

COMPUTERS & WRITING CONFERENCE 2008

University of Georgia

Graduate
Research Network
2008

digital writing research

technologies, methodologies, and ethical issues

edited by Heidi McKee and Danielle Nicole DeVoss
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"The key epistemological breakthrough here: doing digital writing research is not merely a matter of shipping old methods and methodologies to a new research locale—for instance, the Internet, the World Wide Web, synchronous chat spaces, virtual classrooms. Rather, **technologically mediated research locales demand changes in method and methodology...** Digital Writing Research is the perfect title for a work that celebrates the achievement of a well-established field while simultaneously pushing that field into a new identity. This volume makes a strong case for the distinctive and important nature of computers and writing research." (James Porter, Michigan State University)



All royalties from book sales will be donated to the Computers & Writing/Graduate Research Network Travel Grant award funds.

OVERVIEW

Computerized writing technologies impact how and what we write, the ways in which we teach and learn writing, and, certainly, computers and digital spaces affect our research approaches. *Digital Writing Research* focuses on how writing technologies, specifically digital technologies, affect our research—shaping the questions we ask; the sites we study; the methodologies we use (or could use); the ethical issues we face; the conclusions we draw; and, thus, the actions we take as scholars, researchers, and teachers.

The chapters in this collection focus on articulating how research practices have evolved—and will continue to evolve—with changing writing technologies. The chapters provide experienced researchers with a means to reflect upon various aspects of their research and offer researchers new to composition studies or new to computers and writing research an introduction to possible approaches and related methodological and ethical issues.

FOCUS

Some questions authors consider include, but are not limited to:

- How have researchers adapted methodologies for digital writing research? For example, how might a researcher conduct an ethnography in an online community? What approaches are available for the coding of digital text?
- What methods are being used by researchers studying sign systems beyond the textual? What research is being conducted on visuals? What methods are being used by compositionists for studying multimedia texts?
- What constitutes appropriate human subject research in online environments? When is consent needed, especially when working in diverse cultural and technological forums? What new issues related to person-based research does writing in networked spaces create?
- How are computerized technologies, particularly global technologies, raising new (or remediating old) ethical issues related to privacy, individual rights, and representation?
- How have electronic journals and other methods of publishing writing research influenced our research directions and the distribution of research findings?

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Part Four: Researching Digital Texts and Multimodal Spaces

Part Five: Researching the Research Process and Research Reports

2008 Graduate Research Network

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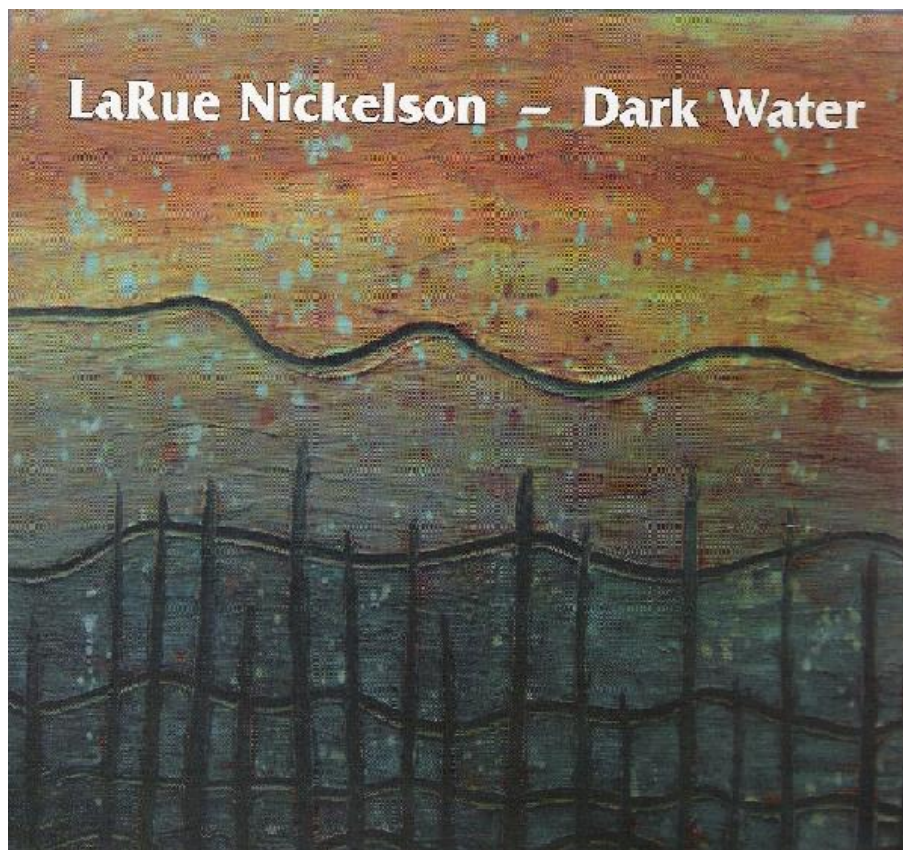
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Notes

2008 Graduate Research Network Schedule

UNIVERSITY OF GEORGIA STUDENT LEARNING
CENTER

9:00 – 9:30 am	GRN Opening Remarks
9:30 – 11:30 am	Roundtable Discussions
Noon – 1:30pm	Lunch on your Own
1:30 - 2 pm	Awards and Announcements
2:15 – 4:15 pm	GRN Job Workshop
4:15 – 4:30 pm	Closing Remarks

Notes

2008 Graduate Research Network: Presenters and Abstracts

Phill Alexander, Michigan State University

Bull Like Me: *World of Warcraft*'s Tauren Race as Native American "Homage"

My project looks carefully at the racial and digital identity implications of the Tauren race in World of Warcraft. The Tauren borrow heavily from Native American folklore and culture. While they aren't literal replicas of any one tribe (they're minotaurs, for example, and their totem poles, teepees and other pueblo-like structures, dreamcatchers, etc. aren't exact visual replicas), the game designers openly admit that the Tauren draw from Plains Indians.

I'm examining the following:

- 1. How does this borrowing of Native American cultures both empower and colonize the subjects being "appropriated"?*
- 2. How do the Tauren's myths (there's a strong in-game mythology) mirror and/or distort Native American rituals and origin myths?*
- 3. How do the Tauren relate to their in-game places/spaces? Is their reverence for nature and love for the hunt purely stereotypical, or is there something positive in this portrayal?*
- 4. How does the Tauren digital identity overlap with/conflict with/enhance/inhibit the Native American digital identity (I'd probably use myself as a case study here (I'd want to someday talk to others as well, but I don't think I can get IRB approval to solicit in the time I have left this semester).*

Elizabeth Ashley Hall, Old Dominion University

Parody and Penalty

Most users of YouTube, and those in the media industry, have long realized that some (many?) of the videos on the site blatantly violate copyright laws. Parodies on YouTube exist in a netherland of ambiguity--inviting the question of copyright infringement, but not explicitly violating it. Texts can be rewritten, sampled, remixed, graphically altered, or mashed up, but our historical moment is legally unprepared to deal with new critical possibilities driven by quickly changing technologies. Existing boundaries must be renegotiated.

Often, parodies on YouTube present complex questions in a larger debate over intellectual property, and even over the rhetorical canon of invention. Emerging technologies afford new ways to compose, receive, and interact with texts, changing information flows through our culture and culminating in tensions that force us to examine issues of legitimacy, authenticity, invention, and authorship.

The user is informed by the original text and has the potential to join the conversation by responding in text or video. The type of audience participation inherent to YouTube creates a messy, interactive, living art, a performative experience that is fundamentally different from a traditional television viewing experience. Our project aims to tease out these problems and potentials created by YouTube.

Jennifer Buckner, Gardner-Webb University

Pownce Play

Currently networked in a micro-blog interface called Pownce, I am examining ways in which members use discourse to identify themselves in this space. I am considering how Pownce is a figured world in which "play" functions as actualization (Holland et al., 1998). I find myself—personally and professionally—continually challenged and affirmed by its collective discourse. Rhetorical situations within this network have created scenarios where discourse is less temporally bound, and responses aren't obligatory; thus engagement in this network varies among its members as well as ways in which each "recipient" responds.

A follow up to this paper is a pedagogical question. I am interested in ways Pownce conversations might challenge and enrich composition courses I'm teaching this fall. I am especially interested in ways that student improvisations might re-figure power relationships between students and teacher.

Matthew Cox, Michigan State University

LGBTQ Compositionists and Their Professional Organizations' Online Spaces: Resources or Resistance?

My current research/project explores the roles professional organizations' online spaces play for self-identified gay/lesbian/bisexual/trans/queer scholars in the rhetoric and composition field. The heart of this study is a comparison/contrast—how professional organizations are representing themselves online in respect to GLBTQ resources and issues versus how they are viewed and experienced by the GLBTQ self-identifying scholars who use such spaces and resources. I plan eventually to survey/question/interview self-identifying LGBTQ compositionists regarding their interactions with two larger professional organizations' Web spaces: NCTE, and its sub-organization CCCC of which they would also be members. My methodological tools will be two-pronged: Web site analysis and interviews/surveying LGBTQ compositionists. I plan to draw theoretically on several works in queer theory, professional/technical communication theory, and organizational theory as well as looking to feminist studies and other fields for methodological guidance and framework.

Genevieve Critel, The Ohio State University

Tracing the Influence of CIWIC and DMAC

Since 1985, Cindy Selfe has been leading a professional-development workshop for teachers interested in teaching writing with computers, first as the Computers in Writing-Intensive Classrooms (CIWIC) at Michigan Tech and currently as the Digital Media and Composition Institute (DMAC) at Ohio State. Though there is a wealth of anecdotal evidence, the influence of CIWIC/DMAC has not been formally traced and the results published, which I believe is a detriment to knowledge-building in our field. I think this information will help us better understand its use as an institution in the field of computers and composition, as well as what makes professional development training successful. As I am embarking on a study of the history of CIWIC/DMAC, I plan to first survey as many former participants as possible and then secondarily to do more intensive interviews and site visits with willing participants. I am particularly looking for feedback about appropriate research methodologies to use and any other suggestions about the feasibility and usefulness of such research.

Anita DeRouen, University of Georgia

Students Reading Poetry with XML

My completed dissertation examines the poetry markup and commenting practices of first-year composition students. Students were asked to use XML tags to mark five poems; each markup activity focused on a particular element of poetic criticism. I found that while students used the markup in the ways requested, their tag choices were fairly shallow (i.e., they did not go very far down the list of possible tags). They were also asked to write a brief discussion of their reading of the poem; for the dissertation, I presented snapshots of a selection of these students.

I am trying to determine what step to take next; while the project is rooted in a literature class, the exercise itself is about student reading and its intersection with student writing. I am hoping for some feedback on what aspects of this project would be of interest to the computers and composition audience and to the composition community in general.

Angela Haas, Michigan State University

Blogging Indigeneity on the Digital Frontier: An Open Source for American Indian Rhetorics

This presentation is based on a dissertation chapter that examines the relationships between the ways Western and indigenous technologies are taken up by American Indian communities. Specifically, this presentation looks at how American Indians are increasingly employing blogs in a variety of ways for a variety of reasons and interrogates some of the digital rhetoric issues unique to this population of bloggers, such as intellectual property issues and digital and visual rhetorical sovereignty.

Edith Kennedy, George Mason University/Northern Virginia Community College

Technology in the Composition/Literature Classroom

In the words of Sir Ken Robinson at the 2006 Technology Education Development Conference, "It's education that's meant to take us into this future that we can't grasp. Children starting school this year [2006] will be retiring in 2065. Nobody has a clue what the world will look like in five years time, and yet we're meant to be educating them for it." Though we don't know what the world will be like in five years, technology will be part of it, especially in the field of education.

Technology is already a component in many classrooms. I am beginning the research for my doctoral dissertation that will deal with some aspect(s) of using technology to teach composition and literature. A narrower focus of attention is the use of technology in these areas at community colleges.

I teach at a community college and currently use some technology (course tools, discussion boards, wikis, and blogs) in my classes. However, the majority of the classes are still traditional face to face meetings. My interests lie in sharing information about new and better ways to utilize technology to enhance learning and the pedagogy that underpins these applications.

Rory Lee, Florida State University**Running with the (Technology) Times: Journaling 2.0 in the W2L and WAC Movements**

In my paper, I argue for the pedagogical benefits of using Web 2.0 applications such as Facebook, wikis, and blogs as remediated versions of journaling within Writing To Learn (W2L) and Writing Across the Curriculum (WAC) based classrooms. I begin by focusing on how journaling is integral to both the W2L and WAC movements. Toward that end, I not only provide a working definition of journaling based off Toby Fulwiler's work but also illustrate its benefits as well as its application in various disciplines. Next, and perhaps more importantly, I shift toward emerging technologies and new media as it concerns journaling. As technology continues to become a presence within academia's walls and thus alter our classrooms and curriculums, we must prepare for how such changes affect our pedagogies and current teaching practices. In other words, in a world quickly altering due to Web 2.0, how does journaling as a teaching practice alter as we move forward, and how can we, as instructors, maintain journaling as a viable and effective classroom practice and also capitalize on emerging student literacies?

Xiaoli Li, Clemson University**Approaches to Improving Students' Intercultural Communication Competency**

Hall and Hofstede's cultural dimension and cultural patterns frameworks are problematic in intercultural communication teaching in the age of globalization when more and more individuals from various cultural backgrounds interact with each other on a much larger scale. Such frameworks may lead to more stereotyped and static views about other cultures, which goes against the goals of these intercultural communication classes in enhancing students' cultural sensitivity and improving their intercultural communication competency. This study explores alternative approaches to teaching intercultural communication, such as a dialogic approach, a scenario / situation-based approach, and a case study approach. These approaches are used in a semester-long upper level Writing and International Trade class in a southeast state university based on the subject matters covered in the course. Each approach is discussed from three aspects: in-class activities, written assignments, and assessment. Finally, to test the validity of these approaches, surveys and interviews are conducted and results are analyzed.

Jennifer Michaels, University of Michigan--Ann Arbor (Afternoon Session Only)**ePortfolio as Components in Introductory and Remedial Writing Courses**

In the coming academic year, I seek to integrate ePortfolios into two courses: a First-Year Writing Requirement course within a residential college that's focused on the Arts, and a self-placement pre-cursor course for students who desire further faculty mentoring before attempting the First-Year Writing Requirement. I hope to match my ePortfolio goals with my institution's larger ePortfolio pilot program's goals, which seeks to deepen the ePortfolio experience beyond "a place to store and share your knowledge artifacts" to an Internet location that uses those artifacts meaningfully to communicate learning outcomes, core values, and personal convictions. As the first Writing Center/English Department instructor to attempt this project, I am still working out the logistics, particularly the details of how to communicate concepts of digital literacy and visual literacy to an introductory undergraduate crowd that was expecting a paper-only writing course.

Mary Ellen Muesing, University of North Carolina - Charlotte

Visual Argument in Composition and Technical Communication

Argument is present everywhere and visuals and computers can greatly enhance and further the argument claim. I am exploring the concepts of visual design and elements in developing argument in composition courses. Composition projects include various types of essays and visual presentations for various argument claims. I am also exploring the use of visuals and visual concepts for technical communication projects such as proposals, employment documents, cultural projects, correspondence, and reports. I am also exploring the best use of computers and programs to complement the various visuals and arguments. I am considering the pedagogy for this as well as the whole teaching process from developing the lesson plans to instruction to assessment. The rhetorical situation is for introductory courses for university students.

Ollie O. Oviedo, Eastern New Mexico University

Cinema in the Digital Age

No longer do we talk as much of the death or rebirth of cinema as conventionally known, but of the emergence of the digital cinema. Although still in today's cinema culture many define cinema from its narrative aspect as its most important element, digital media rightly moves beyond this definition by redefining cinema as live action where anything can be simulated with the use of hardware and software tools. This paper examines the shift of the discourse of cinephilia, from people's conventional dialog about "limitless passion for the medium—consuming, defining, sharing, discussing and writing"—to that of digital revolution which includes cinema culture.

Julie Platt, Michigan State University

Digital Poetics

I am interested in how digital composing spaces affect expressive alphabetic writing such as poetry; for the upcoming academic year, I am preparing an annotated bibliography and digital writing project to investigate 20th century "traditional" and digital poetics through a rhetorical lens. I wish to explore a number of questions: what is digital poetics? What are the rhetorics, public and private, of digital poetry? How do digital composing environments affect the production and exchange of poetry? How do multimodal composition and remediation of alphabetic literacy resituate poetry in academic and non-academic contexts? Before I begin my work, I would love to hear feedback and advice about the scholarly implications and/or logistics of my project.

Barbara Ramirez, Clemson University

The Collaboration Between Editor and Writer

At CCCC in New Orleans, I attended a session chaired by Kathi Yancey on collaborative writing and publishing. One idea that came out of the question-answer period was the lack of research on the interaction/working relationship between editors and writers. Since I have spent much of my professional life tutoring international graduate students and helping them edit their professional documents, many of them highly technical, I am interested in this topic. I would like to participate in the GRN to discuss potential areas and approaches appropriate for such an investigation.

Dirk Remley, Kent State University (Afternoon Session Only)

Job Workshop

Donnie Sackey, Michigan State University

Sustainability and Communities of Place: Evaluating Local Ecological Advocacy on the Web

While there is an abundance of material that focuses on civic advocacy in the physical realm, there is very little available within rhetoric and composition that focuses on activism in online contexts. I'm working at the intersection of civic discourse/activist writing, community literacy, digital, visual, and environmental rhetoric(s). The site I have chosen to localize my study at is Michigan State University's Office of Campus Sustainability (OCS). I'm interested in the OCS's Web site as an artifact that is the product of environmental discourses. My emerging research questions include:

- 1. How do internal discourses (within the institutional confines of the university) as well as external public discourses affect the way environmental sustainability is discussed in online contexts among localized communities?*
- 2. Whether a community exists at MSU in relation to the Web site as a text that fosters green activities.*

I hope this research will offer the field a new heuristic that would aid in the analysis of Web-based civic-oriented texts. What I shall present at the GRN is a more articulated draft of my MA thesis prospectus to receive vital feedback that will aid me in my research process.

Courtney Schoolmaster, Western Michigan University

Dynamics of Shared Space

My primary academic interest is the exploration of the dynamics created by shared space, whether physical or technological, and to use these dynamics to investigate and manipulate the writer-reader-text relationship. My research has been motivated by introductory composition courses connected by physical space, shared instructors, or online interactions. The goal of my work is to show that the unique use of space in multiple introductory composition courses has clear benefits on students' consideration of audience and ownership of texts. Other interests include: the use of nontraditional academic genres to teach composition; the intersection that occurs between genres and the impact that intersection has on informing the text.

Rebecca Skinner, Florida State University

Track Changes: N. K. Hayles and the Affordances of the Digital

Situated at a crossroads between science and literature--between numbers and letters--Kathryn Hayles represents a node on the map of digitally linked communication. Her early foundation in science gives her a voice uniquely suited to the current moment when technology, as enabled by science, is producing a hybrid form of discourse that offers us new affordances in delivery, memory, arrangement, style, and invention. In doing so, she embodies Lester Faigley's claim, made in his 1996 address to the CCCC, that we need to get ahead of the curve of technology. Perhaps Hayles' greatest contribution to our thinking about technology is her willingness to explore the digital revolution and examine what it means for us as humans going forward into the 21st century. Not without reservations, she asks what this digitally engaged culture might mean for the ways we read and write and conceive of ourselves as subjects. Hayles three most recent books--How We Became Posthuman (1999), Writing Machines (2002), and My Mother Was a Computer (2005) consistently return to this central question: Who or what is the reader, the writer, and the written, and how do we affirm our humanity in these times?

Judith Szerdahelyi, Western Kentucky University

Online Students' Learning Preferences in Multimedia-Rich Writing Courses

The purpose of this presentation is to address some issues in online course delivery and share the initial results of a study designed to examine online students' learning preferences when course materials (reading assignments, instructions, and instructor-feedback on student papers) are delivered in three different mediums: video, audio, and text. This study seeks to gain insight into what students consider the best multimedia delivery method for specific learning objects and activities. By recognizing which technology serves an educational goal best, online faculty can optimize the design of their Web-based courses.

Robyn Tasaka, Michigan State University

Asian American Self-Representation in Online Environments

I consider the ways Asian Americans self-represent in online environments in order to build on currently limited discussions of the digital divide, visual rhetoric, and Asian Americans in composition and rhetoric. I draw from work both in composition and rhetoric and cultural studies in furthering discussions on representations of race in online environments--the uses of stereotypes and ways of establishing ethos, the uses of images and other visual elements, and the influences of contextual elements like social class and geography. Through textual and visual rhetorical analyses of Web sites--specifically Hawai'i club (started by students from Hawai'i attending college on the continent) Web sites and club members' Facebook profiles--in addition to interviews with authors, and analyses of other club texts, I aim to complicate views of Asian Americans, helping us understand how race matters culturally and rhetorically--beyond more commonly discussed issues like language barriers and minority status. I also aim to complicate understandings of the digital divide, moving beyond access and examining what Asian Americans are doing with the access we have. This project also builds on Nancy Allen's argument for ethical considerations of visual communication, arguing that this might include ethical representations of race and ethnicity.

Annette Vee, University of Wisconsin–Madison

Writing Text, Writing Code: Paradigm Shifts in Information Technology Literacies

We are living through what is often called “the Information Age,” brought on by the cluster of communication and information technologies embodied in the computer. This dramatic increase in information circulation, however, is far from unprecedented in human history. Before the technology of computers and code allowed us to communicate across the globe and process vast seas of data, there existed the technology of writing. While writing has enabled the development of civilization through its ability to store, duplicate, and share our ideas more systematically than speech, the technology of computer programming enables us to store, duplicate, and share our processes more systematically than writing. And just as literacy in a critical mass of people is arguably necessary for organizing the complex information surrounding societal structures like nation-states, proceduracy in a critical mass of people may be essential for organizing the communication and social structures of our burgeoning, globalized society. By examining the historical parallels between programming and writing as information-processing technologies, and theorizing the literacies that are required to manipulate them, this dissertation extends the history of writing as told within literacy studies to include the writing technology of computer code and a literacy of programming called “proceduracy.”

Elizabeth Vincelette, Old Dominion University

Parody and Penalty: Online Creativity, Identity, and the Law

Most users of YouTube, and those in the media industry, have long realized that some (many?) of the videos on the site blatantly violate copyright laws. Parodies on YouTube exist in a netherland of ambiguity—inviting the question of copyright infringement, but not explicitly violating it. Texts can be rewritten, sampled, remixed, graphically altered, or mashed up, but our historical moment is legally unprepared to deal with new critical possibilities driven by quickly changing technologies. Existing boundaries must be renegotiated.

Often, parodies on YouTube present complex questions in a larger debate over intellectual property, and even over the rhetorical canon of invention. Emerging technologies afford new ways to compose, receive, and interact with texts, changing information flows through our culture and culminating in tensions that force us to examine issues of legitimacy, authenticity, invention, and authorship.

The user is informed by the original text and has the potential to join the conversation by responding in text or video. The type of audience participation inherent to YouTube creates a messy, interactive, living art, a performative experience that is fundamentally different from a traditional television viewing experience. Our project aims to tease out these problems and potentials created by YouTube.

Quinn Warnick, Iowa State University

A Rhetorical History of the Computer

My dissertation project, which I will begin this summer, focuses on popular representations of computers and the rhetoric of technology adoption. My research will explore the evolution and popularization of “the computer,” both as a physical device and a social construct. At present, I plan to weave together three historical case studies, each focused on a particular artifact. First, using archival materials from Iowa State’s special collections library, I will examine the debate surrounding the invention of the “first computer” (which, arguably, was developed at Iowa State). Second, using early software manuals and popular advertisements for the first Apple Macintosh, I will trace the computer’s evolution from behemoth mainframes found only in laboratories to all-in-one desktop devices found in nearly every workplace and home. Third, drawing on the contemporary buzz surrounding “cloud computing” (I am still searching for the perfect artifact for this third case study), I will consider the possibility that the computer as physical device may be disappearing from our culture.

Because I am still in the early stages of planning my dissertation research, I would appreciate help in almost any area, though I am mainly interested in talking about research methods and the practical considerations of writing a dissertation (planning, time management, etc.).

Candice Welhausen, University of New Mexico

A Topos of the Visual: Applying the Classical Topoi and Contemporary Visual Perception Theory to Teaching Visual Literacies

Many new media scholars (Hill; Kress; Selfe; Stroupe; Wysocki) argue that the visual is fast becoming the dominant mode of communication, often replacing textual modes. Indeed we are just beginning to explore the rhetorical power of the visual and to broach the challenge of teaching visual literacies in the writing classroom. Approaches to teaching visual rhetoric have tended to focus on evaluation and critique rather than on production, and we have become more aware of the limitations of using methods of analysis drawn from print media (Kress).

I am exploring new approaches to teaching the production of the visual by merging the classical topoi and Rudolph Arnheim’s visual perception theory into an invention tool specific to the visual. Arnheim has theorized that the placement of textual elements on a page—shapes, colors and size—connotes particular meanings to readers while the classical topoi suggest places from which arguments can be generated. I argue that by hybridizing classical rhetorical theory and contemporary art theory, we might begin to set out a collection of “visual commonplaces” that serve as a tool of invention that students can draw upon in building and “assembling” (Sirv) visual arguments.

Katherine Wills, Indiana University Purdue University at Columbus

Eportfolio as Panopticon of Academic Labor

In the article "Postmodernism, Palimpsest, and Portfolios: Theoretical Issues in the Representation of Student Work," author Kathleen Yancey queries, "If digital portfolios call for a new definition of composition '[H]ow will that affect the labor of composition?'" (756). This presentation argues that the structures and processes of eportfolio production can affect how and what compositionists teach, especially when eportfolios must satisfy multiple disciplinary expectations. Furthermore, the use of eportfolios as academic surveillance tools in K-12 education has already reached the bleeding edge of P-16 college curriculum. My research shares how the Education Department at my teaching institution initiated an eportfolio pilot program in order to facilitate the Education Department's need for accreditation data and teacher surveillance. The manner in which the eportfolio project was carried out affected our English Department labor and writing pedagogy. How can digital portfolios be used responsibly in learning and assessment while taking into consideration multiple disciplinary objectives?

Ruijie Zhao, Bowling Green State University

Web 2.0

Open source technology has greatly impacted higher learning since it provides more affordable and convenient platforms for collaboration. This presentation aims at studying how blog, wikispace, Google docs, Google groups, and YouTube are used in a college composition class to help students produce better writing and to create a conducive learning environment for students. The syllabus of the course is set to foster students' critical thinking skills and enhance their understanding about digital literacy and the ways digital literacy has changed people's concept of literacy. Therefore, the presenter focuses on the planning, execution, and revision of the course syllabus to reveal the process that instructor might undergo if different open source technologies are implemented in composition classes. The use of open source technologies pushes the presenter to reflect on the motives, objectives, and results of using blog, wikispace, Google docs, Google groups, and YouTube in this composition class.

GRN Job Workshop

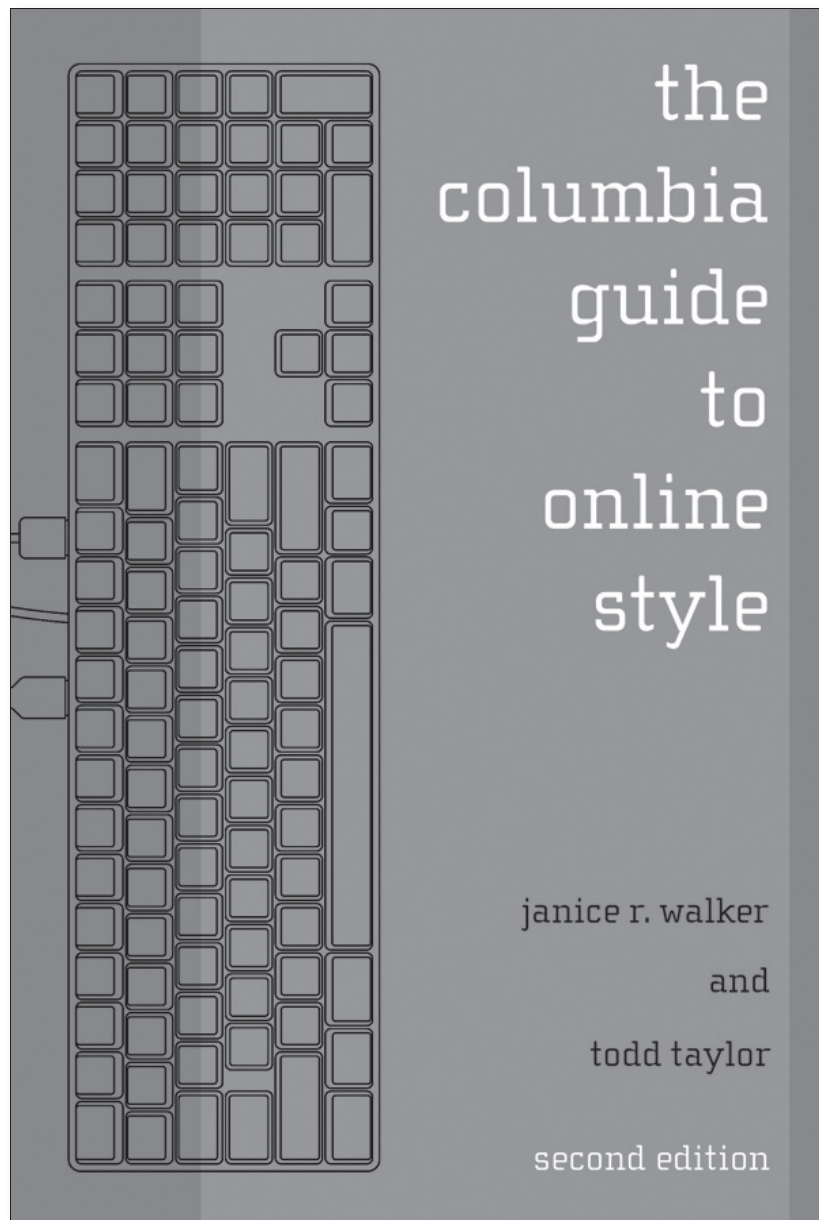
Moderator

Cheryl E. Ball, *Illinois State University*

This afternoon session of the GRN focuses on finding and getting a job in the field of computers and writing (and its surrounding fields of composition, rhetoric, and technical/professional communication). The session will consist of roundtable discussions with table moderators. Participants will be able to ask questions of, get advice from, and hear stories about the job market in the computers-and-writing field.

Each table will have two moderators (a mix of junior tenure-track faculty, senior faculty, and staff from a range of institutions), and participants will be able to switch tables, a la speed-dating format, every 30 minutes to hear new stories, new advice, and receive a variety of tips from an impressive array of scholar-teachers.

Table discussions might include addressing myths of the market; articulating your specialty in the field; reading and analyzing job ads to find your fit; preparing your print and Web portfolios; organizing materials for the search; interviewing dos and don'ts; negotiating offers; thinking ahead to and getting tenure; budgeting your time and money for the search; prepping a research agenda for post-job-market work; etc. Participants are encouraged to ask any job- or tenure-related questions (and to ask similar questions of many moderators to get a variety of feedback).



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Second Edition

Janice R. Walker & Todd Taylor

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— David Blakesley, *Purdue University*

"Online media are constantly changing, always producing new methods of communication, and this guide keeps up with them — for example, citation guidance for courseware, blogs, and wikis, and one of the best summations that I have seen of the relationship between plagiarism, copyright, and intellectual property. I wish everyone could read this book."

— Rebecca Moore Howard, *Syracuse University*

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- Citing art and humanities databases
- Bibliographic material of online encyclopedias
- Dissertation abstracts/digital dissertations
- Document-type definitions
- "Fair use"
- Formatting of endnotes
- Full-text files
- Humanities citation style
- Legal references
- Library catalogs
- Navigation aids
- Online document format for artwork
- Plagiarism
- Print scholarship vs. online scholarship
- Scientific citation style
- "Streaming" technology
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CALL FOR PROPOSALS

22nd annual

RESEARCH NETWORK FORUM AT CCCC

March 11th, 2009
Hilton San Francisco, California

HOME PAGE: WWW.RNFONLINE.COM

Questions? Email chairs@rnfonline.com

Deadline: Friday, October 31st, 2008

CFP: The Research Network Forum was founded in 1987 as a pre-convention workshop at CCCC. The RNF is an opportunity for published researchers, new researchers, and graduate students to discuss their current research projects and receive responses from new and senior researchers. The forum is free to CCCC convention participants. You need not be a work-in-progress presenter to attend.

As in past years, the 2008 RNF will feature two plenary sessions, one in the morning and one in the afternoon, each a little over an hour long. These sessions include presentations from each plenary speaker followed by a brief question period.

At the subsequent roundtable discussions, work-in-progress presenters discuss their current projects (in an eight-minute presentation) and gain the responses of other researchers, including the discussion leaders.

Work-in-progress presenters are grouped by thematic clusters in which they will discuss their projects with other researchers and a discussion leader who is a senior researcher. Participants also include editors of printed and electronic journals of composition/rhetoric who will discuss publishing opportunities of completed works-in-progress. Work-in-Progress Presenters should bring three typed questions which they should copy and distribute to participants at their table (15 copies for the two sessions will do).

We encourage participants to bring a copy of the journals they edit/publish, any other publications, and announcements, which will be displayed at the RNF meeting.

Please join us in San Francisco to present a Work-in-Progress presentation or serve as a Discussion Leader (for those who are seasoned, established researchers) and/or Editor (for those who edit journals/presses). Electronic proposal forms will be available at www.rnfonline.com. **Deadline: October 31, 2008.** You may appear on the *RNF Program* in addition to having a speaking role at the Conference on College Composition & Communication. **Questions:** contact chairs@rnfonline.com.

SEE YOU BY THE BAY IN SAN FRANCISCO!

2009 Computers and Writing Conference

University of California, Davis
June 18-21, 2009

Call for Proposals Graduate Research Network

We invite proposals for work-in-progress discussions at the tenth anniversary Graduate Research Network at the 2009 Computers and Writing Conference, June 18, 2009, hosted by the University of California Davis.

The C&W Graduate Research Network is an all-day pre-conference event, open to all registered conference participants at **no charge**.

What happens at the GRN?

The GRN consists of roundtable discussions, grouping those with similar interests with discussion leaders who facilitate conversations and offer suggestions for developing your projects and determining suitable venues for publication. The GRN welcomes those pursuing work at any stage, from those just beginning to consider ideas to those whose projects are ready to pursue publication.

Why register for the GRN?

The opportunity to network in this way with so many other new and established scholars in the field is invaluable to any researcher or instructor of computers and composition.

- For those of you not currently scheduled to present at C&W, this is an opportunity to get your name on the GRN program.
- If you are accepted as a "presenter" at either/both the GRN and the Computers and Writing Conference, you may be eligible to apply for a grant from the CW/GRN Travel Grant Fund! (Follow the link from the GRN page for more information.)
- The people who attend are generally smart, nice, and fun people!
- Attendees have the chance to win prizes!

GRN FaceBook Group: <http://www.facebook.com/group.php?gid=12631819553>

GRN Web Site and Online Submission Form: <http://class.georgiasouthern.edu/writing/GRN/>

The deadline to be listed in the GRN printed program and apply for Travel Grant funding is May 30, 2009, but early submissions are appreciated.

Email jwalker@georgiasouthern.edu for more information.

For more information:

Janice R. Walker
Dept. of Writing & Linguistics
Georgia Southern University
P.O. Box 8026
Statesboro, GA 30460
jwalker@georgiasouthern.edu
Phone 912-478-1327
Fax 912-478-0783

For information about the 2009 C&W/GRN Travel Grant Fund, visit our Web site at <http://class/georgiasouthern.edu/writing/GRN/>



Ubiquitous and Sustainable Computing @ School @ Work @ Play

Call for Papers:
Computers and Writing 2009
University of California, Davis
June 18-21, 2009

Computers and Writing 2009 seeks papers that explore the complex social, pedagogical and institutional dynamics around ubiquitous and/or sustainable computing. Because computing technologies continue to extend their reach, we encourage proposals that explain the impact and challenges of ubiquitous and sustainable computing in different contexts: in educational settings, in workplaces, and even into (real or virtual) leisure spaces. We are especially interested in accounts of how teachers and students, workers and writers use computers and other technologies in their lives at school, at work and at play.

When Computers and Writing began, the desktop revolution was just beginning and mainframes were a not-so-distant memory. Since 1983 computers have gotten smaller and faster and more portable, and have therefore become more embedded in our lives. Computing has become ubiquitous. We find computers in more homes, in more workplaces, and in more schools, though the uses and meanings of technology can differ greatly across these contexts. Our interactions with technology have also expanded from the keyboards, mice, and screens of desktop computers to cell phones, microphones for speech to text input, PDAs that recognize handwriting, digital cameras, digital audio recorders, GPS navigators, and other ever-emerging information and communication technologies (ICTs). Today's ubiquitous computing is not quite the utopia imagined by Howard Rheingold or Mark Weiser nor is it the dystopia predicted by Clifford Stoll or Philip K. Dick; it is a rather more interesting, nuanced, and complex world than we'd imagined.

Ubiquitous computing has produced a series of challenges for educational institutions. Sustainable computing means finding ways to meet current technological needs without sacrificing future innovation. As teachers and scholars of writing, how do we avoid the curse of technological obsolescence, even as computing rapidly evolves and expands into new corners of lived experience? How do our uses of technology move beyond short-term interventions, and contribute to sustained and sustainable learning across the life-span of our students? Finally, how do we employ these technologies ethically, given their potential impact on a local and global scale? Ultimately at stake is not just the sustainability of computing, but also how computing can help us lead more sustainable lives.

Submissions Open: Monday, April 28, 2008
Submission Deadline: Friday, September 19, 2008
Submit Proposals (250 words or less) at
<http://conferences.ucdavis.edu/cw09>

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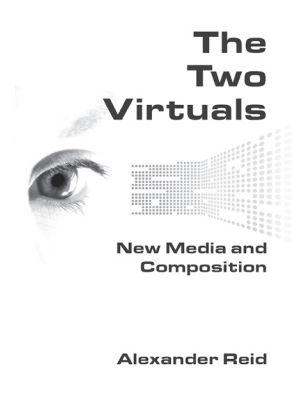
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New Media Theory Series, edited by Byron Hawk

New Media/New Methods: The Academic Turn from Literacy to Electracy
Edited by Jeff Rice and Marcel O'Gorman [1 June 2008]

The Two Virtuals: New Media and Composition
Alexander Reid [2007]

Hon. Mention, JAC / Winterowd Award 2007 for best book in composition theory.



Visual Rhetoric Series, edited by Marguerite Helmers

Writing the Visual: A Practical Guide for Teachers of Composition and Communication
Edited by Carol David and Anne R. Richards [2008]

Ways of Seeing, Ways of Speaking: The Integration of Rhetoric and Vision in Constructing the Real
Edited by Kristie S. Fleckenstein, Sue Hum, and Linda T. Calendrillo [2007]

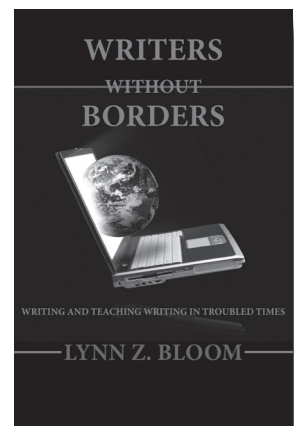
Writers Without Borders: Writing and Teaching Writing in Troubled Times
Lynn Z. Bloom [2008]

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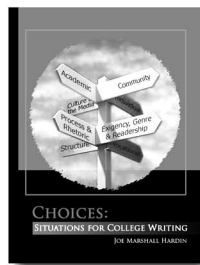
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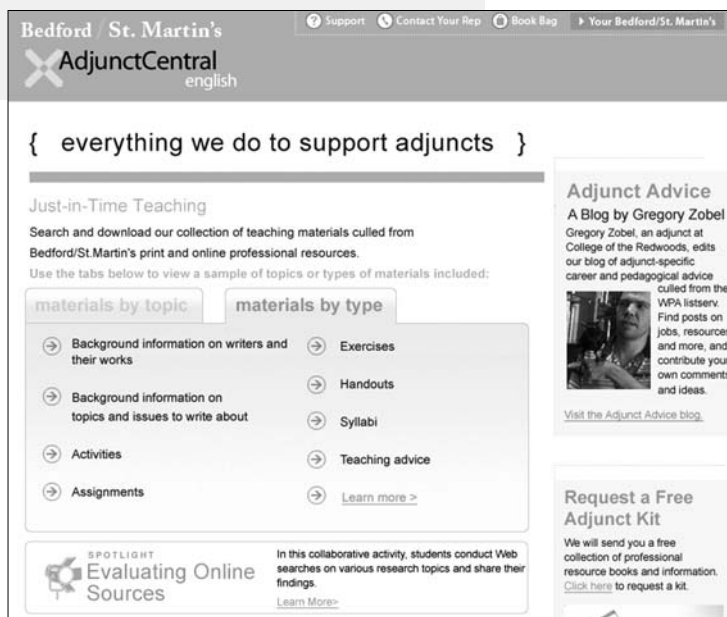
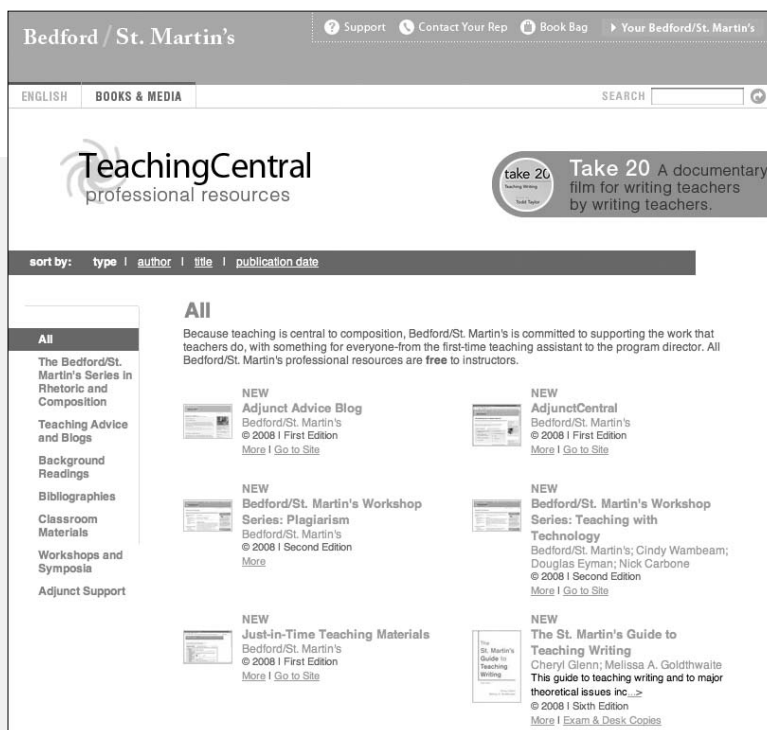
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