and convention venues face and makes suggestions for improving them—as well as how these difficulties affect the planning and implementation of Computers and Writing. This panel also features student volunteers who will present about national issues at technology conferences that were taken into effect when C&W 2013 was planned and the advantages of and to undergraduate student volunteers. Jill Morris will then discuss the real advantages of hosting large events on small campuses and why there are lessons we need to learn from conventions as well.

Rachel Farris Frostburg State University
Howard Fooksman Michigan State University @bhrusty
Skye Pinney Frostburg State University
Rachael Myers Frostburg State University
Jill Morris Frostburg State University @Zombieranian
Emi Bunner University of North Carolina - Chapel Hill @emigurumi

C13: Techne: Queer Meditations on Writing the Self

CUE 202 | #c13

In this installation, we make use of new media as well as "old" in order to explore the multiple layerings of image, text, and technology as sites from which to perform/write/read the self. Specifically, this project explores with its viewers the simultaneous and often contradictory interplay between digital and traditional writing technologies and the author/ed self. The installation consists of five impressionistic digital videos that examine issues of embodiment, writing, and representation. The projections create an excess of experience and observation, never linking in predictable or imitable ways, but requiring the viewer's active "reading" in order to make sense of the constantly changing three-dimensional "text." Through the constant exchange/deferral of visual, aural, and positional expectation, this piece gestures toward a generative, multimodal *techne* of self, with both somatic and representational consequence. The self in text and technology must move in multiple directions at once, embracing multi-modality, multi-genre texts, multi-media. While we cannot deny the material need for stability and composure, we also need to make room for the kind of writing — and the kind of subjects — that challenge such composure, that offers rich, capacious, and excessive ways of writing, reading, and experiencing. Our hope is that this piece serves as one way of making that room.

Jonathan Alexander *University of California, Irvine*
Jacqueline Rhodes *CSU San Bernardino* @jrhodes



Turrets, Nick Gourlie, (CC BY-SA 2.0)

D Sessions, Friday, 4:30pm-5:45pm

D1: Big Data Research on Peer Review, Teacher Commentary, and Mentoring: The (R)Evo-Affordances of WPA Software Tools @ UGA and USF

CUE 207 | #d1

This session will explore the digital affordances provided by two toolsets (EMMA and My Reviewers) developed by two writing programs (the University of Georgia and University of South Florida) to facilitate teacher commentary, peer review, and mentoring of graduate students. Speakers from the University of Georgia, will discuss "Peer Review: The Big Picture." Following the general pattern established for the 2005-2007 Revision Study in Emma, we will use a statistically significant sample of student examples from the database in order to study the amount of peer review done in our program and then, moving out from the current state of the literature on Peer Review develop a Code Book to develop a classification of comments made by students in peer review activities and in the Peer Review Exhibits submitted for their capstone ePortfolios. Speakers from the University of South Florida will discuss "(R) Evolutionary Affordances of WPA Software." Students and instructors in the First-Year Composition Program at the University of South Florida (Tampa) have used*My Reviewers* since 2010 to conduct teacher reviews and grade early, intermediate, and final drafts. Program Administrators and researchers at USF have consulted the*My Reviewers* corpus to investigate a variety of research questions: How can big data research methods be used to make evidence-based program assessments? What can we learn from a lexical review of 144,000 teacher comments? Regarding peer review, what is the inter-rater reliability between students versus students and teachers on approximately 40,000 reviews? How is mentoring altered when mentors and administrators have access to instructors' reviews of students' papers or reviews of students' peer reviews? After research efforts, we anticipate brainstorming with one another and the audience about emerging (r)evolutions from social software tools for higher education.

Sara Steger *University of Georgia* @sarasteger
Christy Desmet *University of Georgia*

D2: A Textual Revolution: Examining Communication, Content, and Composition in a Post-PC World

CUE 418 | #d2

In our post-PC (DiFilipo, 2008) culture, students bring with them more mobile modes of communication, allowing new methods of interacting, teaching, and composing. This panel discusses the possibilities afforded to instructors and students when communicating via text messages and when using other mobile devices like tablets and laptops in the classroom. As revolutions often come with discomfort and instabil-

ity, the panel hopes to open a discussion about how these user-centered technologies may help us to reshape our understanding of literacy and our roles as educators and communicators.

Lauren Garcia-DuPlain *The University of Akron* @LGDuPlain
Steve Edgehouse *Stark State College*
Jennifer Cunningham *Kent State University at Stark* @jenmcunningham

D3: From Writing Center to Multiliteracy Center: Evolving From a "Center" to an Open Resource in a Common Space

CUE 216 | #d3

This panel addresses the question of how multiliteracy centers can become central to the evolution of the entire university in long-lasting ways, within the context of a learning commons model of student support. Working from the premise that the learning spaces of the future, which must provide access to success to all students, cannot be created without composing new cultural narratives to inform and frame them, our panel will explore the evolution of a writing center within a newly created learning commons, examining its past as a traditional writing center focused primarily on print texts, and discussing the ways it continues to evolve into a multiliteracy center. The story of the evolution of the Center and Commons will be told through a set of intersecting and competing narratives. Our presentation will examine the positions and experiences of particular stakeholders, in relation to the cultural or pedagogical narrative that informed those positions. Each panelist will focus on a particular period of time in the Writing Center's evolution. Panelist one will examine the past roles and practices of the Center, the narrative of marginalization that eventually emerged from the Center, and the struggle to evolve beyond that narrative. The first panelist will then discuss the new narrative that has emerged from that struggle, which now informs current and future efforts to transform the Writing Center into a Multiliteracy Center: an effective and central space for the practice of digital literacies on campus. Panelist two will examine current challenges facing our writing center in its early evolution towards becoming a multiliteracy center. Panelist three will look towards the future, discussing plans to realize the next stage in the evolution of our multiliteracy center.

Justin Young *Eastern Washington University*
Kristina Pfleegor *Eastern Washington University*
John Speare *Easern Washington University*

D4: (Re)Articulating Audience through Online Commenting

CUE 316 | #d4

Interface Restrictions in Public Discourse: An analysis of the The New York Times' Online Commenting System

This presentation will provide an analysis of the New York Times' online commenting system, an interface that identifies comments from certain users as "trusted." Habermas believed that the public sphere should provide a space free of status where people could communicate. The NYT's comment interphase subjects the comments of users through an approval system that limits their appearance to other users. Furthermore, the comments of "trusted commentors" are featured as NYT Picks. The use of this kind of system will be analyzed and content comparisons will be provided.

Audience Emerging: Accounting for Participation from Internet Audiences

This paper uses a case study to demonstrate that current models of audience do not adequately account for the way internet writers conceive of their audience. In particular, models of audience do not account for the comment function provided by many interactive websites. This project aims to address that gap. It uses the concept of "audience emerging" to describe the relationship between internet writers address and invoke an audience.

Elsa Bonilla-Martin *The University of Texas at El Paso* @ElsaBeeMartin
John Gallagher *University of Massachusetts* @JGAudiences

D5: Writing Lives: Anxiety & Authorship

CUE 209 | #d5

A Case Study of Computer Mediated Technology with Peer Review in Basic Composition Courses

This presentation will report upon research being conducted during the Fall term of 2013 for a pilot study of a basic writing course that utilizes both CMT based peer review and face-to-face peer review across four sections of Auburn University at Montgomery basic writing courses; the study will identify areas of effectiveness and develop further research questions based on the usability of CMT for basic writing students.

Spatial Delivery: Towards a Rhetoric of Interactive Writing through the Interface of Digital Poetry

This proposal begins with a question: what does digital poetry teach us about writing. While scholars such as Gunther Kress, Katherine Hayles, Cynthia Selfe, Sarah Arroyo and Bump Halbritter (to name a few) have advocated for an electronic writing that incorporates images and sound, I argue that digital writing requires a third facet: interactivity as part of the delivery of digital writing. This proposal, therefore, is a synopsis of my dissertation's third chapter.

People Like Me Can't Write Good: Writing Attitude and Anxiety

This presentation will show interviews with undergraduate students about how technologies affect their 'boundary lands' at a regional, Oklahoma college. In order to complicate the definition of 'composition' for the interviewees who all answer the question, "what if told you what I'm doing right now is composition?" the presenter argues that the performance of the interviewees can help them complicate their role as author of their own writing life and therefore the politics of their own boundaries.

Robby Cole *Auburn University at Montgomery*
Heather Pavletic *Auburn University at Montgomery*
Walter Iriarte *Clemson University* @Logosapien
Robin Murphy *East Central University*

D6: Communicating Across Communities

CUE 319 | #d6

Solidarity Is for Who?: Oppositional Hashtags That Respond, Create Community, and Prompt Listening

In "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy," Nancy Fraser asserts that subaltern counterpublics, discursive communities that organize outside of and in conflict with the dominant public sphere, are a critical component to a pluralistic and just democracy. Subaltern counterpublics provide spaces for marginalized groups to collect, share, and mobilize through public discourse. In this presentation, I will look at the "Solidarity Is for White Women" conversation that trended on Twitter this summer to explore how subaltern counterpublics use hashtags to carve out discursive spaces of resistance, empowerment, and community.

Revolutions in Civilian-Military Communication

Technology and the military have a long, fruitful history. This presentation discusses three current trends in computer-mediated writing by soldiers and veterans. Their use of Web 2.0 platforms to communicate their experiences with US civilians promotes civilian understanding of military matters so that civilians might rejoin deliberation about the role played by the military in US society. I discuss soldiers' military blogs, their work in online courses, and the Six Word War project, three trends representative of a larger revolution in soldier-civilian communication and of more general recent revolutions in access.

Autonomy in the hivemind: 4chan's archival economy and archaeology of memory

4chan's archival economy poses contradictory logics of collectivization and atomization. Despite an interface and culture that suppress personal identity, valuable users altruistically disseminate memory artifacts that are high-fidelity replications of collective culture and reflect individualized experience of and insight into that culture. This paper examines the conscious decision by 4channers to retain and implement evidence

of this autonomy as collective filenaming and archival standards attests to the negotiation of individual-collective tensions within a hypomnesic community reliant on the recirculation of material artifacts inscribed with classificatory principles and signifiers of 4chan's tacit anti-normative ethos.

Ruth Osorio *University of Maryland, College Park* @ruthieoo
Lydia Wilkes *Indiana University*
Vyshali Manivannan *Rutgers University School of Communication and Information* @vymanivannan

D7: The State of the DALN: Five Years In

CUE 202 | #d7

The Digital Archive of Literacy Narratives (DALN) has recently celebrated its fifth anniversary. Additionally, it is quickly closing in on the 5,000-submission milestone, and a ground-breaking edited collection, *Stories That Speak To Us* (Eds. Selfe, Ulman, DeWitt), was recently published to showcase the rich and varied types of scholarship that the DALN can inspire. In the very near future, the DALN will be undergoing a transition of sorts (a new hosting partner, a 2.0 revision, new directorship down the road, etc.). This Town Hall (or, alternatively, a roundtable, or affiliates meeting — not entirely sure which format this fits into...) will include a short presentation on the state of the DALN, followed by the solicitation of feedback for version 2.0 features, and conclude with an open discussion about collection event strategies, incorporation of the DALN in teaching and scholarhip, and other topics. This event is open not only to current DALN partners from across various institutions, but any potentially interested parties as well.

Ben McCorkle *Ohio State University* @illiac
Cindy Selfe *Ohio State University*

D8: Evolutions and Convolutions of Multimodal Pedagogy in Three Multiliteracy Centers

CUE 409 | #d8

While multimodal composition has, as Jason Palmeri (2012) notes, a long heritage in composition studies predating the digital revolution, it is only in the last decade that an academic tipping point — shaped by a growing number of multimedia projects assigned across disciplines and new communicative technologies (Shipka, 2011) — allowed for the development of what John Trimbur (2001) early on called "multiliteracies centers." Because students assigned multimodal projects may not have instructors who take the time to scaffold the assignments rhetorically and technically, writing centers often serve as centralizing agents in teaching multimodal literacy. The three talks in this session overview prevalent faculty views of multimodal writing in the disciplines and explore the evolution of multiliteracy programs and the workshops they facilitate in their own spaces. Speaker One reports on a survey of faculty digital media use and pedagogy at her university and its import for the writing center. Speaker Two

discusses his direction of a writing center that from its outset has provided multimodal composition consultations and workshops for students from across the curriculum. As more writing centers include conversations on visual and oral literacy for students in the sciences, Speakers Three and Four discuss how centers might use research poster workshops as an opportunity to encourage science students in multimodal thinking and to approach multimodal skills and literacy with a rhetorical perspective. This panel invites a conversation on current multimodal composition pedagogy and programs introduced by writing centers in three major universities; speakers explore the challenges of teaching rhetoric across modes and disciplines, and how such initiatives support students in becoming agents of change within the academy.

Russell Carpenter *Eastern Kentucky University* @rustycarpenter
Sohui Lee *Stanford University* @SohuiLee
Naomi Silver *University of Michigan* @nesilver
Russ Carpenter *Stanford University*

D9: Creating and Sustaining Institutionally Responsive New Media Studios

CUE 416 | #d9

Increasingly, writing programs at widely varying institutions face the challenge of supporting multimodal composing in new media studios. Many of these studios operate on limited funds, a situation which leads administrators, teachers, and lab assistants to develop innovative strategies for sustaining and growing their studios. In this roundtable discussion, presenters from six different multimedia studios will share how their spaces have evolved in response to specific institutional positions and missions, with special attention given to strategies for sustaining that mission within constraints of time, money, and expertise.

Lori De Hertogh *Washington State University* @lbdehertogh
Carrie Leverenz *TCU* @CarrieLeverenz
Ben Lauren *Texas Tech University/Florida International University* @benlauren
Matthew Kim *Eagle Hill School*
Morgan Gresham *University of South Florida St. Petersburg*
Sushil Oswal *University of Washington*

D10: The Rocky Terrain of Evolving Teacher and Student Identities in Multimodal Classes

CUE 407 | #d10

This panel will explore the recursive nature of identity and practice and how they influence each other as we move into the future of teaching in "electronic contact zones." Specifically, we will describe ways in which both teacher and student identities are complicated by the often indistinct borders between online, blended, and face-to-face classes where negotiating these spaces together forces us into unfamiliar and often uncomfortable territory. Using experiences from our own classes, we will share some

of the activities and practices that have led to this kind of productive discomfort, which then led to intellectual and personal growth.

Melissa Keith *Boise State University*
Stephanie Cox *Boise State University*
Jill Heney *Boise State University* @jillheney

D11: Language, Community, and Web 2.0

CUE 412 | #d11

Fashioning and Re-Fashioning: The Community of Mormon Style Bloggers

The presenter discusses the community created by modest fashion bloggers within the Church of Jesus Christ of Latter-day Saints (Mormon) tradition from the early 2000s to present day. She argues that style blogs provide a unique opportunity for Mormon women to enter the typically male-dominated discourse of LDS religious authority, through the writing and rewriting of that faith tradition's ideological, material, and embodied cultures.

Are We Forming Some New Language on the Internet?: Examining Rhetorical Actions of Cross-Space Hashtag 'Leakage'

In this individual presentation, I use rhetorical genre studies and and discourse analysis to investigate how the controversial use of hashtags exemplifies the way that that generic actions are are both accepted and rejected by social media users as they 'leak' across different social media platforms, and examine the ways that users are able to shape and redefine the non-static genre of hashtagging in real time.

Allegra Smith *Michigan State University* @argella
Rebecca Hoffman *Arizona State University* @rebeccafay

D12: Identity and Inclusion Online

CUE 419 | #d12

Redskins and Racists and Institutions and Norms and Interfaces and Layers and Layers and Layers: Who are We?

This presentation draws from the accounts and experiences of gamers and social media users, including myself, addressing the interfaces they encounter as they form online communities and collaborate. I propose to express in the rhetoric of the "other," the voice of the non-white, not-middle-class, not-white-collar user, what can be done with emergent interfaces to counteract the traditional problems with interfaces. This presentation draws from the work of Kristin Arola, Adam Banks, Keith Gilyard, Angela Haas, Malea Powell, LuMing Mao, Lisa Nakamura, Cindy and Dickie Selfe, and Victor Villanueva to craft a theoretical lens for observing interfaces that thinks against the norm in an effort to change that norm into something more inclusive.

Faceless, Placeless, and Still Authentic? Cultural Representation in Online Courses

This presentation summarizes the key points from a 9-week instructor training program in developing online courses, and then specifically at the complications of creating an online course in indigenous rhetorics. Some of the questions addressed are: How do we tailor a course in race critical theory for our audience when we may know nothing about our online students other than their names? And, perhaps most importantly, how can cultures be represented in an authentic manner online?

Lights, Camera, and the Action of Teaching about Inclusion in the Computerized Composition Classroom

Technological advances, along with the public's more rapid access to digital texts, presents educators with an increased need to interrogate not only traditional composing and consumption practices of students, but the ever-evolving digital and multimodal composing and consumption practices of digital & print texts that shape the subjectivities of students both inside and outside of the classroom. By identifying, acknowledging, and interrogating these practices, educators can be better equipped to help students, as well as themselves, identify and reflectively interrogate their own subjectivities as related to the representations and inclusion of communities deemed "other."

Phill Alexander *Miami University (Oxford, OH)* @Phillalexander
Pamela Chisum *Fairfield University* @warhetor
Barbi Smyser-Fauble *Illinois State University* @BarbiF

Awards Banquet

6:15pm-7:45pm | CUB Senior Ballroom

Hosted by Hugh Burns

Please join us for the 2014 Computers and Writing Awards Banquet. Along with sharing a meal together, we will honor this year's award winners as well as the memory of our friends and C&W community members, Mick Doherty and Carolyn Handa.

Karaoke

8:00pm-10:00pm

Come join the chorus! Karaoke will be available at a local pub. The location will be announced at the Awards Banquet and via social media (#cwcon).

Saturday, June 7, 2014

Townhall 1:

Technology Revolutions: Google Glass and the Composition Classroom

8:30am – 9:45am | CUE 203 | #th1

This townhall discusses the use of early, beta-release technology in composition classrooms. Specifically, members of the townhall had the opportunity to test Google Glass as part of the Explorer program, and will discuss both the advantages and problems with using it in class during the second term it was made widely available. Students on this townhall worked on an augmented reality project for a local museum using Glass, while the professors on the panel discuss the difficulties of accessing beta software and hardware while remaining supportive of students in the classroom.

Dawn Armfield *Frostburg State University* @dawn_armfield
Howard Fooksman *Michigan State University* @bhrusty
Jill Morris *Frostburg State University* @zombieranian
Rachael Myers *Frostburg State University*
Skye Pinney *Frostburg State University*

E Sessions, Saturday, 10:00am-11:15am

E: Gender Caucus

CUE 518 | #caucus2

Jill Morris *Frostburg State University* @zombieranian
Emi Bunner *University of North Carolina - Chapel Hill* @emigurumi
Kristine Blair *Bowling Green State University* @cloudyc

E1: The Boutique is Open: rhetoric.io and Linked Data

CUE 202 | #e1

In one part roundtable and one part workshop, this 'roundshop' will open the boutique data collaboratory, rhetoric.io, for business. In the 30-minute roundtable, members of rhetoric.io's advisory board will discuss, in 4-minute lightning talks, the history of the project, its technical specifications, what projects brought them to rhetoric.io, how those projects can be used to further writing research, and what our disciplinary and pedagogical goals for the field are using the collaborative, data-sharing site. With the remaining 45 minutes of this session, we propose to work with participants in small groups on practical implementation issues with boutique data, such as how to tag their data with rhetoric.io's JSON spec, how to write IRBs to make their

data publicly available, how to collect data that might be used, how to search rhetoric.io for research and teaching purposes, etc. (depending on the participants' needs and our expertise in the room). Participants will leave the roundshop with a concrete understanding of what rhetoric.io is, why it's important to writing studies and open data, and what to do to work with it. They will also leave having made something: marked up data, wording for their IRBs, a research plan, etc.

Cheryl Ball *Illinois State University* @s2ceball
Michelle Sidler *Auburn University* @michellesidler
Doug Eyman *George Mason University* @eymand
Michael Neal *Florida State University*
Tarez Samra Graban *Florida State University*
Karl Stolley *Illinois Institute of Technology* @karlstolley

E2: Writing Politics through Networked Borders

CUE 207 | #e2

Contingent Borders: Decreation, Potentiality, and Digital Networks

By way of the avant-garde, Craig Saper proposes a deliberative rhetoric for digital social and political participatory networks that crosses borders (national, political, cultural) in forming 'intimate bureaucracies' (2012). Extending Saper's line of thinking through Giorgio Agamben's work on potentialities and contingency, Speaker 1 argues that intimate bureaucracies suggest an emerging electronic writing practice of 'decreation' in which borders simultaneously maintain their potential to exist (closed borders) and not exist (open borders) as participants move from network to network. This speaker applies the concept decreation to bear on Rep. Zoe Lofgren 2013 Discussion Draft of the "Aaron's Law Act." Informed by Aaron Swartz's "Gureilla Open Access Manifesto," Lofgren's proposal aims to maintain some digital borders while discontinuing others in order to support and promote 'information sharing'. As such, this speaker develops Agamben's concept of decreation as a form of deliberative rhetoric within the 'intimate bureaucracies' emerging among contingent participatory digital networks.

Questioning Political and Ideological Borderlessness: Changing Ethics for Digital Sampling

Following Rice (2007), Palmeri (2012), and Sirc (2006), rhetorical pedagogies have developed theories and practices of digital sampling as compositional remixing. Such rhetorics purport to break the boundaries of traditional composition. These rhetorics promote ethics that value difference, inclusivity, and discovery, but neglect to consider how such "borderlessness" can also result in uncritical and harmful cultural appropriation. Speaker 2 develops a more ethical conception of digital sampling through philosopher Adriana Cavarero's concept of vulnerability. Considering digital sampling through a heuristic of vulnerability would entail a questioning of all sampling practices as potential acts of wounding or caring. Speaker 2, then, applies this framework to the ethical problems of international music star Moby's sampling of African-American musicians like Bessie Jones and Vera Hall on Moby's album Play. Supplementing

multimodal pedagogies with an heuristic of vulnerability opens rhetorical invention to more nuanced compositions engaging with ethical issues of digital media.

WikiLeaks, Writing, and Hospitality within Networked Borders

Diane Davis (2010) has argued that an ethical rhetoric of foreign relations can be found in Jacques Derrida's idea of unconditional (un-bordered) hospitality. Yet, this speaker suggests that Derrida's primary historical example of hospitality — the use of non-national city-states as refuges for exiled activists and writers like Salman Rushdie — presupposes a normative, bordered, and finite definition of ethical humanism. This speaker explores the necessity of conditional hospitality as form of ethical writing through networks by considering the contemporary example of Britain's asylum of Wikileaks founder, Julian Assange. Wikileaks' networked presence-its ability to engage in political persuasion-forecloses any possibility of unconditional hospitality for Assange. His exposure through networks enables new technological modes of bordering, such as when the EU forced Visa to block international donations to WikiLeaks. This speaker suggests that technology's role in a community's ability to offer, receive, and write hospitality necessitates a reconception of the actual and material networked borders through it is possible to think of the ethics of rhetorical hospitality.

Jared Colton *Clemson University* @dreamfever
Sergio Figueiredo *Kennesaw State University* @Doubleosergo
Steve Holmes *George Mason University*

E3: Collaboration, Curation, and the Digital Humanities

CUE 219 | #e3

Objects in Space: Composing as Exhibit Curation

This presentation takes as its starting point Katherine Hayles's discussion of the "spatial turn" in the field of history and Janet Murray's analysis of the spatial affordance of digital media in order to explore how attention to space offers r/evolutionary possibilities for digital compositional practices and textual forms. In digital media, we might design spaces for movement, connection, and containment that would create systems of interaction between authors, texts and textual objects, information, and audiences. A composition practice modeled on art curation that makes spatial arrangement central might help us reconsider our reliance on narrative understanding and meaning-making.

Rethinking Collaboration for a Networked Age

Since composition scholars laid the foundations for collaboration during the 1980s, collaboration has become widespread in classrooms. However, the technological and cultural milieu has since changed; we now live in what Manuel Castells has called a "network society." Technologies allow people to collaborate more easily, and the culture that has evolved alongside these technologies values the ability to move among numerous "assemblages" of collaborators that complete work. In light of these changes, this paper attempts to show how thinking about collaboration through the lens

of a networked society might evolve the way instructors deploy collaboration in the classroom.

In/Between programs: Forging a curriculum between Rhetoric and Digital Humanities

In this presentation, I map the difficult pathways that might lead to alliance between Digital Humanities and Rhetoric using curriculular decision making as a location. I frame this discussion through what Native American scholars have theorized as "intellectual trade routes" (Haas, 2008; Warrior, 2005). I draw on these native scholars, as well as my own background in cultural and digital rhetoric to theorize encountering digital humanities institutionally for the first time. I use conversations about the pedagogical and disciplinary values (Giberson & Moriarty, 2010; Hawk, 2007; Mailloux, 2000) as well as conversations in DH about classroom pedagogy (Bjork, 2012; Kill, 2012) to ground my discussion. Moreover, I key in on moments of intersection between DH and Rhetoric as expressed through curricular decision-making. Finally, I map alliance building to larger concerns that face both Digital Rhetoric and Digital Humanities such as issues of institutional positionality, representation, and legitimacy.

Elizabeth Davis *University of Georgia* @drelizabethd
Jay Kirby *West Virginia University* @JayKirby1
Douglas Walls *University of Central Florida* @wallsdouglas

E4: Handhelds, Apps, and Free By-Products

CUE 318 | #e4

Free and Free By-Products

I propose that the multimedia skills often touted as job skills might be approached more productively as community skills. Online communities offer a stage to display a wide range of talents and abilities to an expanded audience, and in turn, they encourage the uptake of skills and habits necessary to create and share on that stage. Participants learn the textual, social, and technical norms of participation in the community, creating a cycle in which the narrative supports the community, the community remixes and redistributes the narrative, and the remixed/redistributed work provides access to new audiences, largely outside of monetary systems.

Collaborative App Writing and Community Engagement

Writing with new technologies can foster community connections outside of established classroom and campus comfort zones. This presentation explains how introductory composition students created an iPhone app as a service learning project that the instructor's business writing students continued and expanded on the following year. Building apps for a community partner allows students to explore new technologies, to develop multiple literacies, and most importantly, to cultivate different types of interfaces. Not limited to technological media, these interfaces include the tangible and intangible connections that students and instructors make with wider communities outside of the university.

Students versus Teachers: The Art of Revising an Institutional Policy on Handheld Technology in the Classroom

The increased presence of e-readers, tablets, and smart phones demands new, updated institutional policies regarding handheld technology in the classroom, and I was recently asked to chair an ad-hoc committee whose specific purpose is to examine our own institutional policy for the College of Arts and Sciences at my university. Facing the charge to revise the policy in terms of current and future technologies, my committee is actively contemplating how our college should respond, so this presentation examines our process (and ultimate conclusion) as a beginning point or model for other institutions, colleges, or departments to consider.

Merideth Garcia *University of Michigan* @mgarcia
Christine M. Jach *Purdue University* @cmjach
Sarah Spring *Winthrop University*

E5: Technical Communities: Using DALN Narratives for Investigative Perspective

CUE 209 | #e5

In their recent work *Stories that Speak to Us,*editors Ulman, DeWitte, and C. Selfe (2013) have collected a unique view of the many ways that literacy narratives can be used as "powerfully rhetorical linguistic accounts through which people fashion their lives; make sense of their world, indeed construct the realities in which they live" (Description section, para. 1). Drawing on the work of multiple authors from various scholarly traditions, the collection presents what the editors have identified as curated exhibits drawn from the "Digital Archive of Literacy Narratives (DALN) (a publicly available online archive of personal literacy narratives in a variety of formats [text, video, audio] that recount contributors' literacy practices and values in their own words)" (para. 2).

Given the long-standing relationship of technical communication with the use of narrative as a means for creating understanding, it seems a natural extension of the project begun by the editors and authors of *Stories* to bring the lens of technical/professional writing and narrative inquiry to the DALN collection and begin to discover what types of narratives exist in this collection that could reveal new and interesting information for that field.

This roundtable presentation that will examine technical communication narratives and how they are rhetorically situated within the DALN. The panel will curate three different exhibits based on these narratives; each of which explore the relationship between these narratives and an aspect of the technical/professional writing field.

Elkie Burnside *University of Findlay*
Lori Raborg *Fire Protection Publications* @Lori Raborg

E6: Pregnancy Interfaced and Inscribed

CUE 419 | #e6

Anne Balsamo offers a feminist definition of technology as "a complex cultural arrangement that is determined by cultural forces that precede it, as it also organizes and reproduces those forces over time" ("Notes," 90). According to this definition, all technologies are potentially reproductive technologies even if they don't explicitly shape or intervene in biological processes of reproduction. Similarly, female bodies have been discursively constructed as potentially reproductive bodies, subject to the technologies of surveillance and discipline that are articulated to reproduction, pregnancy, and childbirth in our current cultural moment. This panel explores points of interface between the reproductive body and digital technologies via mobile apps, online communities, and social media. Specifically, each presentation considers how these technologies reinscribe and, in some cases, rearticulate and resist "power relations on the flesh of the flesh of the female body" (Balsamo, "Public," 82). The panelists work to add to discussions of digital technologies, rhetorical studies, and (in) fertility (Haas 2009; Ratliff 2009; Arola 2011; Ingalls 2011; Muhlhauser 2011; Frost and Haas 2012), while considering implications for material compositional practices.

Marika Seigel *Michigan Technological University*
Lori De Hertogh *Washington State University* @lbdehertogh
Kristin Arola *Washington State University* @kristinarola

E7: Teaching Research in a Brave New (Digital) World

CUE 319 | #e7

"How Do I Get to the Fulltext?" Implications of Library Databases

Writers engaging in literature-based research interact with free databases like Google Scholar, as well as subscription databases such as JSTOR – interactions that are considered an in-between step between one's topic and resources used in the actual work. Databases have an identity of their own, however – in structure, interface, language, usability, and results; in process, as well as in content. This presentation looks at library database interfaces and structure from a mechanical perspective of visible and hidden structures; from an affective perspective of user interactions; and from a power perspective in terms of content, access, and the tacit expectations framing use.

"I Do Not Like Using Books": The Evolution of Why Students Characterize Themselves as Good or Bad Researchers

This presentation will report results of a survey of first-year writing students regarding why they see themselves as good and bad researchers/ research-writers; this presentation will argue that students' perceptions of the goals of research and what it means to be a researcher shape their ability to be "information literate."

Teaching a Student to Fish: Foraging as a Heuristic for Novice Digital Composers

Scholars in computers and writing and digital literacy typically advocate "learning by doing" as the process for developing digital literacy. But this practice-based method of trial and error tends to frustrate novices. I offer "foraging" as an approach to learning about and trouble-shooting new digital composing platforms that turns novices' attention toward analyzing the problems they encounter, locating resources to address them, and applying these resources to problems systematically. Foraging makes explicit how digital composing practice works through technical challenges and layd out a troubleshooting approach students can use in the classroom and beyond.

Lorena O'English *Washington State Universtiy* @wsulorena
James Purdy *Duquesne University*
Julia Voss *Santa Clara University*

E8: Composing (R)evolutions: Investigating the Transfer from Print-Based Writing Knowledge to Multimodal Composition Contexts

CUE 409 | #e8

This panel explores the question of transfer between print and multimodal composing contexts. Specifically, we examine which aspects of students' rhetorical knowledge and experiences as alphabetic composers might apply to their work as multimodal composers and which aspects of their knowledge and experiences must be reshaped or ignored altogether. Our panel grows out of a multiyear empirical study of graduate and undergraduate writers' experiences with multimodal composing. Presenters include the two researchers and four graduate student writers involved in this study. The researchers will open the session by providing context for their investigation of the transfer of print-based writing knowledge in multimodal composition. Graduate student panelists will then discuss the multimodal texts they crafted for a doctoral seminar in digital writing and reflect on the conceptual challenges they encountered. The researchers will conclude by discussing the pedagogical and methodological implications of their research for composition teaching. This structure aims to provide an interactive forum in which diverse perspectives can be shared. On the whole, the goal of our panel is to offer insights that might allow writing instructors to better prepare students to thrive in a range of rapidly-changing academic, professional, and public contexts.

Kara Poe Alexander *Baylor University* @kealex02
Michael-John DePalma *Baylor University*
Dustin Morrow *Baylor University*
Nathan Roberts *Baylor University*
Amy Schroeder *Baylor University*

E9: Cuerpos y Lenguajes: Chicas Using Technologies of Personal Experience to Navigate Academic Interfaces

CUE 418 | #e9

In a presentation involving narratives and performance, three panelists share their struggles, concerns, and victories in combining personal experiences with their scholarship, and engage in conversation with attendees discussing how the academy can be a place for activism, community engagement, as well personal growth. Presenters will address the role of digital technologies (both in online spaces and embodied practices) in helping graduate students become more comfortable sharing the narratives of their experiences. Presenters will engage attendees in a discussion about what it means to bridge personal identities with scholarship as graduate students, and how technologies can help us navigate this process. We ask for input from current graduate students as well as faculty who have gone through this process and can help us learn fromt their experiences.

Katie Manthey *Michigan State University* @katiemanthey
Maria Novotny *Michigan State University*
Laura Gonzales *Michigan State University* @gonzlaur

E10: Evo-Convo-lutions in the Teaching of Writing

CUE 416 | #e10

The Composition Course as Habit Lab: Implications of 750words.com for Writing Instruction

This presentation explores what happens when the principles and tactics of 750words.com and Habit Labs are applied to composition courses.

Revolutionizing Research in Computers and Composition by Advancing to the Past of Composition Studies

Continuing the trend of quantitative and mixed-method research studies presented at C&W 2013, and building on the history of Composition Studies, this presentation is a report on a mixed-method study. This study used Feenberg's critical theory of technology as a theoretical and analytical framework to study teachers' approaches to using new media technologies in teaching FYC.

Clip, Bullet, Point: 30 Years of Death by PowerPoint

In its 30th year, PowerPoint remains the default presentation software for topics ranging from comedy (Norvig) and artistic expression (Byrne) to war (Powell) and nuclear proliferation (Jalili). Though PowerPoint is used in a variety of rhetorical situations, seldom are there variations in format. This presentation examines PowerPoint at the intersection of various activity systems, a tool-in-use that represents a site of disruptions, discoordinations, and breakdowns. Drawing from a case study of South Korean innovators' pitches to American technology commercialization professionals, this

presentation will highlight PowerPoint template reuse as a site of tensions among competing rhetorical situations, aims, and strategies.

Tim Jensen *Oregon State University* @anokaydane
Lilian Mina *Indiana University of Pennsylvania*
Scott Nelson *University of Texas at Austin* @rscottnelson

E11: Games, Game Design, and the Remediation of Writing

CUE 114 | #e11

Cooperative game design and second language use: Using Portal 2 as a space for negotiation for action

In this paper I discuss a pilot study designed to test the efficacy of cooperative game design on language use in ESL students. As dyads, participants played two computer games (*Portal 2* and *Castle Crashers*) while their language use was measured as they played the games. The hypothesis was that, with a cooperation-based game design,- *Portal 2* would elicit more language use from participants than *Castle Crashers*since it requires moments of "negotiation for action." The purpose of the study was to explore the foundations of implementing cooperative computer games in the ESL classroom.

Unraveling the Next Gen Consoles: Discovering the Ways in which Consoles Remediate the Canons, Identity, and Genre

This project explores the remediation of the canons through the lens of gaming, specifically focusing on the upcoming next generation consoles developed by Sony and Microsoft. The project consists of interviews, articles, analyses of audio-visual advertisements offered by both companies, and recorded gameplay. The multimodal format is meant to demonstrate remediation and mimic interactions made possible by gaming.

How The First-Person Shooter Video Game Bioshock Infinite Complicates a Player's Understanding of Memorial Spaces

In this presentation, the speaker will rhetorically analyze the memorial spaces within the universe of *Bioshock infinite*, as well as the ways the game designers allow the players to, through the interface of the first-person shooter, experience and interact with these places and spaces vicariously. As a point of comparison, the presenter will also present the historical fiction work of historian Diane Favro in her book *The Urban Image of Augustan Rome*.

Matthew Beale *Old Dominion University* @coffeebreak808
Savannah Harrison *Auburn University* @savage_vannah
Steven Hopkins *Arizona State University* @seemylittleknee

Keynote: Samantha Blackmon

Your Code Ain't Like Mine: On Being a Woman in Technology Intensive Fields

11:45 am – 1:00 pm | CUB Senior Ballroom | #kn3

Lunch

Samantha Blackmon's keynote, "Your Code Ain't Like Mine: On Being a Woman in Technology Intensive Fields," explores the state of women in technology fields, examining what is being done to combat issues of sexism, and what we all need to do to continue making such spaces more open to women. Blackmon is an Associate Professor of English at Purdue University. She has been gaming for more than 30 years, and now teaches and researches issues related to rhetoric and game studies. Specifically, her interest lies in critique of identity and identity formation in game studies. She is the founder of the blog and podcast "Not Your Mama's Gamer" which explores issues of gaming through a women-centric lens. Learn more at http://www.nymgamer.com/

F Sessions, Saturday, 1:15pm-2:30pm

F1: To Boldly Go Where Star Trek and Star Wars Haven't Gone Before: Discussions of Veillances, Kairos, and Transubstantiation

CUE 416 | #f1

From Jules Verne's prediction of Cape Canaveral to the tablets in 2001: A Space Odyssey, science fiction has famously gotten a lot of technological predictions "right." However, for all the genre's prescience, there is a significant technological prediction that — like the batteries for any sci-fi franchise toy — is not included: popular universes like Star Trek and Star Wars never predicted social media.

There is an ideological reasoning behind Star Wars, Star Trek, and their ilk overlooking social media. These franchises implicitly echo Sherry Turkle and other techno-skeptics in their fears that mobile technologies are having adverse effects on communication practices. These franchises and many techno-skeptics share a communication ideology that values face to face communication and meatspace over remote and/or digital connection — an ideology that values human bodies over cyborg bodies.

This value system implicitly undergirds how sci-fi franchises rhetorically present and use technology. The franchises show us not just future technology; through their presentations, they helps us imagine how to value technology. Our panel exposes and

explores that ubiquity, examines why popular sci-fi franchises missed social media, and offers new terminology for understanding the complex and evolving relationships between bodies, technology, and rhetoric.

Paul Muhlhauser *McDaniel College* @doctamuhlhauser
Josh Ambrose *McDaniel College*
Daniel Schafer *McDaniel College* @thesd

F2: Assembling Composition

CUE 419 | #f2

What is a text? How are texts created? What theories and concepts help us understand the nature of texts, the ways that they are created, and the ways that we learn to compose? One provocative concept though which we can approach composition in both multiple and diverse ways is assemblage. Although this concept of assemblage hasn't received very much explicit attention in the field, a number of scholars are using it to conceptualize composing and compositions: both the*practices*contributing to compositions and the compositional*texts*themselves. Building on this scholarship, this panel thus proposes a more concerted use of the concept of assemblage, exploring how it might help us see and describe processes of composing and the texts themselves. Speaker One uses the lens of assemblage to provide an in-depth look at the production of scenic picture postcards in the early twentieth century, detailing their creation as resulting from rich and complex processes of assemblage that began with black-and white photographs and ended with vivid, full-color, ready-to-mail scenic views of Any-town, USA. Speaker Two uses the lens of assemblage and the site of Emigrant Cemetery in the Yellowstone valley of Montana to inquire into an instance of everyday writing, the tombstone as assembled composition. In sum, this panel asks what analyses of composition through assemblage offer us as scholars, as it inquires into how assemblage allows us to better understand composing practices and processes, and the texts themselves, past, current, and future.

Stephen McElroy *Florida State University*
Kathleen Yancey *Florida State University* @stephenjmcelroy

F3: Deploying Multimodal Identities: Ownership, Embodiment, and Control

CUE 319 | #f3

Broadly conceived, scholars often use the concept of 'identity' to indicate not only a discursive categorical distinction, i.e. a set of communal practices and identifications (such as, conceptions of race, gender, sexuality, and so forth) but, the concept also describes personal notions of the individual sum of all the particular varieties of the former, amalgamated into and onto a body. Since the turn to the social in the 1980s, scholars and researchers have discussed the politics of identity — as hotly contested and high stakes spaces — with implications for how identities are conceptualized and

positioned. Those in our field have also considered the implications of digital identities for digital literacy. However, there remains a gap in terms of the various ways that virtual structures — structures of surveillance that compile and access big data — shape and construct both our virtual 'selves,' and how those selves network and interact in multimodal spaces.

The members of this panel will provide a theoretical, historical, and critical examination of virtual identities associated with surveillance, bodies, and multimodal writing. The goal of this panel is to position future work with identity and virtual bodies by looking at the past and forecasting the future as technologies develop.

Nick Baca *Bowling Green State University*
Estee Beck *Bowling Green State University* @estee_beck
Nick Baca *Bowling Green State University*
Kristine Blair *Bowling Green State University* @cloudyc

F4: Archiving the Future: Three Material In(ter)ventions

CUE 207 | #f4

This panel starts from the premise that *the digital is material* in every sense of the term. Taking on commonplace notions of digital archives as "virtual," "disembodied," or "immaterial," we work to re-imagine the archive as a set of complex intra-actions between myriad materialities, which challenge the boundaries between human and nonhuman, past and present, living and dead. To approach archival materials only as interpretive windows into the past offers only a single set of compositional relations. Instead, we consider how these materials might serve as generative components of new compositional futures. Offering up a series of methodological experiments with diverse archival materials, panelists discuss possibilities for re-orienting our relationship to the archives through performative, affirmative, and collaborative methods. Speaker One looks to archives of place as places made possible by movements of sensuous composers *through* space and *with* objects. Taking up landscape-objects — including maps, photographs, and alphabetic descriptions — that circulate visual ideas about the "wild" American west, she considers how archives of place are re-composed by digital cameras, image editing software, and digitized tools of the new cartography. Speaker Two discusses an experiment in "posthumous poetics," which takes up oral history recordings of people who have died and re-imagines them as actors in a fictional audio drama. Raising questions of cultural ownership, authorship, and agency in digital composing, she proposes new ethical relationships with archival voices and gestures to the possibility of collaborating with the dead. Speaker Three follows and gathers the textual, material, and imagistic digital remains of those murdered and murdering in Pittsburgh — including the actors' Facebook, Myspace, Twitter and newspaper activity — and assembles them into a digital, networked archive. Mov-

ing to re-compose murder as neither spectacle nor forgotten, the speaker makes the methodological move to imagine a future-for-those-who-could-be-murdered from the materials of the archive.

Erin Anderson *University of Pittsburgh* @erinroseand
Trisha Campbell *University of Pittsburgh* @digitaltrisha
Kerry Banazek *University of Pittsburgh*

F5: Teachers, Tear Down that Wall: News from the Open Education Front

CUE 119 | #f5

Using Selfe and Selfe's "Politics of the Interface" as a point of departure, this panel will explore the lessons learned by transforming a proprietary textbook into an open textbook that now reaches over 750,000 students a year. Speaker One examines the way open textbooks should be aware of the needs of global audiences and should reflect on implicit ideologies reinforced by interface design. Speaker Two addresses how new media texts in the Web 2.0 landscape work to exclude a growing number of users with disabilities, presenting a unique challenge to the openness of online resources. Speaker Three will reflect on the history and inception of *Writing Commons*, and the challenges such textbooks face, including issues regarding scope, copyright, and interactivity.

Quentin Vieregge *University of Wisconsin-Barron County* @Vieregge
Jason Tham *St. Cloud State University* @JasonCKTham
Jack Hennes *St. Cloud State University* @HennesJack

F6: The Future of Digital Archives — Making Pasts Present and Useable

CUE 409 | #f6

This panel considers a range of digital archives and approaches to creating, curating, and connecting them in meaningful ways. We consider different methods for gathering and interpreting archival records. Our presentations examine a variety of archival materials: we explore considerations for born-digital records, the conversion from physical to digital repositories, and at the finding aid/metadata level. We argue that digital archives and the knowledge they facilitate should be as diverse as the humans who create them, accessible beyond the academy, oriented toward usability.

Chelsea Milbourne *University of North Carolina at Chapel Hill*
Heather Branstetter *Virginia Military Institute* @findheatherlee
Melanie Kill *University of Maryland* @melaniekill

F7: Decentering Whiteness in the Digital Humanities Through/With Decolonial Methodologies

CUE 202 | #f7

Often, stories and theories of technologies and writing follow a common theme — one of progression and evolutions. However, as we situate these stories within the narrative of past, present, future, we encode these narratives within Euro-centric frames and hierarchical structures.What is at stake when we contend with this narratives is the continued colonization and othering of indigenous technological practices. Yet, movements within digital humanities scholarship, such as #transformDH, aim to open up our spaces and narratives to not only include the interdisciplinary nature of digital humanities, but to include othered voices and stories. Bringing together continued discussions of inidigeneity, relations, stories, and technologies, this panel aims to create discourse and open spaces to decenter whiteness within the digital humanities through the lens of decolonial and indigenous methodologies and ways of knowing.

Angela Haas *Illinois State University* @angela_haas
Emily Legg *Purdue University* @emlegg
Gabriela Rios *University of Central Florida* @GRaquelRios

F8: Discourse Communities and Responsivity: Medical Education, Status Updates, and the Writing Classroom

CUE 318 | #f8

Immediation: Responsivity in the Writing Class

This presentation works from Richard Grusin's understanding of "p/remediation" toward a notion of "immediation," a mode of writing and engaging with digital technologies and media that foregrounds responsivity and exposure.

Learning Discourse in Simulated Contexts: A Convolution of Research in Composition and Medical Education

This presentation calls for a convolution between research on patient simulation in medical education and research in composition studies. I will argue that current debates in our field about the importance of authentic writing situations and the potential for critique and play within performative situations can be usefully put into conversation with work on robotic simulations. This work emphasizes the role that technology can play in facilitating interaction and embodiment, calling us to ask how technological resources can be used to increase interaction rather than isolate students and can lead to embodiment of a range of subject positions.

"That's, like, your opinion, man": a writing classroom exploration on whether online status updates are dense streams of thesis statements without evidence.

My individual paper within a panel will discuss the question of whether online status updates contribute, disrupt, or transcend the writing process through a writing context that encourages focused messages of information without the requirement of structure or evidence. This inquiry calls into question how status updates can be viewed by writing instructors and students as a tool to discover meaning in the writing process. My paper will explore this issue through case studies of individual student work in a freshman level writing course.

Matt King *St. Bonaventure University* @mirk79
Lillian Campbell *University of Washington*
Jim Haendiges *Dixie State University*

F10: Intercultural Ecologies

CUE 209 | #f10

Computers and Resistance: Eco-critical voices connect via virtual interfaces to form a revolutionary "transglocal" discourse community against Monsanto

This presentation examines the use of computers as a revolutionary tool of connectivity by eco-critical voices to form a cross-continent community of resistance discourse against the multinational company, Monsanto. What this means for writing pedagogy is that producing digital text to build a "transglocal dialectical movement" (Dingo and Scott 7) is about using web interfaces inventively by connecting the local with the global on the linguistic and semantic planes. This study analyses select digital texts on Monsanto using Grabill and Pigg's concept of rhetorical agency in online public fora, Fairclough's theory on power relations and discourse, and Lazar and Wodak's method of critical discourse analysis (CDA).

Exploring the Ecology of Interactive Discourse in Multilingual Computer-Mediated Peer Response Activities

Changing population demographics and innovations in technology present an opportunity for greater understanding of established practices like peer response, activities that can present cultural, linguistic, and logistical challenges across contexts. Recently, computer-mediated peer response has been shown as a possible way to promote linguistic production. Building on this work, alongside the development of a new methodology employing ethnography and discourse analysis, this study explores multilingual computer-mediated peer response in a large university setting. This presentation will share findings relevant to the adaptation of a research model transferable to diverse classroom settings as well as provide useful pedagogical implications for practitioners.

Examining Digital Composing Practices in an Intercultural Writing Class in Turkey: Empirical Data on Student Negotiations of 'Borders'"

This conference paper will provide a brief explanation of a much larger research study, focusing on how intercultural students used and negotiated prior and acquired knowledge to compose multimodal texts. Namely, I will conduct a rhetorical and discourse analysis on students' technology-based oral presentations and on my observation notes during those presentations. This paper will address whether and how students combined visual and written elements to communicate effectively and to negotiate local identities while taking on certain global identity features as they learned to lead class discussion on a given topic.

Moushumi Biswas *University of Texas at El Paso* @moushumibiswas
Amanda Hobmeier *University of Washington*
Maria Pilar MILAGROS-GARCIA *Koç University*

F11: Design Revolutions, Design Convolutions

CUE 219 | #f11

Convoluting (or at least Complicating) the Idea of "Good Design"

This speaker troubles notions of "good, clean design" that run through web design resources by critiquing their modernist privileged white male aesthetic and invites conversation with conferences participants on how they trouble "good, clean design" in favor of more rhetorical approaches to design.

Threshold Concepts in Computers & Writing: The Example of Design

In my presentation, I discuss those features of a threshold concepts framework that might be particularly valuable for computers and writing as a field. Described by Jan Meyer & Ray Land (2006), threshold concepts are "epistemological lenses" within disciplines that are *transformative*, probably *irreversible*, *integrative*, possibly *bounded*, and potentially *troublesome*. I test this framework through the example of design, and specifically through the concept that "Design is rhetorical." Ultimately I think that the framework of threshold concepts can enrich our understanding and improve our teaching of design and of other key concepts in our field.

Towards a Revolution: The Delivery of Composition and the Role of Document Design in Curriculum

For this presentation, I will provide a study of affordances and design challenges within traditional composition course materials (assignment sheets, syllabi) as well as the effects these descions and designs have on our students. This study will also include limitations that contextualize the problems of document design such as time and labor

contraints, motivation, and levels of knowledge. My presentation will end with applications and solutions to the most common problems of assignment design.

Kristin Prins *University of Wisconsin-Milwaukee* @kkprins
Madeleine Sorapure *UC Santa Barbara*
Heather Young *Auburn University* @heathnoyo

F12: Sound, Video, New Media, and Re-Forming Learning

CUE 114 | #f12

Composing Learning Experiences: New Media, Classroom Flipping, and Interdisciplinary Influence

Amid the growing reports about the efficacy of "new" teaching methods that seem remarkably similar to pedagogies of the past and present, one recently receiving much of this attention is the Flipping the Classroom movement. A study on flipping is currently underway at this Speaker's university; however, this Speaker will examine and report about an intriguing byproduct of flipping — an increasing interest from teachers across disciplines wanting to compose in multimodal forms for pedagogy: for both making content or experiences for students to use and for creating assignments for students themselves to learn to compose in new ways.

How Audio-Visual Composition Supports the Development of Meta-Awareness

Drawing from Wardle (2007), Halbritter (2013), and a qualitative research study of two first-year writing classrooms at a major university, the speaker will present data from interviews with students and instructors to illustrate that audio-visual (AV) composition, one form of new media writing, is particularly useful for facilitating the development of meta-awareness about composition. For the students in the research study, AV composition opened a space for specific kinds of enactments that comprised *rhetorically-layered doing*, *doing* that bridged contexts and had multiple purposes and audiences.

The "Digital Native": Multimodal Composer or Sophisticated Tool Specialist

In this presentation, I confront the term "Digital Native." I present data from an IRB approved pilot study I am currently running designed to answer one critical question: Are the "Digital Natives" learning how to compose with the multimodal tools they have at their disposal or are they learning how to become non-critical users of ubiquitous text boxes and technologies meant to mediate their compositions for them.

Joanna Schmidt *Texas Christian University* @JoannaMSchmidt
Crystal VanKooten *University of Michigan* @crystalvk
Jeffrey Bacha *University of Alabama at Birmingham*

G Sessions, Saturday, 2:45pm-4:00pm

G1: Power and Privilege in the Multimodal Composition Classroom

CUE 416 | #g1

Our panel intends to examine the concepts of power and privilege in the multimodal classroom. Upon interviewing directors of the CLASP and CAMP program we've discovered that in order to have a voice in the digital classroom educators cannot ignore the inherent inequalities in access to technology.

Laura Powers *Washington State University*
Kate Watts *Washington State University*
Patricia Cady *Washington State University*
April Strawn *Washington State University*

G2: Designing Experiential Journeys for Shared Reasoning and Inquiry

CUE 219 | #g2

If, as Selfe and Selfe argue, an interface is always situated within a political and ideological history, what's to be made of the resistance we've encountered when attempting to design experience for the purposes of public inquiry and deliberation? And if, as Self and Selfe argue, our own designs are never neutral, how do we wisely participate in such an enterprise where efforts toward inclusion may be undercut even unintentionally? The panel draws on findings from the speakers' collaborative design processes for three projects to address these questions.

Shirley Rose *Arizona State University*
Elenore Long *Arizona State University*
Christina Santana *Arizona State University*

G3: From Popcycle to Vicycle: rEvolutions of Ulmer's Videocy

CUE 319 | #g3

Gregory Ulmer anticipated the power that video may have on writing, communicating, and collaborating when he coined the concept of videocy. Ulmer's conception for video speaks directly to how "videocy" is central to a new way of thinking that changes the ideas infiltrate culture. With social media and video sharing, video no longer stands for passive consumption of something created on a piece of film or tape; video requires participation. Online video blends the vision of "videocy" articulated in Ulmer's Teletheory with the ease of linking, remixing, and repurposing that we encounter on sites like YouTube.

In Teletheory, Ulmer also first articulated the idea of the image of wide scope, which

he believes are "a small set of images...that constitute that individual's personal cosmology, and to which he or she is committed by desire and value" (57). The associations spawned by these images hold incredible inventional potential. By drawing on Roland Barthes's "punctum of recognition,"Ulmer validates the emotional and bodily reactions we feel when looking at certain images or recalling certain events. To arrive at the wide image, Ulmer introduces the concept of the "popcycle" as a heuristic for discovering chance occurrences happening across all of the discourses of any person's life.

Using Ulmer's popcycle and image of wide scope as starting points, this panel will trace the paths of enacting both in the realm of video and participatory cultures. By doing so, we show that these practices are best enacted through the medium of online video. Speaker One will present a re-envisioning of Ulmer's popcycle in rendering a video-based image of wide scope. Speakers two and three then explicate how they respond to the call for a participatory iteration of the video popcycle, tracing its evolution into what they term the vicycle.

Bahareh Alaei *California State University, Long Beach*
Sarah Arroyo *California State University Long Beach*
Corey Leis *California State University, Long Beach*

G4: Narrativity, Non-Narrativity, and Authenticity in the Digital Age

CUE 419 | #g4

Authenticity Discourse in a Post-Internet World: Updating Expressivist Pedagogy for the Multimodal Age

The discourse of authenticity has been quietly working behind the scenes for 2500 years, seeking to explain the fundamental question of identity. Digital technologies changed this concept of authentic being to the point that we have suffered what Tom McCarthy calls a "trauma of materiality." And while philosophy, psychology, and literature changed with each shift of this discourse of authenticity, composition theory tends to stay the outskirts, clinging to either Expressivism or social-construction theories, not adapting to this new authentic self as strongly as other disciplines have done. To stay relevant in today's digitized world, composition theory must acknowledge that an authenticity discourse does exist and that we need to join in on that conversation.

Narrative Strategies for Structuring Non-narrative Digital Student Texts

This presentation offers an approach to teaching formal, non-narrative "argument" in the first-year writing classrooms by appropriating specific rhetorical strategies from narrative theory and digital storytelling practices. Other scholars point to classical rhetorical strategies, genre theory, and student innovation as sources of structuring interactions between students, instructors, and course assignments. Drawing on specific narrative strategies found in digital texts such as podcasts and online videos — such as setting, conflict, story arc, and suspense, this speaker will demonstrate the possibilities

for applying these strategies toward argumentative texts appropriate for disciplines within the Humanities, Literature, and the sciences.

Subway and Synapse: Polylinear Narrative in "daddylabyrinth"

daddylabyrinth is an interactive new media memoir, a polylinear combination of traditional writing and personal video, that explores both the human relationship between fathers and sons. This presentation will explore such topics as the nature of navigational readership, the logistics of its authoring system (SCALAR), and the practices of digital authorship, all contextualized within the aesthetic and theoretical territory of electronic literature.*daddylabyrinth* is currently up on demo at http://scalar.usc.edu/anvc/daddylabyrinth/index and the presentation would include a navigational performance of the work.

Courtney Patrick-Weber *Texas Woman's University*
Ryan Trauman *Columbia College Chicago* @trauman
Steven Wingate *South Dakota State University*

G5: Examining the Computer Game Complex: Antenarrativism, Behavioralism, and Taylorism

CUE 418 | #g5

This panel explores rhetoric and ethics in the intersections of computer games and writing. Computer games are complex, depending on designers, coders, writers, players, market forces, distribution channels, and data. To discuss any computer game is to delve into complex cultural practices that are now mediated by digital technologies. As games are employed for numerous purposes (purposes that go beyond Johan Huizinga's observation of cultural and symbolic expression to include education, distraction, attraction, and so forth), rhetoricians are called upon to think through the complex power dynamics that arise and the ethical implications of the medium.

Stephanie Vie *University of Central Florida* @digirhet
Jennifer deWinter *Worcester Polytechnic Institute*
rylish moeller *Utah State University* @rylish

G6: Machines Reading, Machines Writing: What Are the Possible Futures of the Work We Do With Texts?

CUE 114 | #g6

This panel operates from three different perspectives in order to examine the various ways in which proponents and critics of automated essay scoring and automated textual invention require scholars in rhetoric and composition studies to re-examine hitherto under-examined ideas about technologies of textual production and consumption. It has lately become almost a given in our conversations that digital technologies

alter the production and circulation of texts in fundamental ways: this panel poses the questions, "How fundamental? And where might these changes lead us?"

Mike Edwards *Washington State University* @preterite
Matt Frye *Washington State University* @thatnamestaken2
Elizabeth Edwards *Washington State University* @Elizabeth_wsu

G7: The Scale, the Interface, and the Network of Composition

CUE 318 | #g7

Long's proposal argues that the methods of corpus linguistics enact calls from scholars as diverse as Collin Brooke and Franco Moretti to shift the scales, interfaces, and objects of humanistic study — a shift from texts to interfaces in Brooke's case and from texts to their lexical constituents in Moretti's case. Rosinski expands on this discussion by drawing from Jody Shipka's action-based and materially minded composition theory, which, Rosinski argues, can be productively connected to Jeff Rice's network approaches to new media as well as Bruno Latour's actor-network theory. "Composition as network" makes visible the material and semiotic traces of composition as a gathering of materials through the act of composing. One step toward making these traces visible is to analyze texts at the scale of their constituent parts — that is, at the scale of words and phrases, which is precisely the goal of corpus linguistics. Corpus linguistics methodologies are, in a sense, enacting the move from theories of compositional networks to their practical study and analysis.

Jana Rosinski *Syracuse University* @JanaRosinski
Seth Long *Syracuse University*

G8: Text Mining, Research Strategies, and Open Source Solutions

CUE 409 | #g8

Into the Corpus: Using Text Mining to Examine Instructor Commentary

Text mining offers a method for evaluating and analyzing vast amounts of student work. Romero and Ventura (2007) identify text mining as an emerging field of research method related to the proliferation of web-based education. As more schools turn to course management software or other digital means for gathering student work, text mining shows enormous promise for supporting the analysis and evaluation of student work and instructor interaction with students in the electronic or digital environment such as instructor commentary on student writing.

Ren'Py in the Classroom: Multimodal Learning via Open-Source Software

This presentation focuses on strategies for employing free open-source software (FOSS) in a classroom environment. It provides a discussion of multimodal learning implemented via visual novels using the Ren'Py engine.

Technology tools used in multimedia conversation analysis

In this paper, I discuss a select set of software tools used to capture, transcribe, and analyze synchronous, media rich conversations. I review one case study that illustrates the complexity of the tool landscape and how the various tools can be used to work synergistically in preparation for content analysis. Transana and Nvivo work in conjunction to provide transcription and subsequent qualitative data analysis.

Erica Baumle *Texas Tech University*
Kimberly Davis *Sam Houston State University* @kim4true
Joy Robinson *Illinois Institute of Technology* @njoying

G9: Everyday Methods: Tools of the Digital Scholar

CUE 202 | #g9

This roundtable explores the role of specific technologies and practices in the day-to-day life of the digital writing scholar — what we call "everyday methods." Seven panelists will offer brief, three-to-five-minute arguments or narratives that describe, challenge, or reimagine the evolving tools of the digital scholar. Panelists will approach these everyday methods from a variety of scholarly perspectives, including literacy, sustainability, access, and ownership. We hope, through these brief talks and a longer audience-interactive conversation afterward, to consider how our field might develop and encourage more support for everyday methods in our professional, scholarly communities.

Cate Blouke *University of Texas at Austin* @CateBlouke
Allison Hitt *Syracuse University* @ahhitt
Charlene Kwon *Temple University* @charlene_kwon
Tim Lockridge *Miami University* @timlockridge
Jen Michaels *The Ohio State University* @jenlmichaels
James Schirmer *University of Michigan-Flint* @betajames
Quinn Warnick *Virginia Tech* @warnick

G10: Novelty and Fixity: policies, procedures, and researching digital technologies

CUE 119 | #g10

Computers and Writing scholarship has long helped us look to computing not as something that people do, but rather as the means or medium that supports what people do. Computers cooperate and participate in our meaning making practices. That is, no one working on a computer or mobile device, not even people at C&W, will answer the question 'what are doing?' with 'I'm computing.' Instead, computing offers the procedures and processes that allow most of us to go about being what we are and doing what we do (Hart-Davidson et al., 2011). Working with, talking about, and entwining our lives with computers, particularly our work lives, then, necessarily entails working within persistent, fixed, and so rather comfortable policies and

procedures. To a large degree, computers fix our workaday habits and activities. And we need this fixity. As Malcolm McCullough (2013) argues, without some persistent structure, our attention wanes and it becomes a real challenge to do our work. "Total novelty disarms" (p.105). Still, so much of Computers and Writing scholarship emphasizes the novelty of design, foregrounding the implications of what our new digital tools allow us to do—how they enable us to work. This panel plays with that emphasis, foregrounding instead differing experiences of the institutional policies and procedures behind the gadgets and the software that allow us to work.

Jeremy Cushman *Western Washington University*
Alex Layne *Purdue University* @gamerlayne
Samantha Blackmon *Purdue* @saffista

G11: Rhetoric, Techne, and Identity

CUE 209 | #g11

Screen Literacies and (Re)Mediated Identities: A Writing Curriculum for Promoting Student Engagement With the Politics of the Interface

This presentation will discuss a Multimedia Writing & Rhetoric course taught at the University of Notre Dame during the 2013-2014 year. The course, entitled "Screened Literacies and (Re)mediated Identities," asked students to explore connections between screens and identity by way of four units: 1) "Screen, Myself, and I: The Narratives of Identity in Screen Culture," 2) "Cinematic Storytelling: The Rhetoric of Still and Moving Images," 3) "Investigating Controversies in Rhetoric & Screen Culture," and 4) "The Ethics of Identity and Representation in a Digital Age." The presenter will share major assignment prompts, class activities, readings, and representative student writing samples.

A Techne for Teaching Writing with Technology

I will sketch a rhetoric or *techne* for teaching writing with technology that embraces the diversity and volatility of digital tools for writing and the broad range of expertise among both instructors and students.

Digital Rhetoric: A Convergence-Continuum Model Approach

This presentation focuses on digital rhetoric to study digital media in various contexts. The difficulty in studying any digital medium is that various layers of meaning can be discerned. This presentation will focus on digital rhetoric as a process of rhetoric, human-computer interaction, interface design and coding. It does so by 1) presenting an operational definition of digital rhetoric; and 2) introducing a continuum from a human activity perspective. It does so by employing convergence as a term, and using the framework of activity theory to look at digital rhetorical interactions as a continuum of human activities happening across multiple frequencies.

Erin Dietel-McLaughlin *University of Notre Dame*
Rebecca Robinson *Arizona State University* @rbca_robinson
Gustav Verhulsdonck *University of Texas at El Paso, El Paso, TX*

G12: Interrogating the Border of Gender on Facebook: An Examination of Users' Rhetorical Processes and Performances

CUE 207 | #g12

This panel examines how Facebook users of different genders, but mostly women, perform their identities in this social network space.

Ryan Shepherd *Arizona State University* @RPShepherd
Sarah Spangler *Old Dominion University*
Kevin Eric DePew *Old Dominion University* @KEDePew



Towering, Nick Gourlie, (CC BY-SA 2.0)

H Sessions, Saturday, 4:15pm-5:30pm

H1: The Post-Critical Edge: Releasing New Media Creation and Exchange

CUE 202 | #h1

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.

Justin Hodgson *Indiana University Bloomington* @philosophister
Bonnie Kyburz *Lewis University* @bonniekyburz
Virginia Kuhn *University of Southern California* @vkuhn
Jason Loan *UNC-Chapel Hill* @loanage

H2: Techniques of Visibility: Interfacing Creative Resistance

CUE 207 | #h2

This panel considers the potential that artistic practices have for making visible and pushing back against the borders and limitations of interfaces. In "The Politics of the Interface," Cynthia and Richard Selfe wrote that "[a]n overly optimistic vision of technology is not only reductive, and, thus, inaccurate, it is also dangerous in that it renders less visible the negative contributions of technology." This panel examines the work of bio artists, game designers, punk zine creators, tactical media practitioners, and the aesthetic repurposing of rhetorical "garbage," and asks how the concept of creative resistance might encourage us to take new critical positions toward the tools that mediate our scholarship and teaching. As "creative" resistance, this position goes beyond a negative critique, suggesting instead new practices in interface design and engagement.

Jacob Riley *University of Florida*
Scott Sundvall *University of Florida*
Caroline Short *University of Florida* @carolis122

H3: Taking Learning at Interface Value: Fostering Digital Literacies in Hybrid & Online FYC

CUE 119 | #h3

This panel will explore how first-year composition (FYC) courses in general, and those delivered in hybrid and online formats in particular, can go beyond genre-based writing to teach students digital and multimodal literacies. Our institution — a public research university in the western United States — has used a genre-based, "writing-about-writing" approach as the standardized base syllabus for first-year composition. As we have reconceptualized our curriculum for both hybrid and online learning environments, we expanded the writing-about-writing focus into one that included more explicit work on building and developing digital literacies. We found that our revised curriculum helped students and instructors gain a greater awareness of the way that composition should not be separated from the digital tools that facilitate writing. Our first speaker frames our conversation by explaining why we decided re-focusing a first-year composition courses to explicitly address digital literacies. Our second speaker examines samples of student work; he analyzes the ways in which the hybrid and online versions of the course offered an increased number of opportunities for activities that fostered digital literacies. Our third speaker discusses the relationship between pedagogy and particular digital tools; she focuses on our use of WordPress for ePortfolios and the differences between the two learning management systems we use for hybrid (Sakai) and online (Canvas) instruction.

Carl Whithaus *University of California, Davis* @carl_whithaus
Mary Stewart *University of California, Davis* @marywstewart
Jenae Cohn *University of California, Davis* @jenae_cohn

H5: Re-Shaping/Re-Designing Web Applications for 21st Century Writing Classrooms: A Roundtable

CUE 419 | #h5

In summing up the contributions to their 2013 collection of essays *Designing Web-Based Applications for 21st Century Writing Classrooms,* George Pullman and Baotong Gu write that the technical and professional writers and teachers included here have all "come by different means to the same conclusion: that if you want something done right when it comes to information technology and writing instruction and research, you have to do it yourself" (1). Our roundtable is comprised of contributors and editors of this collection, and we will respond to this year's CFP asking for us to critically examine the interfaces and technologies that shape our texts and our teaching.

Steve Benninghoff *Eastern Michigan University* @stbenninghoff
Ashley Hall *UNC-Chapel Hill* @knowledges33ker
David Fisher *Emory University* @fisherbluesman
Steven Krause *Eastern Michigan University* @stevendkrause
Mike Palmquist *Colorado State* @mikewriter
George Pullman *Georgia State University*

H6: Making Spaces: Architexture, Infrastructure, and the Rhetoric of Design

CUE 219 | #h6

One of the most important infrastructural elements for writing is space. Presenters on this panel will situate space design as deliberate, infrastructural practices. We will address the ways in which space needs exist within (and beyond) institutional contexts. We will address issues of online spaces and physical spaces, and will discuss new spaces along with retrofitted spaces. We will draw upon the theory that best scaffolds our understandings of and practices of space and place, and also address pedagogical and programmatic implications of infrastructural needs and implementing.

Dànielle Nicole DeVoss *Michigan State University*
Aimee Knight *Saint Joseph's University* @aesthetically
David Sheridan *Michigan State University*
Douglas Walls *University of Central Florida* @wallsdouglas
Russell Carpenter *Eastern Kentucky University* @rustycarpenter
James Purdy *Duquesne University*
Leslie Wolcott *University of Central Florida* @LeslieSue
Heidi Mckee *Miami University* @mckeeha
Andy Frazee *Georgia Tech* @andyfrazee

H7: Automated Essay Scoring Done Right: Using LightSide for Feedback in Classroom Writing

CUE 318 | #h7

Traditionally, automated essay scoring has been marketed as a tool to reduce costs, ignoring the technology's broader impact on the writing process. In this session, computer scientist Elijah Mayfield will give a primer on machine learning for newcomers to the field, and lead a discussion with ELA teachers following their participation in an pilot study using LightSide. This new machine learning engine emphasizes justifiable, content-driven score prediction and automated scaffolding of the revision process. Audience members and teachers will have an open and honest discussion of the strengths and weaknesses of this highly polarizing tool for writing assessment.

Elijah Mayfield *LightSide Labs* @lightsidelabs
Stephanie Butler *LightSide Labs* @lightsidelabs
Caty Dewalt *Upper St. Clair High School*
TC Niemann *Hostos-Lincoln Academy*

H8: Video Games in Conversation with Composition: Motivation, Critique, and Pedagogy

CUE 409 | #h8

Video games have shifted into mainstream culture, and as a result, the literacies, familiarities, and cultures surrounding gaming have extended into business, education and our civic lives. As gamers, teachers, and scholars, our panel will present what motivates teachers to introduce gaming, how those pedagogies might not cast gaming (or pedagogy) in the best ways, and a model pedagogy that can help both gamers and teachers bridge the misalignments and misappropriation of games and writing instruction. We intend to offer not only a better understanding of how games might be used in a writing classroom, but a chance to reflect on the ways that we might better recast gaming's introduction into our composition courses for our colleagues and the composition community as a whole.

Richard Colby *University of Denver*
Rebekah Shultz Colby *University of Denver*
Robert Gilmor *University of Denver*

H9: Evolution of Writing Centers and Technology

CUE 319 | #h9

Developing best practices for the support of multimodal and visual student texts in writing centers: Results of a pilot study

This presentation will discuss the results of a study that investigated the effects of administering a short, dedicated training program on the principles of multimodal and visual design to writing support tutors. Equipping writing centers and the tutors they employ with an expanded sense of text production through the introduction of multimodal principles and practices has the potential to positively impact a student's ability to put into practice such principles. Presenters will discuss their methodology and results, which includes the design of the training sessions and the coding and analysis of pre- and post-training writing tutor feedback and student work. They will convey the importance of upward scaling multimodal feedback and assessment work beyond the classroom into larger writing program and writing center support systems.

Obsolescence in/of Digital Writing Studies

This presentation examines the impact that obsolescence of digital writing technologies has on the teaching and study of writing. Through analysis of how hardware and software design decisions shape digital product life cycle, I connect obsolescence of writing tools to obsolescence of research and teaching in writing studies. I argue therefore that obsolescence of writing technologies should be drawn into the purview of writing studies and lay out a few possible avenues through which to do so. I conclude by suggesting that because obsolescence is a market-based phenomenon, critiquing obsolescence allows literacy educators resist the harnessing of literacy, communication, and pedagogy to market forces and exploitative corporate practices.

Claire Lauer *Arizona State University* @cnlauer
Angela Clark-Oates *Arizona State University* @gelaclarkoates
Shannon Madden *University of Oklahoma*

H10: Tumbling, Communities, and Soul Mates

CUE 114 | #h10

Online Communities: Using Tumblr to understand how digital communities write themselves into being

This presentation seeks to explore how digital interfaces challenge notions of community and community building. Using Tumblr as a lens to investigate how born-digital communities define themselves, this presentation will discuss how online communities function in much the same way as their offline counterparts do insofar as they do possess shared goals, language, literacy practices, purposes and resources. However, online communities necessitate the*creation* of a shared culture, whereas offline communities typically form*around* shared culture or heritage. It is in this creation process that we can understand how online communities are shaped by their digital interfaces for pedagogical ends.

From Single to Soul Mate: eHarmony Success Stories as Confessional Discourse

As user-generated content and social networking continue to proliferate online, so do confessional discourses flourish through acts of cataloging ourselves in status updates, check-ins, and photo tagging. Nowhere are these discursive practices more significant than in online dating. Today, when the question could be not only*when* or*whom* to marry but also*whether* to marry, the increasing prominence of online dating requires our attention. To that end, this presentation examines eHarmony success stories as confessional discourse. I argue that eHarmony's success narratives and site functionality work to reify "traditional marriage" during this period of destabilization and transformation.

Three Teens Tumbling: Elastic Literacies and Youth Writing in Digital Spaces

This paper explores the connective literacy experiences of three LGBT youth writers in the US, showing first, how they use Tumbling as a means to combat gender inequality and homophobia, and second, how these elastic literacy practices they employ in virtual worlds redefine the social contexts of space and place. Aiming to destabilize what we consider “multi-site” ethnography in education, this paper shows how utilizing connective methods in digital writing research can illuminate the creating, curating, and composing youth use a means to not only write the self/ves, but also how they use writing as a reparative process.

Minh-Tam Nguyen *Michigan State University*
Dawn Shepherd *Boise State University* @drshephe
Jon Wargo *Michigan State University* @wargojon

H11: Home Pages: Authority, Security and Identity across Interfaces

CUE 416 | #h11

In an effort to engage "interfaces" as part of the theme of this conference, this panel/roundtable presents an opportunity for interfacing face to face. The first half of the session will present in a panel format a collaboratively authored and in-progress paper and website investigating the metaphor of "home" as it relates to composition and rhetoric across media. The second half of the session will be a roundtable discussion and collection of "home" stories from participants.

Lana Oweidat *Ohio University*
Lydia McDermott *Whitman College*

H12: Social Media Genres: Investigations into Annotation of the Short Form

CUE 418 | #h12

In this mini-workshop, we expand the relative dearth of Rhetorical Genre Studies scholarship on interfacing with social networks. By focusing on the literacy practice of hashtagging, we offer our own formula for understanding and tracing one rhetorical genre that moves across multiple social media contexts while also inviting user testing and feedback for our coding schema.

Alice Daer *Arizona State University* @alicedaer
Justin Lewis *Western Oregon University* @justalewis

Bowling

8:00pm-10:00pm Zeppos, 780 SE Bishop Blvd

Sponsored by Bedford St. Martin's

Join us for an evening of bowling and converation. Lanes and shoes provided. Vans will leave Community Duncan-Dunn beginning at 7:45pm.

Sunday, June 8, 2014

Townhall 2:

Looking Forward, Looking Back: Prospectives, Retrospectives

8:30am – 9:45am CUE 203 #th2

Through images, anecdotes, and insights, five former Computers and Writing organizers will provide retrospectives and prospectives into 30 years of C&W. Their brief presentations will be followed by an open conversation about the possible futures of the Conference.

Chair: Patricia Ericsson *Washington State University* @pattyericsson

Joyce Locke Carter *Texas Tech University* @joycelocke
Bill Condon *Washington State University*
Michael Day *Northern Illinois University* @mday666
Evelyn Posey *University of Texas at El Paso* @eposey
Carl Whithaus *University of Calfornia, Davis* @carl_whithaus

I Sessions, Sunday, 10:00am-11:15am

I1: Sonic R/e/volutions: Materiality, Memory, Music, Movement

CUE 319 | #i1

This panel situates sound and music as integral to understanding the concert of rhetorical activities that we use (and that use us) in the composition of everyday living, remembering, and acting. We're especially interested in the ways sound acts in the world: its material beginnings, its mediations and modulations, its cultural impacts, and its lingering traces in memory — in short, sound's constantly (r)evolving reverberations. We approach these issues in sound through a convoluted and always evolving series of overlapping scholarly lenses, enacting Jonathan Sterne's (2012) call for an interdisciplinary approach to sound studies, one that doesn't just invite, but *requires* "engagement with alternative epistemologies, methods [and] approaches" (4). This approach encourages an evolving notion of rhetoric that, as Thomas Rickert (2013) argues, must "diffuse outward to include the material environment, things (including the technological), our own embodiment, and a complex understanding of ecological relationality [...]" (3).

Each of these presentations invite this interdisciplinary, ecological, and evolving approach to rhetoric and engage with audience members in ways that go beyond the usual conference presentation. Not content with the sound waves produced through our bodies and mouths, we'll perform new sounds through various media, play/remix pre-recorded sounds from the past, and invite the audience to make sounds with

us. This noisy atmosphere echoes our interest in the materialities of (and the porous borders between) sonic production, performance, and research, as we invite analog, digital, and "real" spaces/places to resonate together.

Kyle D. Stedman *Rockford University* @kstedman
Jonathan Stone *University of Illinois* @jwstone
Steven Hammer *North Dakota State University* @patchbaydoor
Harley Ferris *University of Louisville* @harleyferris

I2: Caption, Performance, Code: Composing Accessibility across Multiple Interfaces

CUE 219 | #i2

Picking up Yergeau et. al's (2012) call for an "ethics of accessibility," this panel highlights access across multiple interfaces. Debates on the nature of technological literacy in all its forms have focused primarily on the opportunities for novel engagement that emerging technologies offer. While writing comprises a significant portion of these opportunities, video, image, audio, and embodied performance are also valuable means of literate practice. However, these means only occasionally address concerns of accessibility — remarkable given the discipline's increasing awareness of what "composition" can entail. We often create boundaries when defining composition that exclude particular bodies and communicative practices. This panel explores how we can make our classrooms, scholarship, and composing practices more accessible across literacies and modes. Speaker 1 positions accessibility as a critical literacy rather than an add-on in both our classroom spaces and in our scholarship, arguing that practices such as transcribing and captioning are rhetorical and creative acts. Speaker 2 focuses on the role of performance in the first-year composition classroom, exploring how multimodal and embodied performance can unhinge traditional forms of academic writing and value the experiences of students. Speaker 3 explores the possibility for a new paradigm of accessible — rather than elegant — code based on principles of Universal Design for Learning, suggesting that accessible code can open collaborative opportunities.

Allison Hitt *Syracuse University* @ahhitt
Lindsey Banister *Syracuse University* @lebanister
Kevin Brock *University of South Carolina* @brockoleur

I3: Programatic Agility and the Small Liberal Arts College Ecosystem: A Panel and Discussion on the Evolution of Multimodal Composition Programs at Smaller Colleges and Universities

CUE 207 | #i3

This panel features brief presentations on our experiences as new small liberal arts college faculty members dedicated to evolving our campus writing programs, followed

by open discussion of survival tactics suitable for small colleges. We will reflect on our efforts to introduce multimodal writing to dedicated SLAC teachers with specific (sometimes stubborn) ideas about how their disciplines teach composing. Each of us will consider the notion of programatic agility and what it means for an evolving composition program at a small school.

Fred Johnson *Whitworth University* @abjohnson235
John Pell *Whitworth University* @JohnWPell
Jessica Clements *Whitworth University*

I4: From High School to Community College to Grad School: Student Preparation, Access, and Success

CUE 409 | #i4

Digital Borders Dividing Community College Students and Faculty

This presentation challenges the field of computers and composition whether there are established "geopolitical borders" that isolate community colleges. The presenter analyzes concrete challenges that community colleges face and explores feasible strategies to cope with these challenges.

Re-Envisioning Methods and How We Prepare Graduate Students to Conduct Research

In this presentation, I would like to continue this conversation began in *Digital writing research* (edited by Heidi McKee and Dànielle DeVoss) six years after its publication, discussing what new challenges have evolved and what new approaches have surfaced. How can we, for instance, see research as more than a set of practices (often embedded in institutional power structures), and to "decolonize" our understanding/practice of research as Linda Tuhiwai Smith encourages us to do? (xii). And how can we do this in digital writing research, while still maintaining rigor and systematic analysis? Finally, how what changes should we make in our graduate research methods curriculum as a result?

Modality as Contact Zone: The Convolution of Access, Politics, and Ethics in Florida's Online Courses

This presentation uses a 2011 Florida law as a context for examining course modality as a contact zone. The law requires all high-school students to take at least one online course before graduation. The politically minded law ignores complex issues of access and ethics that become reified in our FYC courses. I will examine the "cultural and ideological characteristics" of this technological requirement to identify how writing instruction in various modalities can accommodate (or defend against) student expectations for online learning.

Ruijie Zhao *Parkland College*
Becky Rickly *Texas Tech* @kairoshorses
Chris Friend *University of Central Florida* @chris_friend

I5: Reinscriptions and Revolutions: Thing Power, MicroDiscourse, and Vine Videos

CUE 209 | #i5

MicroDiscourse: Contributing to Global Conversations in Limited Characters

This presentation examines approaches for students to enter public discourse through platforms that emphasize brevity.

Exploring Thing-Power and Cell Phone Literacies

Cell phones (as specific, material technologies) have yet to receive a great deal of attention in composition scholarship – at least compared to their widespread popularity – as the field continually plays catch-up with students' digital composing habits. This presentation concerns cell phones and how their power, as deeply evocative objects, overlap with our use of them as facilitators of various technological literacies. Specifically, I show show how a pedagogical project can query the thing-power that cell phones and enable students to better recognize the critical and rhetorical aspects of technological literacy.

Climbing Up the Vine

To this date, no research has been published on any aspect of Vine videos in rhetoric and composition. I propose we start investigating Vine participatory culture and identity formation because although Vines offer a unique outlet for underrepresented peoples, they often also perpetuate stereotypical and sexist representations of self, which can be harmful to the users that produce and view them. My research suggests that women and people of color attempt to appropriate the Vine medium in order to increase their visibility in cultural narratives and craft their images. However, instead of offering alternative narrative, the texts they create often repeat and proliferate stereotypical and sexist representations of identity. These texts create highly visible binaries between male/female, black/white, and us/them.

Meg McGuire *University of Delaware* @meghmcg
Ehren Pflugfelder *Oregon State University*
Ellen Cecil *Miami University*

I6: Experimental Electracy and Composition: Post(e)-Pedagogy (hybrid session)

CUE 419 | #i6

This hybrid session will call on speakers, audience, and a broader electronic network to explore computer-mediated composition and pedagogy within a contemporary

context of networked technologies. As faculty in a stand-alone writing program evolving to incorporate digital literacies, the speakers have a practical interest in understanding the theoretical relationships between networked technologies and the intellectual, if not epistemological boundaries of the academy. Thus, following theoretical and practical models for multimedia composing and digital pedagogy, this panel will celebrate the convolutions of print, multimodality, teaching, rhetoric, technology, and vocabulary as we move toward a workable praxis of digital rhetoric and teaching in the 21st century. The speakers and audience will question and speculate the potential for digital rhetoric generally and in the educational context of "post-composition" (Dobrin, 2011). The speakers will alternate in their discussion and at points turn the microphone to attendees as well as to a diachronic network interface, our "speaker 3". Attendees will be both audience and active participants, contributing to this DataStream / InfoFeed in "chora(l) work" (*chora* reimagined, both sorting and gathering); affecting the multimedia projections and immersions through verbal, haptic, and networked interaction.

Seth Myers *University of Colorado Boulder* @bookeater1066
Gary Hink *University of Colorado Boulder* @garamondo

I7: Implications of Social Media

CUE 418 | #i7

Writing to Have No Face: The Emergence of Anonymity in Twitter

While studying online communities, I have encountered numerous instances of misconceptions about anonymity in our dominant public discourse. People frequently articulate these misconceptions about identity presentation in Twitter. Ironically, Twitter is a social network created to bring people together in conversation, and, therefore, engenders encounters with strangers as part of its structural function. My paper explores how and why a person disidentifies with a public, nominal identity to participate in Twitter anonymously. The analysis I provide here partially comes in narrative form. My work questions what happens when our online personas are a lack of one? How much power can a voice carry without a name? Like Foucault declares in *The Archeology of Knowledge*, I also write to have no face. I do so in the name of research; and, in the process, I will evolve as I learn first-hand why some of us may choose to lose our faces.

Evolutions Of Authenticity: Facebook and Instagram as Affinity Sites

Recently, much scholarship has been offered surrounding students and community building in online environments. However, there is a noticeable lack of scholarship surrounding how students use affinity spaces to create authentic selves.I seek to understand how authenticity can be created through media such as Facebook and Instagram, specifically. These two sites provide fertile ground in understanding how people create authenticity online. Using Williams, Gee, and Fleckenstein's work, I

shall demonstrate that Facebook and Instagram, while different in their approaches, acts as affinity spaces to help establish authenticity.

Pinning the [Austere] Home Space: Digital Accumulation and Consumption of Pinterest

As institutions continue to implement neo-liberal ideologies that value privatization and reducing the welfare state to shape spending decisions, we must consider how these policies have effects on our social and personal spaces, including home spaces and those home spaces that exist within online environments. The paper examines the relationship between home space and austere values on Pinterest, a content sharing service that allows members to "pin" images, videos, and other objects to digital pin boards.

On the Guillotine and Behind Bars: The "Sticky" Representations of Plagiarism on YouTube

This presentation presents a mashup of plagiarism videos on YouTube. By drawing on Sara Ahmed's theory of stickiness, I suggest plagiarism is regulated by affective responses that may complicate how we discuss the complexities of authorship in our classrooms.

Leslie Hutchinson *Pittsburg State University*
Dustin Morris *Oklahoma State University*
Kristin Ravel *University of Wisconsin-Milwaukee* @kristin@kristin_ravel
Dustin Edwards *Miami University of Ohio* @edwardsdusty

I8: Re-writing culture: Digital representation and ethnography's web-text (r)evolution

CUE 119 | #i8

Ever since its postmodern turn in the 1980's, ethnography has been increasingly understood both as an act and a product of "writing culture." With thinking and communicating ethnographically so intimately bound to representation, digital technologies pose exciting new possibilities for ethnographic texts. This panel takes a close, contextual look at how representational forms associated with web text "extend, enhance, and reconfigure" the poetics of ethnographic composition, exposition, and interpretation (Dicks, et al, 2005). We consider both how these new forms re-cast ethnographic representation and how the study of new cultural formations associated with digital technologies (e.g. digital communities, identities, and discourses) prompt new understandings of ethnographic fields, distinctions between data and analysis, and the shape of ethnographic narrative.

The panel opens with a review of how "doing" ethnography has changed in light of digital technologies. It then sets up features of analysis for the presentations that follow. Remaining talks examine ethnographic representations which make robust use of webtexts' possibilities. Panelists begin by characterizing the context and overall focus

of their study; they then present a short, ethnographic hypertext which uses layers or nodes, networking, and/or multimodal forms to fulfill traditional and emerging functions for "writing culture". The panel concludes with an interactive discussion where the audience is invited to share, speculate on, and interrogate additional possibilities for ethnographic hypertexts.

Sally Chandler *Kean University*
Willmaria Miranda *Kean University*
Luis Diaz III *Kean University* @Luis Diaz III
Nicole Dreste *Kean University* @bookjade
Mark Sutton *Kean University*
Robyn Orr-Gioffre *Kean Universtiy* @RobynOrrGioffre
Kathryn Inskeep *Kean University* @kinskeep13

J Sessions, Sunday, 11:45am-1:00pm

J1: Writer/Designer: Making Multimodal Projects in Your Classes

CUE 219 | #j1

This session, in the style of a roundshop — part roundtable, part workshop — takes its exigence from the co-presenters' new textbook, Writer/Designer: A Guide to Making Multimodal Projects (Bedford, 2014). The session will begin with lightning talks by the presenter-authors, in which we discuss the theoretical backdrop of rhetorical genre studies and multimodal theory that informed writing the guidebook, the composing process the book outlines and how we implement it in our classes for different projects, and specifics on assignment and assessment strategies that work with multimodal projects. Following this brief introduction, presenters will work with session attendees on areas of specific need in relation to the book's client- and process-based approach: conceiving major or minor multimodal assignments, convincing students or administrators that multimodality makes sense, creating assessment plans that make grading easier and less time-consuming while increasing student learning, thinking through technologies that best suit multimodal assignments, etc.

Cheryl Ball *Illinois State University* @s2ceball
Kristin Arola *Washington State University* @kristinarola
Jennifer Sheppard *New Mexico State University* @jasheppa

J2: The Impromptu, Embodied, and Social Composing Practices of Media Fans

CUE 119 | #j2

The artifacts of fannish creativity, the relationship of fan creations to commercial media, and the structure of fan communities have been studied for decades (Jenkins 1992; Bacon-Smith 1992); less attention has been paid to fans' composing processes,

including the fundamentally social nature of fan composing. This panel, then, explores fans' composing practices in a variety of genres and media: remixed fan fiction, fan work responding to Welcome to Night Valepodcasts, Springsteen fan concert tweets, and fan music videos. Taken together, the presentations offer a nuanced look at the variety of ways that people composing in new "boundary lands" (Selfe and Selfe, 1994) use mediated interfaces to make connections — to commercial texts, fan works, and each other.

Tekla Hawkins *The University of Texas at Austin*
Merideth Garcia *University of Michigan* @mgarcia
Bill Wolff *Rowan University* @billwolff
Tisha Turk *University of Minnesota, Morris* @TishaTurk

J3: Mining the Multimodal

CUE 209 | #j3

Selfe and Selfe's Electronic Contact Zone and Interface Design Concepts Revisited: Empirical Experiential Evidence through an Experiential Sampling Method using "Hybrid Interactive Rhetorical Engagement" (H.I.R.E.) Metrics

This project uses a social scientific data collection approach, Experiential Sampling Method/ESM, to collect user-generated experiential data when interacting with language learning websites. The data will help revisit Selfe and Selfe's (1994) discussions on interface design and electronic contact zone by offering emprical findings.

Qualitative Methods: Multimodal With and About

Drawing upon my ethnographic fieldwork within a queer, southern community, I suggest ways that we might employ multimodal research methods to study writing and literacy practices through *apprenticeship*. Reviewing recent research in the field of Computers and Writing as well as the field of Anthropology, I argue that we can use multimodality to open up shared activity and spaces *with* participants, rather than simply collect multimodal data *about* participants.In particular, I reflect on multimodal knowledge production through shared activities such as community walking tours, mapping, and storytelling.

Yowei Kang *Degree Program of Creative Industries and Digital Films, Kainan University*
Kenneth C. C. Yang *The University Of Texas At El Paso*
Brent Simoneaux *N.C. State University* @brentsimoneaux

J4: Discovery Through Interfaces: Gender and Difference

CUE 409 | #j4

background-image:url(../images/adriana.jpg): HealthCare.gov's Glitch Girl

Glitch girl, or adriana.jpg in HealthCare.gov's source code, has become a surrogate

for the problems plaguing the Affordable Care Act's Marketplace website, launched in October 2013. Internet culture generally has taken up Adriana's image as a "covergirl" for a dysfunctional website, and the news media has initiated a "hunt" for her identity now that her photo has been removed from the site. Through a three-tiered rhetorical analysis of source code, interface, and user interaction, I argue that this incident shows that male-weighted power relations grow stronger by making a glitch into a girl, and then into a meme.

Anki as Wunderkammer: How Intelligent Flashcards can Lead to the Discovery of Sexism in Language

Sexism is present within the Japanese writing system's use of Chinese characters, or kanji. These characters visually depict binaries, and evoke negative connotations about women. Finding such sexism is difficult, especially considering there are 2,136 standard use kanji characters. Learning kanji via the Japanese system of straight repetition is an ineffective way to learn the characters, let alone find bias. However, Anki, an intelligent flashcard program, provides a structured learning method that allows one to memorize kanji characters, while identifying bias. Technologies such as these act as a wunderkammer, or space for discovery, and have broad implications for learning.

Interfacing with Culture: Tracing Multilingual Practices of International Chinese Students across Digital and Non-Digital Spaces

This presentation attends to the complex manner in which a first year internatioal Chinese student's social media practices — on *Weixin* (a mobile chat application), QQ (an instant messaging program), RenRen (a Chinese Facebook) — mediated the construction of her literate identity and afforded her English writing and learning across the curriculum. Through this fine grained mapping, it is argued for close to attention to "knotworking" or the tying and untying of tools, texts, and people distributed across space-time.

Rachael Sullivan *University of Wisconsin-Milwaukee* @rachaelsullivan
Alex Way *Washington State University*
Steven Fraiberg *Michigan State University*

J5: folder with a capital "P" - Pedagogy, Practice, and Evolving E-Portfolios

CUE 318 | #j5

In the last twenty years, portfolios have been championed as the best assessment tool available to accurately and *fairly* assess student writing, while maintaining attention to the context of that writing. Likewise, portfolio implementation has been a response to the kinds of positivist theory and pedagogy that demanded quantifiable proof of student writing abilities and was largely driven by a desire to move away from single-sample impromptu essays as a way to *reliably* assess student writing. However, in an effort to legitimize portfolio assessment, information about their use has been reproduced, creating a commodification of information; portfolios have been gathered, "stored in

folders and on hard drives, accumulated within artificially expanded memory spaces, and finally manipulated and written in the form of documents that acquire their own authority and value within a capitalist economy" (Selfe and Selfe). The use of e-portfolios has redoubled the ability to commodify portfolio information. While the use of portfolios has succeeded in moving ideas about the assessment of writing from quantifiable to contextual we also contend that portfolio implementation must now move beyond their use as highly valid tools for evaluation in order to situate portfolios within the realm of a well-theorized pedagogy and to avoid borders to access, freedom, and education.

Johnna Lash *Washington State University*
Jennie Wellman *Washington State University*
Brooklyn Walter *Washington State University*

J6: Complicating Assessment in the Digital Age

CUE 418 | #j6

Critical Pedagogy and Rubric Design: Towards Responsive and Reflective Assessment of Multimodal Student Compositions

How do we assess multimodal composition in our student's ePortfolios? More importantly, how do we develop a responsive, reflective, reliable, and*revolutionary* assessment model for these compositions that both informs our teaching*and* empowers our students as active agents of their own learning? Finally, what role (if any) can rubrics play in the*evolution* of such assessment and empowering practices? This presentation will be informed by my experiences as a college writing instructor and by my current pre-doctoral research project which places feminist and social justice pedagogy, democratic rubric design, and multimodal composition studies in conversation with each other.

Problem Finding and Problem Solving in "The Killed": Dynamic Writing Processes and Ongoing Assessment in Videomaking

In this session participants will learn how student-led evaluation processes in an elementary aged after-school video club helped transform an improvised act of play into a fully realized multiple scene action video. This fascinating story highlights how in settings of group authorship, public assessment is an interactive form of collective reading and writing. Using video clips and transcripts from the making of *The Killed*, I identify and analyze how students publicly assessed their work and show how their evaluative interactions changed to fit a variety of composing scenarios.

NAEP and E-Rater: Predicting the Machine

Michael Neal (2011) issues a call for writing teachers to consider predicting the behavior of new writing assessment technologies. This presentation answers Neal's call by describing and critiquing the possible (and perhaps predictable) use of automated scoring technologies on the writing portion of the National Assessment of Educational Progress (NAEP). The purpose of this presentation is, first, to make the case

that there exists some likelihood that the NAEP could move to automated writing assessment; second, to evaluate the suitability of a specific scoring technology (E-rater) for the NAEP by applying Neal's framework for the prediction of writing assessment technologies.

Bridget Heaney *University of Rhode Island* @magistraheaney
Chuck Jurich *University of Alaska Fairbanks*
Christopher Parsons *University of Michigan*

J7: Transforming Identity and Community Through Online Games

CUE 114 | #j7

Pleasure and Pain in the Carnival Game: Fair Play in the FYC Classroom

This interactive presentation discusses assignment design in lieu of academic strategies and theories which require us to become aware of our game-creating practices and students' game-playing tendencies in order to develop, combine, and contrast rules from our larger set of explicit and implicit theories and practices. Charging Jan Rue Holmevik's idea of ludic ethics from his book *Inter/vention* with concepts from the Bakhtinian Carnival, this presentation will discuss rule-making within the FYC classroom space; a space that is half-way between the simulation space of a video game and the real world context our students wish to join after graduation.

Spaces as a Flexible Venue for Internet Writers

Drawing on Nedra Reynolds' *The Geographies of Writing* and using David Harvey's concept of time-space compression, I argue that venue needs to be understood as a circulatory process rather than as a concrete space. I contend that internet writers need attention, which pulls from Richard Lanham's *The Economics of Attention*, and the comment functions of internet venues can serve to garner and amass such attention. I advocate for using well-known internet writers to increase student-authored texts by having students post links in the comment section of those well-known writers. I draw on classroom examples to illustrate the powerful effect of seeing digital spaces as fluid and de-centered.

The Question Concerning Transformative Games: Procedural Rhetoric, Resistance and Disruptive Interface

"The Question Concerning Transformative Games" will consider the potentiality of a disruptive/transformative interface by drawing the sub-field of Computers and Writing into conversation with video game Theorist Ian Bogost. The presentation seeks to re-theorize our engagement with procedural arguments, and consider how to meaningfully address subjects' emplacements in such a way that the always-already can be called out to play.

Peter Brooks *University of Wisconsin Milwaukee*
John Gallagher *University of Massachusetts* @JGAudiences
Zach Warzecka *University of Texas at El Paso*

J8: Massive Learning, Massive Play: Constructing Identity and Community through Text and Interface

CUE 319 | #j8

The interface of any given system is calibrated to favor particular user-engagements. In this round-table, we will initiate a series of dialogues at the intersection of education, gaming, and social media technologies. Specifically, we will discuss dynamic and interactive interfaces and how they construct (or fail to construct) learner identity. Each of these communities (MOOCs, MMOGs, and Twitter) has the opportunity to act as a plane of cultural exchange and operate as a platform for learning. Each space, however, varies drastically regarding how the user is required to engage with the interface to construct his or her identity.

In MMOGs 3D graphics-rendered avatars construct the player behind the screen, collaborating with others through shared quests and group responsibilities. In Twitter, identity emerges through dialogue, a networked concoction of text, videos, and graphics. Yet, in today's MOOCs, identity is almost nonexistent, hidden under layers of hypertexts and tucked deep in forums, or worse, as an enrollment number. Learning is a social experience, and it can and does happen within each of the communities listed above. The impact of that learning, however, is largely determined by the user's ability to identify as a participant within the given interface. Without that critical moment of self-realization, the user will remain anonymous and the engagement will become just another blind interaction and no more self-aware than a simple algorithm.

Adam Heidebrink *Independent* @adamheid
Jesse Stommel *University of Wisconsin-Madison* @Jessifer
Sean Michael Morris *Hybrid Pedagogy* @slamteacher

7Cs Meeting

1:15-2:30 Zoe's Coffeeshop and Pub

The CCCC Committee on Computers in Composition and Communication will meet to talk about future conferences and reflect on the 2014 conference. Interested parties may come and hear about how to host a conference.

After Party Picnic

3-6pm 1725 NE Wheatland Drive, Pullman, WA

Please join us for a C&W After-Party Picnic at Mike Edwards' House, 1725 NE Wheatland Drive, Pullman, WA (the big brown house with the lamp-post. Look for the crimson and grey WSU Cougar flag at the front door). Food and drinks provided. Shuttles available from dorms, or a 0.8 mile walk.

Acharya, Keshab	B10
Alaei, Bahareh	G3
Alexander, Jonathan	C13
Alexander, Phill	Thursday Workshop, D12
Ambrose, Josh	F1
Anderson, Erin	F4
Armfield, Dawn	Townhall 1
Arola, Kristin	E6, J1
Arroyo, Sarah	G3
Baca, Isabel	C3
Baca, Nick	F3
Bacha, Jeffrey	F12
Ball, Cheryl	E1, J1
Banazek, Kerry	F4
Banister, Lindsey	I2
Banks, Will	Thursday Workshop
Baumle, Erica	G8
Beale, Matthew	E11
Beck, Estee	F3
Bell, Sarah	B10
Benjamin, Clayton	A10
Benninghoff, Steve	H5
Berry, Landon	C2
Berry, Patrick	B4
Biswas, Moushumi	F10
Black, Jennifer	D10
Blackmon, Samantha	Keynote 3, G10
Blair, Kristine	Thursday Workshop, F3
Blake, Kevin	A11
Blevins, Brenta	B9
Blouke, Cate	G9
Blum Malley, Suzanne	A3
Bonilla-Martin, Elsa	D4
Bradshaw, Jonathan	D11
Bradshaw, Leslie	C9
Branstetter, Heather	F6
Brazeau, Alicia	C1
Brock, Kevin	I2
Brooks, Peter	J7
Brown, Kara Mae	C8
Bunner, Emi	A11, C12
Burnside, Elkie	E5
Butler, Janine	C10
Butler, Stephanie	H7
Cady, Patricia	G1
Campbell, Lillian	F8
Campbell, Trisha	F4
Carpenter, Russ	D8
Carpenter, Russell	D8, H6
Carter, Joyce Locke	Townhall 2
Cecil, Ellen	I5
Chandler, Sally	I8
Christen Withey, Kim	Keynote 2
Chisum, Pamela	D12
Clark-Oates, Angela	H9
Clements, Jessica	I3
Clinnin, Kaitlin	A3
Cohn, Jenae	H3
Colby, Richard	H8
Cole, Robby	D5
Colton, Jared	E2
Condon, Bill	Townhall 2
Cox, Stephanie	D10
Crane, Kate	B1
Cunningham, Jennifer	D2
Cushman, Jeremy	G10
Daer, Alice	H12
Davis, Andréa	A2
Davis, Elizabeth	E3

Davis, Haley	B7
Davis, Kimberly	G8
Davis, Seth	B4
Day, Michael	A3, Townhall 2
De Hertogh, Lori Beth	D9, E6
Delagrange, Susan	A3
DePalma, Michael-John	E8
Desmet, Christy	D1
DeVoss, Dànielle Nicole	H6
Dewalt, Caty	H7
deWinter, Jennifer	G5
Dickman, Christopher	B11
Dietel-McLaughlin, Erin	G11
Dieterle, Brandy	C2
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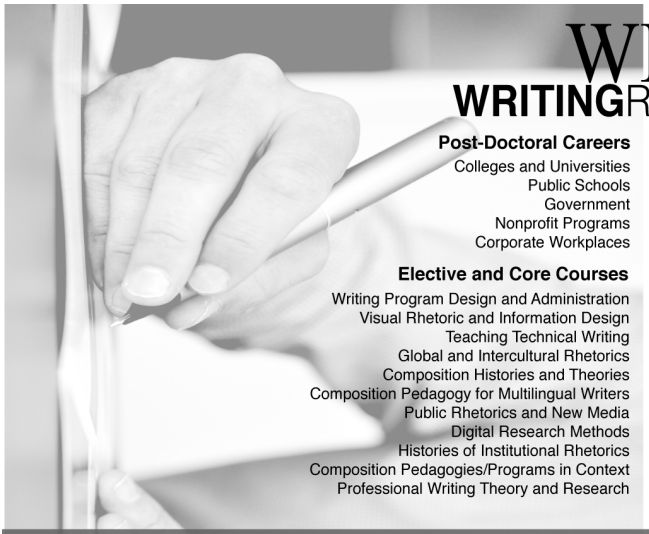
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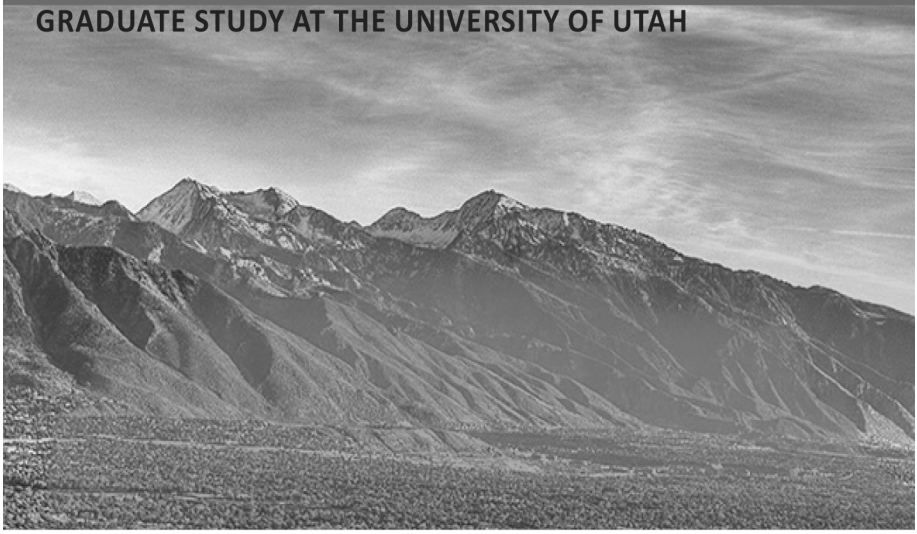
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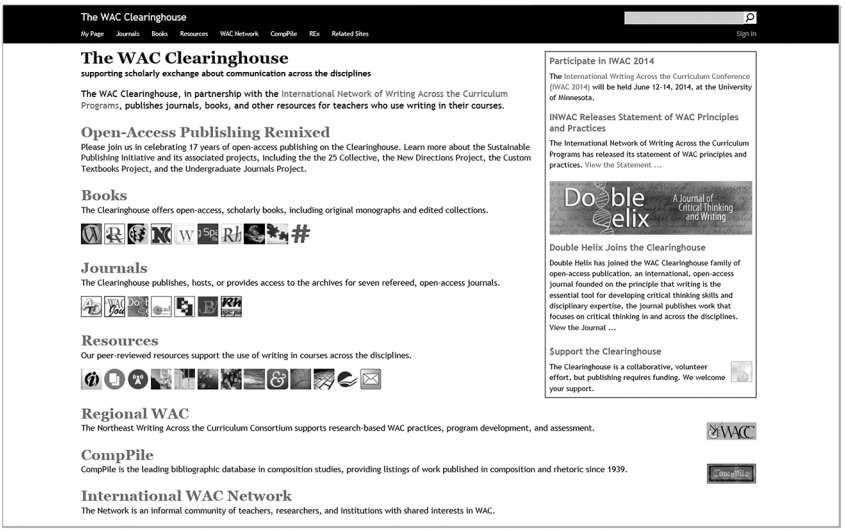
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