

COMPUTERS & WRITING CONFERENCE 2012

North Carolina State University, Raleigh



Graduate Research Network 2012

PARLOR PRESS

EQUIPMENT FOR LIVING

Congratulations to Bernard Miller for winning the 2011 Gary A. Olson for most outstanding book in rhetorical and cultural theory for *Rhetoric's Earthly Realm: Heidegger, Sophistry, and the Gorgian Kairos!*

On the Blunt Edge: Technology in Composition's History and Pedagogy edited by Shane Borrowman [2012]

The story of technology in composition's history and pedagogy is one of stability and change, of short-term success and long-term failure. These essays tell the story of rhetoric and composition's long and intriguing relationship with writing technologies, revealing the ways that they have transformed the teaching and understanding of writing throughout history.

New Media Theory Series, edited by Byron Hawk

The Available Means of Persuasion: Mapping a Theory and Pedagogy of Multimodal Public Rhetoric by David M. Sheridan, Jim Ridolfo, and Anthony J. Michel [2012]

The Available Means of Persuasion explores the ways that public rhetoric has changed due to emerging technologies that enable us to produce, reproduce, and distribute compositions that integrate visual, aural, and alphabetic elements. To exploit such options fully, rhetorical concepts such as kairos, invention, context, and ethics need to be transformed, with important implications for writing spaces and other sites of rhetorical education.

Coming in June 2012 . . .

Mics, Cameras, Symbolic Action: Audio-Visual Rhetoric for Writing Teachers by Bump Halbritter
Avatar Emergency by Gregory L. Ulmer

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

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

Visual Rhetoric Series, edited by Marguerite Helmers

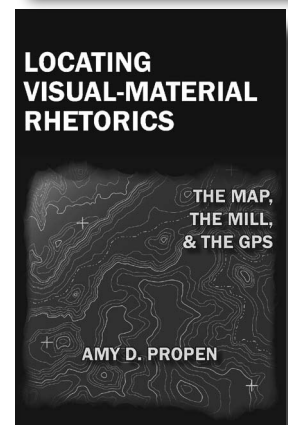
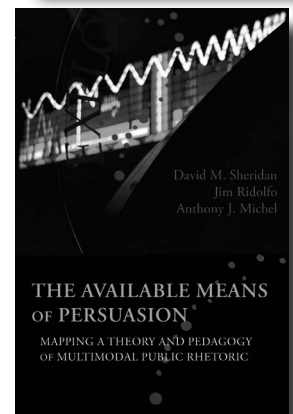
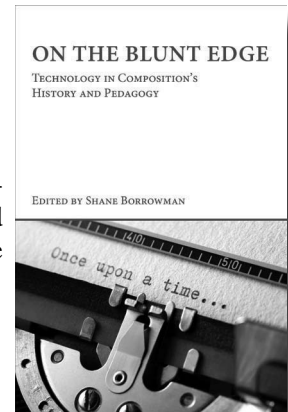
Locating Visual-Material Rhetorics: The Map, the Mill, and the GPS by Amy D. Proppen [2012]

Visual Rhetoric and the Eloquence of Design edited by Leslie Atzmon [2011]

2012 Titles of Interest

The Best of the Independent Rhetoric and Composition Journals 2011 edited by Steve Parks, et al.
Evolution by the Numbers: The Origins of Mathematical Argument in Biology by James Wynn
Copy(write): Intellectual Property in the Writing Classroom edited by Martine Courant Rife, et al.
Writing in Knowledge Societies edited by Doreen Starke-Meyerring, et al.

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2012 Graduate Research Network

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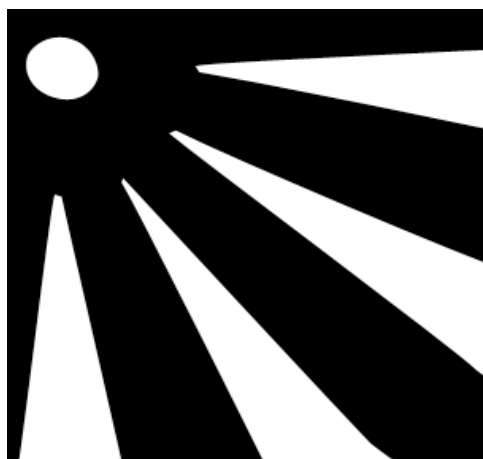
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Honoring the scholarship and mentorship of Cindy Selfe and Gail Hawisher, the goal of this award is to support first-time Computers and Writing attendees, preferably at the undergraduate or early graduate level, who have shown an interest in furthering their studies in a computers and writing related field. In the spirit of the award and the work of Hawisher and Selfe, preference will be given to students whose race, ethnicity, disability, sexual orientation, class, and/or nationality are underrepresented in the computers and writing field.

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2012 Graduate Research Network Schedule

NORTH CAROLINA STATE UNIVERSITY, RALEIGH

ROOM?

9:00 – 9:30 am	GRN Opening Remarks
9:30 – 11:45 am	Roundtable Discussions
Noon – 1:00 pm	Lunch
1:00 - 1:30 pm	Awards and Announcements
1:30 – 3:30 pm	GRN Job Workshop
3:30 - 4 pm	Closing Remarks

Presenters and Abstracts

Pamela Andrews, University of Central Florida

Performing Reader Response Theory through Virtual Playworlds

I argue that the use of virtual spaces allows readers to perform reader-response theories by creating virtual representations of the text and self-representations to populate it. One online forum-based role playing community, Absit Omen, creates an experimental site in which readers can create self-representations, or simulacra, to populate and interact with the text. The simulacra translate the written text of the Harry Potter series authored by J.K. Rowling into a rhetoric of performance wherein the mind and body, previously separated in classical rhetoric, are reunited to create a living text. By looking at the ratios of the pentad involved with the creation of the simulacra and the simulacra's own performance of the text within the virtual space, I will present a framework for understanding the relationship between the reader and the text as mediated by virtual playworlds.

Susan Antlitz, South University Online

Living Texts: A Composer's Journey

Last year I began an exploration of the intersections of spirituality and multimodal composing. The project turned into a slide deck of more than 140 slides, combining paintings, photographs, reflections, music, quotes, and external links. This year, I have continued with that work, but have turned the focus more towards pedagogy and how the project has been a technology for an emerging teaching identity. The project is currently taking shape in the form of a Composition card deck that combines images, metaphors, and examples of composing processes with strategies for writers. Along the way, I've come to understand that multimodal/multimedia composing goes beyond images, sounds, and words to also include the experiences behind their creation-- the actual act of playing an instrument, the heft of the camera and the feel of the wind while taking a photograph, or a juxtaposition of past moments while putting ideas into words and words into ideas-- bringing to each part of the process an experiential, kinesthetic, and affective element. Making room for writers to explore a more diverse range of composing options and vehicles is an important step in seeing more deeply into those processes and their corresponding practices.

Elizabeth Barone, University of Wisconsin-Stout

Texting, Social Media, and Literacy: Writing in the Collegiate Classroom

This presentation will discuss a research study addressing first-year writing students, their use of texting and social media, and how this use affects their ability to write formally. Through an analysis of writing samples and the completion of a survey instrument, 37 University of Wisconsin-Stout Freshman English 102 students were assessed on their ability to write formal argument and research-based essays as affected by their texting, social media and instant messaging habits. The papers were analyzed using MS Word analytics tools, as well as taking into account the grade received by the professor on each paper. The survey polled students on the details of their cell phone history and use, the number of texts they send per day, the number of hours spent on Facebook each day, and the number of hours spent instant messaging per day. Participants were all between 18 and 22 years of age, possessed a personal cell phone with an unlimited texting plan, and were students, currently enrolled at University of Wisconsin-Stout during the 2010-2011 academic year.

Leslie Bradshaw, University of Massachusetts, Amherst

Discoursal Selves Writing in the Attention Economy: How to be Successful Food Blogger

I'm interested in discovering how successful online writers attract and cultivate readership. If, as Richard Lanham asserts, we are living in an attention economy, I want to know what factors contribute to the distribution of this scarce resource.

While as scholars of writing we might marvel at intertextual utopias like Wikipedia, many Web writers seek success through the deliberate cultivation of a unique, noteworthy, and unified writerly identities, identities that can be sold to readers as having special knowledge, clever insights, or a singular perspective. Such identities must then circulate within communicative capitalism and economies of attention, which Cultural Studies scholars tell us operate as ruling ideologies on the Web. The effects of these ideologies on writerly identity may actually

work against expressions of multiple subjectivity and instead operate to commodify identity as another object for consumption in the marketplace.

In this project, I hope to investigate the construction and changes in online food writers' discursive selves over time through textual analysis of archived blog pages from the site's conception to the present. I hope to better understand the writerly perspective on deliberate decisions made by writers through discourse-based interviews with bloggers.

Mary-Lynn Chambers, East Carolina University

Whiteness and Blackboard: A Rhetorical Challenge

The initial anonymity found in online college classes can perpetuate a complacent pedagogy that doesn't serve the multi-ethnic element that naturally exists in many online college classes. There is a challenge regarding mass customizing online classes, because there are specific ethnic learning styles that must be considered. One ethnic element is the African American (AA) student. AA college students whose first language is African American Vernacular English (AAVE) have a dependency on the non-verbal, kinesthetic aspects of communication (Cooke, 1972), which is naturally missing in an online classroom. Also, AA students utilize the call-response method (Smitherman, 1977) where the non-verbal cues communicate the need for a response from the listener. These are two of the many aspects of the AA learning style that needs to be considered by the online instructor. In response, we need to develop a permission-giving space where Black students can locate their voice (Arroyo, 2010), and where instructors learn to give frequent, direct feedback (Dunn, 1990). Online instructors of AA students need to re-engineer their pedagogy to meet the needs of AA students. One suggestion is to introduce an oral/visual modality (Kim, 2004) that will allow AA students to receive a varied online instruction.

Pamela Chisum, Washington State University

Online NDNs: Survivance via the Internet

According to American Indian scholar Scott Lyons, "[c]olonialism left Indian identity in tatters: fragmented, uncertain, endlessly questioned, and something people squabble about." This "tattered" identity experienced by Indians for hundreds of years is also a postmodern one: one prominent postmodern theory posits that identity is fractured, that there is no "whole" self any longer, and that postmodernism could actually obliterate identity altogether. This project looks at how American Indians (NDNs) are enacting survivance (per Gerald Vizenor, survivance is survival + resistance) in a postmodern world. I look at how NDNs are using the Internet to preserve their languages through the creation of online dictionaries, how they're organizing through action groups on Facebook, interacting with thousands of other NDNs with Twitter and a smartphone, and how they're reclaiming both their traditions and their lands. For NDNs, the postmodern identity and accompanying technology offers the power and possibilities that they have been denied for centuries.

Susan Delagrange, The Ohio State University

Until I See What I Make

E.M. Forster wrote: How do I know what I think until I see what I say?" We all know this experience of sitting down to write and discovering - in the process of writing itself - what it is that we want to express. My new, as yet ill-formed project, is to test the parameters of that inventional experience in making/ designing visual digital argument. What digital environments can we create, what sort of activities can we encourage, what interactive visual sandboxes can we design, that we can use to explore and invent ethical (always ethical) visual argument for ourselves and with our students?

Janet Dengel, Montclair State University

Perceptions of Writing Consultants towards Online Writing Consultation

The data collection for my year-long research project at Montclair State University, entitled "Perceptions of Writing Consultants towards Online Writing Consultation," is complete. Results from both quantitative surveys and qualitative interviews have been gathered. I am now at the analysis portion of the study and will write my thesis based on the results this fall. My questions are:

- *What theories and best practices known in the field of computers and writing would give me a good lens from which to analyze and interpret my results?*
- *How can established and new ideas about the use of technology to help college writers turn the research results into best practices for writing centers?*
- *I am hoping to present my research at the 2012 International Writing Centers Association Conference (IWCA) this October.*

Currently I have developed a poster and a Prezi as media platforms through which I will discuss my results. How can these formats work to encourage audience input as a way to continue assessing, analyzing, and improving technology for students using college writing centers?

Linh Dich, University of Massachusetts, Amherst

Online Mediations of the “Public” and Popular Representations of the “Asian” Body

In my research of Asian-American writers on the social network site, Xanga, I examine how community and public exist as overlapping and contesting imaginaries and orientations. By analyzing writing through this lens, I argue that Xanga provides participants the opportunities to rewrite their previously fraught and alienating relationships to these imaginaries. My data suggests that participants tend to employ the public and/or community as rhetorical constructs in their own writing so as to revise themselves as belonging members in either or both sites. I am currently working on a chapter that explores participants’ incorporation of Asian and Asian-American characters/images portrayed by popular media. Participants’ textual challenges of popular and visual representations of Asian bodies is not just a challenge against stock public images of themselves, but such writing also work to engage a community around the participant’s own construction of what should be considered an Asian-American identity and experience. In short, challenges against the stereotypical images that are believed to emerge from “the public” allow writers and members from the community a discursive space to negotiate their collective representation to the imagined public (Nessim Watson).

Andre Favors, University of Louisiana at Lafayette

Queering Public Performance Spaces: A Comparative Case Study

By using queer theoretical and semiotic lenses, I will show how Cite des Arts in Lafayette, Louisiana is a theater space that has a queer aesthetic and is more likely to show theater that welcomes the GLBT community. To achieve my goal of identifying Cite des Arts as a queer space, I will compare and contrast the semiotics of this space with the New York City Off-Off Broadway venue, Caffe Cino. I will also illustrate how a nearby theater space, the Acadiana Center for the Arts, is a heteronormative space and that in Cite in comparison is more likely to show GLBT-themed performances because of its queer aesthetic.

Questions:

- *How can I theoretically approach places/spaces as technology?*
- *How can the use of technology within productions be theorized as part of a theater space's aesthetic?*

Judith Fourzan-Rice, University of Texas at El Paso

Standardized Feedback: Training to Comment/Training to Teach

There has been much discussion of standardized writing assessment, most of which focuses on problems of placement and entrance exams to establish problems with classroom assessment. However, few institutions have experience with classroom assessment. Using Texas Tech's system as a model, the University of Texas at El Paso redesigned the composition research class and implemented a system of standardized assessment. While we are unusual in a number of ways, one in particular bears consideration – standardized commenting.

Standardized commenting, a programmatic system of addressing student projects provides graduate students with in-depth training for future teaching assignments. The process of training graduate students to analyze student writing and recognize areas that go to the heart of a project’s need offers valuable insights to prospective teachers. In addition, students receive additional feedback that complements classroom instructors and writing center tutors.

However, the art of commenting is something that comes from experience and training is difficult. This presentation will discuss various methods of writing assessment as commenting to explore its ramifications to students, instructors, commenters and programs with a goal toward gaining and garnering more insight.

Chris Friend, University of Central Florida

Writing About Writing in Mixed Modes

My dissertation will be a descriptive study of UCF's Writing About Writing (WAW) curriculum as it is implemented in both face-to-face and mixed-mode (or "hybrid") formats. Teachers who teach one section of each format will be used as case studies for the project. I will use interviews, class observations, and course artifacts (such as assignment sheets) to gather qualitative data on planned, implemented, and perceived differences in course formats. Student portfolio assessment will provide quantitative data to show student performance. Goals of the project include showing how a WAW curriculum can be used in an online space, highlighting adaptations made by teachers when moving outcomes-based pedagogy to a new format, and to suggest whether both formats seem equally viable--if not effective--means of presenting the course.

Erin Frost, Illinois State University

Apparent Feminist Pedagogies: A New Theoretical Approach

My dissertation theorizes an approach that I call apparent feminism. My presentation will explore how apparent feminist theory plays out in pedagogy, particularly in the context of digital and visible rhetoric pedagogies.

In theorizing apparent feminism, I argue that recognition and inclusion of culturally diverse writers, audiences, ideas, and patterns of thought contributes to—rather than compromising—the potential for efficiency in technical communication work. Because technical communication is consumed by culturally diverse audiences (whether or not communicators intend this), it is most efficient to produce technical communication that works to be inclusive of cultural difference. In short, apparent feminism suggests that the efficiency/ diversity relationship is productive rather than oppositional. Apparent feminism also explicitly bails those who self-identify as non-feminist. For this reason, apparent feminism is highly applicable to the classroom, both because many students are not self-identified feminists and because apparent feminism's devotion to peaceful methods of intervention makes it ideal for working in especially power-laden situations.

This presentation will consider how apparent feminism's devotion to a new definition of efficiency and its explicit focus on non-feminist audiences can inform effective pedagogies for teaching digital and visual rhetorics to both graduate and undergraduate students.

Ashley Hall, University of North Carolina

People, Ideas, and Things: Networks of Undergraduate Research

In recent years, undergraduate research has moved to the forefront of professional agendas across the university. The edited collection Undergraduate Research in English Studies is evidence that composition scholars, too, have taken an active interest in this emerging issue. Building on the picture of undergraduate research sketched in this collection, this project will challenge a key assumption — that predominantly juniors and seniors are capable of engaging in what “counts” as undergraduate research.

Does undergraduate research happen in first and second-year courses? And more importantly, could it? To answer these questions, I will first argue that there is a distinction between what is considered “undergraduate research” and “the research paper,” which I claim is a mutt genre (Wardle).

Steven Hammer, North Dakota State University

Sound, Objects, and Authorship

I am working on a series of projects that attempt to employ Latourian (Actor Network Theory) ontologies onto sonic composition. More specifically, I am working to show that, within sound-creation events, the human actant has historically been granted ontological superiority over nonhuman objects, such as instruments, recording media, and so on. This notion of authorship, reminiscent of Romantic-era claims of

the independent author-god largely dismissed in composition studies, remains intact. I am arguing that a more inclusive, ontologically flattened ecosystem that includes humans and nonhumans alike, might serve as a productive method of understanding and articulating composition events. I'm approaching this admittedly large project from a number of angles, from case studies of countercultural invention strategies and artistic movements to the use of sound engineering concepts such as feedback to illustrate these arguments. While I cannot think of any specific questions or desired topics of discussion, I am looking forward to feedback and recommendations from others, as well as general discussions surrounding dissertation writing.

Elmar Hashimov, Ball State University

Genre Ecologies in Immersive-Learning Students' Planning Work

Spinuzzi (2003) uses "the term compound mediation to refer to the ways that people habitually coordinate sets of artifacts to mediate or carry out their activities." He contends that "tools are connected in multiple, complex, and often nonsequential ways. [...] The ecology itself—not its individual tools—is the mediator of the activity."

This project investigates how university students in an immersive-learning environment use complex sets of mediating artifacts—and the ecologies they make up—to organize their work. The tools that make up the ecologies include "traditional" writing means, such as pen and paper, as well as online collaborative tools, specifically Google Docs.

The project is based on a larger qualitative study, "Transmedia Indiana: An Ethnographic Study of Immersive Learning" (McNely, Hashimov, Palilonis, & King; ongoing). The discussion for this particular project will be based on the analysis of a focused set of data collected in the course of the larger study between August 2011 and May 2012 at Ball State University.

Research Questions:

- *What kinds of tools do immersive-learning students use to plan their work related to the class?*
- *What mediating artifacts make up their genre ecologies?*
- *How do these students use interconnected tools to organize their work?*

Tekla Hawkins, University of Texas at Austin

Written in the Body: Fan Fiction, Pornography, Invention

I am just beginning my dissertation on new media and embodiment; it will explore why fan fiction is so frequently pornographic, why there are so many of these stories, and the kind of work they do. Sex, one of the most excessive and difficult to describe of all embodied acts, has frequently appeared in some of the most radical treatises on the limits of language. Fan fiction, then, is one of the most "natural" kinds of narratives that can emerge from the internet, itself a place of inherent excess. It pushes on the limits of language and human understanding created by the internet through the most (in)accessible medium - stories that are themselves representations of excess and the limits of language and human understanding.

Stephanie Hedge, Ball State University

Social Software vs. The Classroom: A Qualitative Research Study of Student Identity Practices

This presentation reports on my dissertation research, which is a semester long qualitative research study designed to investigate student identity practices. This project investigates constructions of student identities in technology rich environments. In particular, I consider the ways that digital, mobile, social, and spatial factors both afford and constrain student identities. To study these complex constructions I focus on movement--of students and information--between academic and non-academic spaces. As a guide for exploring these complex, multi-sited constructions of student identity, I ask the following research question: how do students negotiate multiple identities that are iterated through writing practices that move with students across and between academic and non-academic spaces? At this point in the research process, data has been gathered and I am in the beginning stages of coding and finding themes in the data.

Franny Howes, Virginia Tech

Webcomics and Digital Rhetoric

My work navigates the tension between medium specificity arguments in webcomics (valuing “taking advantage of the digital environment”) and recognizing usability and genre expectations in creating such comics. I see this as a problem of what Melanie Yergeau calls “shiny multimodality”, the idea that the best multimodal writing maxes out all of its modes at once. In rhetorical terms, webcomics and digital comics can and do innovate across all five traditional canons of rhetoric. Those looking for “shiny multimodality” emphasize innovation in invention, arrangement, and style, which certainly exist. However, I argue that all webcomics do delivery and memory different from print comics, and it is this innovation that is critically important in recognizing the rhetorical work of comics on the web.

Sipai Klein, Clayton State University

Twitting Engagement in the Classroom

GRN has been a part of my growth as a teacher of writing. I have had the fortune to talk about many hot-button topics that influence our field at GRN, so it would only be appropriate to discuss the little bird in the room—Twitter. So far, Twitter has managed to fluster lobbyists in Washington, organize individuals at the center of town, and even share losses of cultural icons. In the classroom, my efforts to engage students using Twitter has been a somewhat rocky road—a path that I’ve yet to define, though I intuit may foster student writing. For about a year now, I’ve used Twitter in my courses, questioned students’ use of Twitter, and sought means to evaluate tweets as writing. I hope to discuss with you the role the little blue bird plays in both our digital, cultural identities and within academic sites of learning.

Scot Kowalewski, Virginia Tech

Online Communities, Vernacular Rhetoric, and Writing Ecology: A Study of Public Influence on Natural Resource Management

For the GRN, I am seeking feedback on my dissertation. In general, my dissertation is about online (writing) publics and natural resource management. More specifically, I consider Michael Warner’s (2002) use of specialized publics, in this case an online sportsmen forum, to better understand the ways in which online communities may influence natural resource management and environmental policy. My project asks the overarching question: In what ways does the sportsmen forum influence natural resource management and environmental policy by circumventing and remediating traditional print and electronic media? To answer this question, I consider the vernacular rhetorics (Hauser 1999) of online communities in relation to the larger (writing) ecologies in which they exist. Drawing on theories of writing ecology (Cooper 1986, 2010; Syverson 1999; Weisser and Dobrin 2001; Dobrin 2012), my project traces themes across and through various media, including forum threads, government documents (management plans, press releases, etc.), news articles (both print and online), podcasts, and other electronic media. I am currently in the process of collecting data, but I am open to feedback for any stage of the dissertation process.

Thomas Lindsley, Iowa State University

Coding with Commonplaces

Joining those in rhetoric and the digital humanities who argue that we must not only be designing user experiences but building those experiences as well (Hart-Davidson, 2001; Dilger & Rice, 2010; Ramsay, 2011), I’m interested in how investigating code use through the lens of extreme usability (Dilger 2007) can help us understand whether “extremely” usable code is always the best foundation for creating powerful digital arguments in our interfaces. Drawing connections between how Cicero and Quintillian understood the topoi/commonplaces and how web developers deploy plugins and widgets built with APIs to interact with code libraries, I’ll discuss how writing for the web with usable APIs and prefabricated plug-ins provides an interesting site for rethinking interface, user/coder agency, and rhetorical justifications for best coding practices.

Mary Caton Lingold, Duke University

Amplifying Archives

This joint project (with Whitney Trettien (English, Duke) and Darren Mueller (Musicology, Duke)), has recently received a Digital Graduate Scholarship Initiative grant from the Franklin Humanities Institute at Duke University. The abbreviated abstracted below describes our goals.

We propose designing an open-access platform that facilitates multimodal, multimedia engagement with sound archives. By turning up the volume on archival recordings and enabling a creative, interpretive distortion of their content, this tool will encourage cross-disciplinary research on sound, its history, and the history it produces. Our digital sandbox will enable scholars to play with and co-curate noise. To ensure that the tool is used and to create an opportunity for it to make an impact on a larger community of archivists, digital humanists, and sound studies scholars, we will also curate a collection of short-form digital writings, inviting participating authors to produce these projects with the assistance of our interface. While we do not propose to build the interface for listening and interacting with sound archives, our code will be available for other entities to build upon.

Kristina Lucenko, Stony Brook University

Life Narratives and Service Learning

I am working on an article about service-learning projects in my writing-intensive courses on autobiography and narrative at Stony Brook University. In a recent incarnation of the course, SBU Honors College undergraduates created digital storytelling projects with members of the Osher Lifelong Learning Institute (OLLI), an enrichment program for retired community members. During the 4-week writing workshop, students and OLLI members explored what are often abstractions: modern information ecosystems, historical and social context, and service learning as a "noisy, embodied encounter" (a term used by Margaret Himley to describe the productive outcome of a meeting between the student/faculty participants and the "strangers" of the community). The workshop was especially effective in demonstrating what unifies the students and OLLI members (fears that their writing isn't great, narratives that shared similar "plots" and explored similar relationships or noteworthy and meaningful milestones). But our encounter also revealed to me, as an educator, something less expected. It revealed distinct and characteristic modes of knowing that are often at odds at the university: e.g., a holistic approach to "learning" as self-directed, flexible, and ongoing and a more formal "education," which is systematic, externally assessed, and institutionalized.

Laura Martinez, University of Central Florida (Hawisher & Selfe Caring for the Future Award Recipient)

Speed, Concision, and Feedback: How Students Connected Digital Literacies and Academic Writing

After conducting research on the transfer of writing-related knowledge within and from FYC, I became interested in exploring the literacies that students bring into the writing classroom. In particular, I'm interested in discussing how non-academic, primarily digital literacies can be used as tools to help student reconceptualize how writing-related knowledge gets carried and repurposed between various communities. To this end, I developed an FYC course that began by asking students to consider the functions of their digital literacies—texting, social networking, and webcasting, for example. After discussing the different functions of these traditionally non-academic texts in students' everyday communication, I asked students to consider if and how these digital literacies could help them accomplish specific goals in academic writing. At the GRN, I'd like to present what my students had to say about the connections between academic writing and their non-academic digital literacies, before asking for suggestions regarding how I could push students to elaborate on and utilize these connections more effectively.

Melanie McDougald, Georgia State University

The "Bad" Object, Rhetorical and Narrative Framing of Trauma/Event Photographic Images

My project considers visual media images that operate rhetorically/narratively as "bad" or object images: the Abu Ghraib photographs, and images of the female corpse in narrative photography, film and mass media. I plan to situate the rhetorical strategies of critical response to the Abu Ghraib event and photos in/through W.J.T. Mitchell's idol, totem, and fetish. Narrative photography (female corpses and/or sites of violence), and film/mass media that create narrative around a female body/corpse, provide me opportunity for an extenuation of Mitchell's concept of ekphrasis. My intention is to trace the function of language as it tethers or anchors meaning to/for the image/object

and how “bad” objects reveal language as a framing of both viewer and object. Recent scholarship in digital and media technologies (i.e. Hayles, Massumi, Munster and Clough) exploring digital codes/products that quantify and image life and death (forensic files and databases for instance) inform this project as well. The images/imaginings of the female corpse and/or the abjected body of the other in visual and digital (re)iterations might afford an opportunity for tracing relations of power, desire and regulation as it (re)surfaces in concepts like biopolitics, necropolitics, and noopolitics, particularly where these concepts engage with affect and embodiment.

Jennifer Michaels, The Ohio State University

Examining Collaboration and Invention Models in Social Media Composing Environments

In my dissertation, I plan to examine collaboration and invention processes in online social media spaces. I will apply theories of social media collaboration such as Clay Shirky's “weak tie networks” to complicate and problematize composition studies' existing metaphors for collaboration and invention. Academic authors have long used weak-tie networks of librarians, classmates, teachers, and others to deepen their ideas and locate sources; online social networks, however, often host much wider and broader weak-tie collaboration networks. In some cases, these social media platforms make visible the network of individuals and sources that moved the invention process forward. Thus, social media's increasing ubiquity provides an occasion to re-examine and renovate composition studies' understandings of collaboration, authorship, and the invention/idea-building process. Some of my research questions are

1. *How does online social media facilitate collaboration during the invention process,*
2. *How might we study and describe these collaboration models? and*
3. *How do these insights into collaboration and invention processes potentially affect classroom pedagogy?*

Lilian Mina, Indiana University of Pennsylvania

First-Year Composition Teachers' Perceptions of Incorporating New Media Technologies in the Composition Class: Critical Theory of Technology as a Framework

Looking into the purposes writing teachers use new media technologies for in their classes. These purposes will be classified into substantive, instrumental, or critical uses of technology (Feenberg, 2002). The two measures to be used in categorizing purposes are:

1. *Alignment with the course objectives; My hypothesis is that if the work done with technology corresponds to the course objectives, then it's a substantive way of using technology.*
2. *Assessment of work done with technology; My hypothesis is that if the work done is assessed and is a constituent of the course grading policy, then it's taken seriously and will more likely a substantive use of technology.*

Research Questions

1. *What are the new media technologies (interactive, productive technologies) most commonly used by first-year composition teachers?*
2. *What are the purposes of using each technology in first-year composition classes?*
3. *What are teachers' perceptions of incorporating new media technologies?*
 - a. *How much do the purposes of incorporating new media technologies correspond to the course objectives?*
 - b. *Which purposes of incorporating new media technologies are being assessed in the course?*

Mary Ellen Muesing, University of North Carolina, Charlotte

Impact of Visual Technology on Student's Creative and Reflective Process

My areas of research interest include studying the connections between visual creativity as expressed through technology and the creativity used through the written word and standard written pieces. I also explore the significance of written reflection and perceptions on a visual composition for the student's overall writing process and understanding of how the visual impacts the writing process. Another interest of exploration includes the application through publishing the student's piece in a public space venue and how that influences the student's confidence, ownership and writing growth.

Scott Nelson, University of Texas at Austin

Send in the Clones: Video Games, Intellectual Property, and Invention

While 21st century new media literacies tout the values of remix, current copyright law seeks to limit such creative practices, essentially locking down the raw materials of invention. My research approaches contemporary invention practices and copyright as an ecology, one in which complex networks of actors negotiate legal and artistic concerns. More specifically, I hope to conduct a vertical study of creative practices and intellectual property in independent video game development. Programs like Game Salad, Gamemaker, or Stencil open up video game development to nonprogrammers, as these drag-and-drop interfaces use modules to remix new gaming experiences. However, this breach in the profession of video game development also brings with it concerns about intellectual property and originality. I plan to study both the professional programmers of these drag-and-drop applications and rhetoric students using these programs to create serious games.

Jeannie Parker Beard, Georgia State University

Composing on the Screen: Multimodal Composition in First-Year Composition

In spring of 2011, I conducted a mixed methods research study in my first-year composition courses in order to determine student attitudes and perceptions about multimodal composition and the negative and positive factors associated with creating videos in their first-year composition class. The findings of this study will be presented in my dissertation that I hope to defend in summer or fall of 2012. Among the more interesting findings were: access may not be as big of an issue as it was in the past, students find multimodal composition a more useful professional skill than traditional writing, and students appreciate the opportunity for more personal expression through multimodal texts. This research will contribute to the pedagogy of multiliteracies and will illuminate the benefits of incorporating multimodal composition in the context of general education courses, particularly first-year composition. I hope to have the opportunity to discuss the outcomes of this research with others in the field of computers and composition and reflect on future research projects that can evolve from this study.

Julie Platt, Michigan State University

Poetic Literacy in a Digital Age

As the shift from print to digital progresses, it affects every genre of writing, even contemporary American poetry. While poetry tends to be perceived as an art form somewhat removed from electronic environments, the digital is making inroads. Negotiating an electronic environment is becoming an important requirement for poetry and for poets. Rhetorical researchers have tended to overlook computer-mediated poetic work, perhaps feeling that it is the purview of the arts and of creative writing programs. However, the work that poets do in digital spaces is complex and robust, requiring specific digital literacy skills and the navigation and negotiation of complex literacy environments. I am interested in the literacy narratives of poets and in the poetic artifacts that these poets produce. I am particularly interested in the when, the what, and the how of digital literacy acquisition. As such, I plan to use a two-part approach that combines oral history and case study with an analysis of how these poets transform rhetorical resources into poetic resources.

Lynn Reid, Fairleigh Dickinson University/Indiana University of Pennsylvania

Rethinking the "When of New Media" in Basic Writing

While it comes as no surprise that faculty may encounter challenges to working with new media in the classroom, for basic writing faculty in particular, issues of access and the pressure to maintain academic "standards" are especially acute. Based on the results from a workshop at the 2012 NJ Writing Alliance conference, I am beginning to develop a heuristic for basic writing faculty to consider both when and where new media composing might fit into the curriculum. To frame this discussion, I draw from activity theory to, as Lantolf and Thorne suggest, "[construct] an activity system as a research object" in order to "[define] the roles that people, institutions, and artifacts play in moment-to-moment practice." For the 2012 GRN, I am seeking feedback on an early draft of this work.

Flourice Richardson, Michigan State University

The Commodification of Normalcy

My scholarship has led me down some very interesting roads. However my primary research interests surround issues of power, race, and gender and how rhetoric is used in the construction of identity. Currently, I am researching medical and archival documentation concerning the Eugenics Movement in the United States. More specifically, I focus my attention on the state of North Carolina because of its successful use of rhetorical strategies to continue their forced sterilizations long after most states discontinued. North Carolina has recently taken measures to compensate the victims of its forced sterilization program.

While it is important for NC to recognize its role in the victimization of its citizens, it is equally important that these tactical and strategic approaches be examined and critiqued for its rhetorical power. In my research I seek to answer the question of how rhetoric works to disenfranchise, disempower, and de-humanize people and how pseudo-science was used to justify mass sterilization. To do this work, I use a critical and cultural theory to examine issue of race, power, and identity.

Audra Roach, University of Texas at Austin

The Next Movement: Tracing Kids and Texts in Social Networks

Though studies in Composition and Adolescent Literacy have made significant contributions to our understandings of young people's digital literacy practices outside school, literacy practices of young children on the Internet remain underrepresented in research and teaching. While popular media fuels widespread panic over children's safety, the Common Core Standard threaten to move schools ever further from appreciating kids' ways of being and doing in socially-networked communities. My dissertation thus aims to improve our understandings of kids' literacy networks. Currently, I am at work on a multi-sited, ethnographic case study of social networks frequented by people ages 6-10. I am exploring the potential of methodological perspectives like actor-network theory, discourse analysis, social network analysis, and screencasting for analyzing the movements of kids and their texts on screens. I look forward to further conversation with the Graduate Research Network and exploring conceptual and technological tools for the study of networks and discourse online.

Kathy Rowley, Eastern Washington University

Student Composition with Digital Technology: Approach, Pedagogy, and Pragmatics

The NCTE in harmony with the WPA Council notes the necessity of holding consistent technological expectations for composition students (WPA). While much research occurred during the 1990s concerning the impact of digital [computer] technology on society, focused research needs to occur in the 2000s concerning the impact of digital [computer] technology on student composition. How do students approach and respond to the computer as a writing space? What behaviors, attitudes, and experiences do students embrace that effect how they compose? Once researchers assess student/computer relationships then administrators will be better equipped to address the additional issues of implementing pedagogical training with faculty development and the pragmatics of an infrastructure that makes technology available to all composition students.

At the GRN roundtable, I hope to gather the following information:

- Should I approach this research under a feminist, Marxist, Foucauldian, or other theory?*
- Which professionals are concurrently researching a similar context?*
- What applicable survey questions for students will draw concrete responses?*

As a continued study built upon my graduate work, this proposal seeks to further combine with past research, suggesting publishable solutions to issues caused by the technological paradigm of the 21st century.

Jennifer Sano-Franchini, Michigan State University

Time, Technology, and the Mediated Body: Temporal Logics of East Asian Blepharoplasty in Online Video

This project engages the integral link between technology, the body, and time, by examining the different ways people rationalize these relationships in the cross-cultural public sphere of YouTube. More specifically, I approach this intersection by examining the temporal logics embedded in representations of East Asian double-eyelid surgery in online video and the comments attached to these videos through five tropes: racialization, emotionalization, pragmatization, nature/technology, and agency/desire. The goal of this project is to gain a better understanding of how the way we understand time through technology—how we remember the past and imagine the future as we position ourselves in a lived present—impacts our cultural values as well as the way we produce new meaning via the body.

Kelly Schaefer, Illinois Institute of Technology

Using Competency Standards to Investigate Writing in a Student Affairs Workplace

My dissertation research will use qualitative methodology to investigate how and to what extent mid-level professionals in campus unions receive and deliver writing training, particularly as it relates to professional competency documents from the field of student affairs. The methods would be semi-structured interviews and document analysis to present case study research.

In their roles as campus administrators, mid-level managers write many documents for many audiences but they do so without adequate workplace training or guidance from the profession's guiding documents or in the student affairs workplace. In turn, the mid-level managers do not train their staff members on writing in the workplace with workplace technologies.

The practical application of my research could be to recommend revised written communication competencies to the profession, and a training guide to be used in the field by professionals.

At the GRN, I would like guidance regarding the following issues for my dissertation proposal:

- 1. I have not yet determined a clear digital literacy focus for my proposal.*
- 2. I am struggling with the balance between studying the workplace environment and the workplace writer.*
- 3. Though I have a few anchoring theory ideas in mind, I'd like feedback here, too.*

Ryan Shepherd, Arizona State University

Online Ethnography in the L2 Writing Classroom

Any composition teacher working with second language (L2) writers must overcome three major problems in his or her classroom: the lack of a real audience outside of the classroom, the lack of an engaging space in which students can practice writing, and the hours of additional reading and writing literacy practice necessary to improve a second language. I believe that bringing online ethnography into the L2 writing classroom can help to overcome these problems in a way that engages students.

Many university students, including second language learners, already compose in online spaces such as Facebook, Twitter, YouTube, and Reddit. This writing practice is valuable in teaching both writing skills and more general language skills. By learning to do online ethnography, students learn to systematize their exploration of online spaces: learning to critically approach their online interactions and draw conclusions from the evidence gained through those interactions. This is particularly useful for L2 writers, as it encourages them to critically explore writing and language in an environment that they find engaging.

Brent Simoneaux, North Carolina State University

The Sentient Room Project & Re-creating bpNichol's Programmed Poems

Over the last year, I've worked collaboratively to develop two interactive installations: The Sentient Room Project and Re-created bpNichols' Self-Reflexive No 1.

The Sentient Room Project consists of an arm chair and a chaise situated amongst other mundane objects. However, mundane interaction with/ in the built environment prompts the unusual. Each time movement is sensed, the furniture sends a tweet, drawn from four theorists in their original languages: Deleuze, Heidegger, Flusser, and Beiguelman. Tweets are then visualized within the space as information flowing through an urban environment.

Originally designed in Apple II language, bpNichols' Self-Reflexive No 1 consisted of the sentences 'Dream you Lost,' 'Toss all Night' blinking and moving down the screen. Our re-creation incorporates Twitter searches for "insomnia" and visualizes them in real time. In this way, the code breaks down the self-containment of the original poem and reaches out to public manifestations of self-disclosure about lack of sleep.

We've mounted the installations at conferences, but we're not sure what to do with them next. Is it possible to publish (about) them in some way? Which journals would be the best? What modalities would be best? How would we frame such an article?

Clayton Sims, Auburn University at Montgomery

The Impact of Digital Spaces on Developmental Writing Processes

Digital Spaces are rapidly integrating themselves into the day-to-day lives of students. The inclusion of these digital environments is not only essential to aiding students developing comprehensive writing skills and processes but also a beneficial to efforts in developing the habits of mind outlined in the WPA Framework for Success in Postsecondary Writing. The aim of this study is to consider the impact digital spaces have on developmental writing processes. By considering how each habit of mind is specifically supported using digital spaces, the effect their use has on developmental writing processes can be identified, specified, and developed further into a practical pedagogical practices.

Barbi Smyser-Fauble, Illinois State University

Education's "Don't Ask Don't Tell": It's Not Just an Issue for the Military

This paper looks to identify the intersections between the "Don't Ask Don't Tell" (DADT) legislation within the military, specifically its repeal, and that of the ADA legislation enacted within postsecondary education institutions. An initial discussion outlining how DADT perpetuated the label of a marginalized community as "other," a label that deemed this community as unworthy of representing this country or benefiting from the freedoms this country touts. Under DADT this marginalized community wasn't asked to self-identify; they were forced to perform assimilation and remain silent about who they were. Those within the disabled community, who wish to attend postsecondary educational institutions, are asked to identify (tell) themselves as "other" in order to receive any necessary accommodations; as interpreted by the ADA legislation within these institutions. Thus, these students are forced to self-identify as "other," and are unconsciously told that their ability to assimilate and succeed might be better met through their silence and hiding of their disability. This article will emphasize the importance of educational institutions to work towards promoting and requiring the implementation of proactive strategies that work to increase accessibility for all students, regardless of ability status, over the current reactive strategy of accommodation.

Kyle Stedman, University of South Florida

Music, Delivery, and Online Publishing

My work explores the rhetoric of sound and the music composition process. Through interviews with music composers about influence, audience, invention, performance, and digital tools, I've found that music composition practices can teach English composition instructors new ways to understand and teach multimodal writing. Specifically, music reminds us to focus on rhetoric as the practice of communicating lived (or sounded) experience—as something to be delivered vibrantly in time, not frozen and motionless.

As a student nearing the end of my doctoral program, I'm eager to discuss strategies for publishing book-length, multimodal work. I'm interested in both production (tools, design, media, interactivity) and distribution (publishers, IP concerns). I hope to share some of my plans, get nudged in new directions, and learn from others.

Jennifer Stewart, Indiana University—Purdue University, Fort Wayne

Online Writing Courses through the Lens of Activity Theory

Walker Pickering (2009) uses activity theory to investigate how students create ethos in an online technical writing course and contends that activity theory provides a logical theoretical framework for analyzing how students communicate in an online course environment. I'm interested in the applying Walker Pickering's theoretical and methodological framework to examine how instructors and students use various tools in an online FYC course to interact. Preliminary research indicates that instructors perceive discussion boards and email are the best tools that promote interaction among other students and the instructor, respectively.

As I move into a drafting proposal for my dissertation, these are the questions I'm asking:

- *Is this perception accurate?*
- *How exactly are we using these tools to encourage interaction?*
- *What is the connection between interaction and community?*
- *Do I even want to attack the complexity of interaction/ community in the dissertation?*

Shawn Stowe, Clemson University

Using Eyetracking to Understand User Interaction with Unknown Person on Social Media

For this project I hope to use EyeGuide eye tracking coupled with post session interviews to discover how individuals familiarize themselves with an unknown person or entity on a social networking website. I hold that the creation of online persona's through websites like Facebook constitutes a kind of composition. Though similar research can be conducted using talk aloud protocols, the eye tracking equipment will allow me a level of accuracy in knowing how people view constructed profiles. This project will allow the writer's of online persona's and web identities to have some understanding of how others view those sites. This project is relevant to the areas of identity composition, user experience and usability studies.

Jeff Swift, North Carolina State University

Digital Rhetoric, Democratic Theory, Deliberation

My project is focused on a rhetorical analysis of digital interventions in the public sphere. I plan to explore digital activism through the lens of rhetoric, looking at the historical and material aspects of contemporary activist interventions into the public sphere. Some questions motivating my study: whether digital activism is purely symbolic/ referential or also material/ performative, what material and historical forces are at work in influencing rhetorical acts of digital activism, how rhetorical democracy plays out in digital activism, and what digital activism can help us learn about digital rhetoric in general.

I anticipate a significant portion of this project to be created native to the digital realm: traditional essay-style text might still play a role, but I intend to add to my arguments about digital rhetoric by composing and presenting them digitally.

Whitney Trettien, Duke University

Amplifying Archives

This joint project (with Mary Caton Lingold (English, Duke) and Darren Mueller (Musicology, Duke)), has recently received a Digital Graduate Scholarship Initiative grant from the Franklin Humanities Institute at Duke University. The abbreviated abstracted below describes our goals.

We propose designing an open-access platform that facilitates multimodal, multimedia engagement with sound archives. By turning up the volume on archival recordings and enabling a creative, interpretive distortion of their content, this tool will encourage cross-disciplinary research on sound, its history, and the history it produces. Our digital sandbox will enable scholars to play with and co-curate noise. To ensure that the tool is used and to create an opportunity for it to make an impact on a larger community of archivists, digital humanists, and sound studies scholars, we will also curate a collection of short-form digital writings, inviting participating authors to produce these projects with the assistance of our interface. While we do not propose to build the interface for listening and interacting with sound archives, our code will be available for other entities to build upon.

Crystal VanKooten, University of Michigan

Developing Meta-Awareness about Composition through New Media in FYC

Compositionists are in need of research that interrogates what meta-awareness about writing (Wardle, 2007) looks like in students and how new media composing may or may not foster the development of such an awareness. Are there markers of meta-awareness about writing that instructors and students can see throughout a new media assignment or across an entire writing course, and if so, what are these markers? In what ways do assignments that ask students to think about and use multiple modes of expression support students in developing such meta-awareness? The presenter will invite discussion of the design of a qualitative research study to be conducted in two first-year composition classrooms that seeks answers to questions such as these. The study design includes data collected through interviews with instructors and students, document analysis, and classroom observations that will be used to analyze the presence or absence of observable markers that students have developed meta-awareness about composition through instruction in new media and also to speculate how such markers might be tracked within the student's enactment of an assignment and across the course as a whole.

Megan Varellman, University of Texas at Austin

Resident Voices: Digital Composing and Counternarratives of Place

My research takes a media ecology approach to understanding rhetorical construction of place, specifically that of cities and public spaces. The widely publicized and commonly reiterated narratives of place—like those that get formalized into branding and “official” guides—are often told by those in positions of power, such as city officials, cultural institutions and corporations. These characterizations of place often shape resident behavior, though they do not necessarily represent their day-to-day experiences or material realities. Digital and locative media have introduced a dynamic where residents' voices can be more readily heard. By making a more diverse set of place-based narratives public, digital and locative technologies can give voice to those whose place-based stories aren't reflected in dominant institutional narratives and alter the relationships of residents to their communities. How do government and media representations position residents in relation to their current and future living spaces? How do social, political, cultural and economic power relations impact these rhetorical constructions of place? How might emerging media platforms empower users to engage multiple perspectives of place? What digital platforms are available to scholars for composing and presenting their research on these issues?

Brandon Youngdale, California State University, San Marcos

Developing a Dialogic Space: A Changing View of Technology and the Writing Process

My paper will explore the constantly changing nature of both the writing process and technology in order to develop a space for dialogue between the two. First, I will examine the limited capabilities technological tools have in teaching writing due to their constantly changing nature. Then I will explain the very outdated mode of constructing theoretical lenses for understanding and discussing technological tools since they will rapidly become useless. From here I will discuss the fluid nature of the writing process in order to show how technology is a part of that fluid nature, and thus is not changing the writing process, but is changing along with the writing process. Finally, I will discuss how teachers, tutors, and writing centers can embrace a view of technology and writing that neither hinders technology's positive applications to writing nor forces writing to conform to technological apparatuses.

NOTES

GRN PROFESSIONAL DEVELOPMENT WORKSHOP (AFTERNOON SESSION)

Moderators: Quinn Warnick and Patrick W. Berry

The Job Workshop is the afternoon session of the Graduate Research Network, held on Thursday, May 17 (the day before Computers and Writing officially begins). The event is free and open to anyone interested in getting advice about the job market and how to conduct an effective job search. Among other things, we'll discuss the following topics:

- Analyzing job announcements
- Preparing application materials
- Crafting a professional online identity
- Preparing for phone, Skype, and MLA interviews
- Preparing for campus visits and the "job talk"
- Negotiating job offers

The workshop will feature a few short presentations on developing an online identity, building a teaching portfolio, and preparing for campus visits, but the heart of the workshop will be a series of roundtable discussions, which will give you the chance to ask questions of faculty who have chaired search committees and hear stories from colleagues who have completed successful job searches in the past few years. We'll wrap up the afternoon with an "elevator speech" activity that will help you introduce yourself to potential employers.

Our esteemed workshop mentors include:

- Michael Day, Northern Illinois University
 - Cindy Selfe, The Ohio State University
 - Dickie Selfe, The Ohio State University
 - Amber Buck, College of Staten Island, CUNY
 - Bob Whipple, Creighton University
 - Tim Lockridge, St. Joseph's University
 - Janice Walker, Georgia Southern University
 - Angela Haas, Illinois State University
 - Doug Eyman, George Mason University
 - Michael Salvo, Purdue University
 - Douglas Walls, University of Central Florida
 - Kristin Arola, Washington State University
 - Kristine Blair, Bowling Green State University
 - Cheryl Ball, Illinois State University
 - Rik Hunter, St. John Fisher College
 - Alanna Frost, University of Alabama Huntsville
 - Jentery Sayers, University of Victoria
 - Joyce Walker, Illinois State University
 - James Schirmer, University of Michigan, Flint
-

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REsearch EXchange

an index of contemporary writing research

Q: Is REX only for published research?

Q: Is REX only for studies that are finished?

Q: Is REX just collecting information about program studies and local research that has not been published?

A: REX is designed to be an inclusive resource and a comprehensive index to writing research. As such, it is meant to contain information about both published and unpublished studies, including studies by researchers who are not pursuing traditional scholarly publication (i.e., researchers who conducted program self-studies, course assessments, research for community audiences).

It is worth noting, however, that REX editors are especially eager to collect information about local studies conducted for local audiences. That kind of work has shaping importance on the ground in our field, but all too often it is excluded from scholarly discussions because it is invisible and/or uncitable. REX aims to address this problem by making information about all kinds of writing research available via a single database.

Q: Why do we need REX when we have CompPile and other databases?

A: REX is not another database of scholarly publications. As the REX form indicates, **REx will be a database that contains baseline, census-like information about current and ongoing studies** (i.e., project title, main research questions, research methods, findings). While researchers are invited to list publication titles and even upload sharable copies of their publications, that information is one small part of each project's profile. To our knowledge, at this time there is not a similar resource.

Frequently Asked Questions and As

Q: If I am in the process of writing a book/article/webtext about my research should I still register it with REX?

A: Yes, absolutely! You should report your research in REX even as you pursue a variety of publication opportunities. REX is not meant to be a substitute for articles and books. In fact, it's a different resource entirely. Think of REX as a directory to or comprehensive index. As such, it is meant to provide a single site where teachers and scholars can go to find out basic information about writing research begun—and completed or ongoing, published or unpublished—since the year 2000.

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Q: I teach fifth grade, and I study fifth and sixth grade writing. Is that OK?

Q: I study digital video composing: is REX interested?

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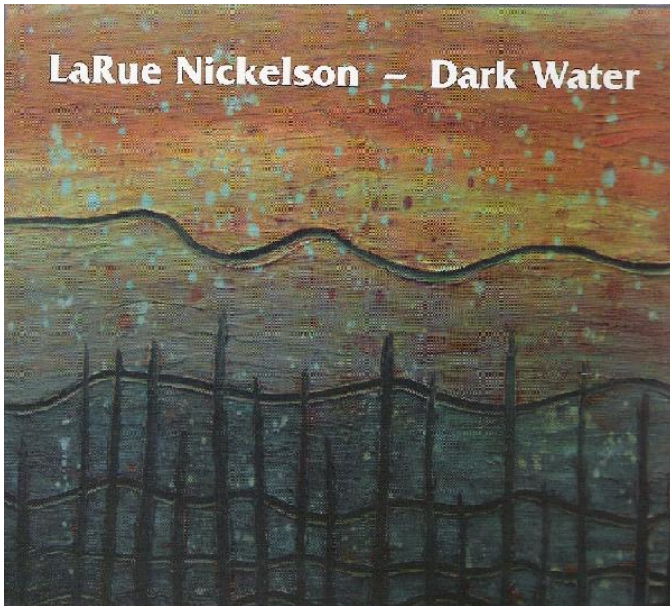
Two projects are currently under development at the research center: Eli Review and Work Streaming. Each delivers a collaborative, interactive, user experience designed to take writing where it has never gone before. Through our writing research, we are working not only to understand, but to transform the activity of writing. In so doing, we help to develop the next generation of digital writing professionals.



Writing In Digital Environments Research Center

for more information on projects
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LaRue Nickelson

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LaRue Nickelson

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"Tampa-based guitarist LaRue Nickelson puts his name up for consideration, placing his formidable chops in the service of mood-altering compositions that, well... engage, insinuate and beguile." *Option Magazine*

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CFP: Please join the Research Network Forum as a Work-in-Progress Presenter and/or serve as a Discussion Leader and/or Editor.

The Research Network Forum, founded in 1987, is a pre-convention workshop at CCCC which provides an opportunity for published researchers, new researchers, and graduate students to discuss their current projects and receive mentoring from colleagues in the discipline. The forum is free to CCCC convention participants. As in past years, the 2013 session features morning plenary addresses focusing on “The Public Work of Composition,” the 2013 CCCC theme.

The RNF welcomes Work-in-Progress Presenters (WIPPs) at any stage of their research and at any position in the composition/rhetoric field (graduate student, junior faculty, tenured faculty, administrator, and/or independent scholar). During roundtable discussions, WIPPs are **grouped by thematic clusters** where they **discuss their current projects in an eight-minute presentation** and benefit from the responses of other researchers. Additionally, WIPPs bring a **prepared a handout** with their name, contact info (email/phone/snail mail), **a brief abstract of their research project**, and **a list of questions they hope to explore** during their roundtable discussion (15 copies for the two sessions). **WIPPs present their research at separate morning and afternoon session roundtables.**

Discussion Leaders lead thematic roundtables and mentor WIPPs; this role is key to the RNF. We ask that Discussion Leaders are experienced, established researchers. They are welcome to also serve as WIPPs (please fill out two forms—one for Work-in-Progress and one for Discussion Leader roles). **Serving as a Discussion Leader provides a valuable service to the composition/rhetoric community. Discussion Leaders may serve at the morning session, afternoon session, or all day.**

Participants also include **Editors of printed and electronic composition/rhetoric journals who discuss publishing opportunities for completed works-in-progress in an open, roundtable format.** We encourage Editors to bring copies of the journals they edit/publish, any other publications, or announcements for display at the RNF meeting. Editors may also serve as WIPPs and Discussion Leaders.

Electronic proposal forms are available at our Google sites webpage, <https://sites.google.com/site/researchnetworkforum/>, where you can click on “submit a proposal” for the roles of Work-in-Progress Presenter, Discussion Leader, and/or Editor. **The link goes live from August 30 – October 31 to accept e-proposals.** You may appear on the RNF Program in addition to having a speaking role at the Conference on College Composition & Communication.

What Happens in Las Vegas RNF Won't Stay in Las Vegas RNF!

digital writing research

technologies, methodologies, and ethical issues

edited by Heidi McKee and Danielle Nicole DeVoss
now available from Hampton Press (1-57273-705-0)

"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

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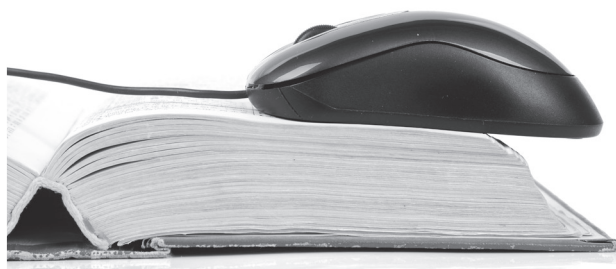
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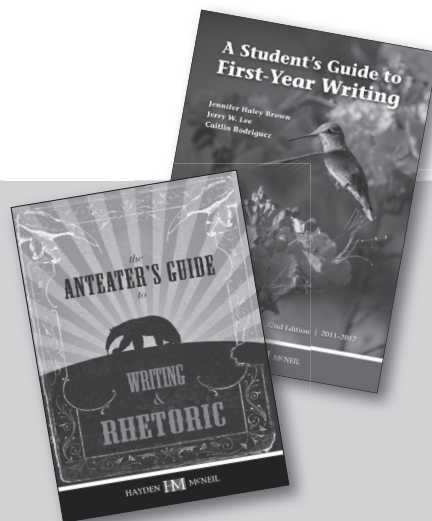
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