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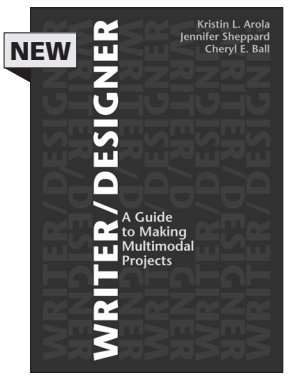

Writer/Designer
A Guide to Making Multimodal Projects

Kristin L. Arola, *Washington State University*, **Jennifer Sheppard**, *New Mexico State University*, **Cheryl E. Ball**, *West Virginia University*

Creating multimodal projects can seem daunting, but *Writer/Designer* demystifies the process for students—whether they are composing a poster, a webtext, an animated video, or any other kind of text. Authors Kristin L. Arola, Jennifer Sheppard, and Cheryl E. Ball built this brief, straightforward book to work in any college course. Its assignments guide students through the process of researching the right genre for their project, finding the tools to work with different media, drafting with mockups and storyboards, and presenting their final projects. Online examples, tutorials, and activities in e-Pages take advantage of what the Web can do, showcasing real multimodal compositions from students and professionals.

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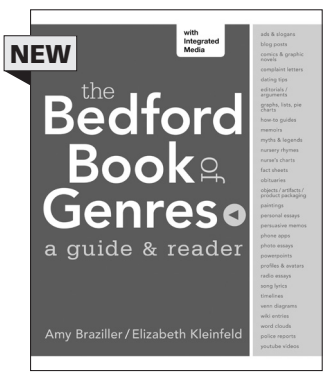
A rhetorical roadmap for reading and composing—in any genre



The Bedford Book of Genres
A Guide & Reader

Elizabeth Kleinfeld, *Metropolitan State University of Denver*, **Amy Braziller**, *Red Rocks Community College*

In a striking full-color format, *The Bedford Book of Genres* collects compelling examples of genres we all use to tell stories, report information, and persuade our audiences. It invites students to unpack how genres work, so they can experiment with their own compositions—not only through writing, but through photography, sketching, audio recording, and other creative forms. The guide presents a simple rhetorical framework for reading and composing in any genre and supports students through every step of the composing process. guided readings—in print and e-Pages—map out the rhetorical situation and conventions of common public and academic genres, while guided process sections follow nine students as they worked in multiple genres and media. With 22 topic clusters and a range of readings from short visual arguments to longer, more complex pieces, the Reader gives students a wealth of sources, models, and inspiration for their own compositions.

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2014 Graduate Research Network

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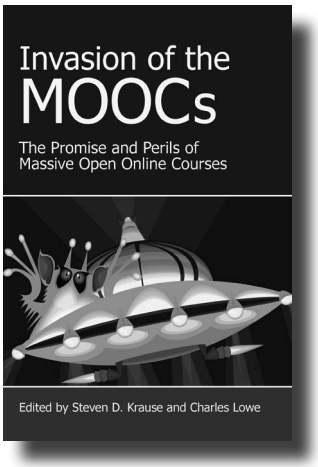
First-Year Composition: From Theory to Practice edited by Deborah Coxwell-Teague and Ronald F. Lunsford

Invasion of the MOOCs: The Promises and Perils of Massive Open Online Courses edited by Steven D. Krause and Charles Lowe

A Rhetoric for Writing Program Administrators edited by Rita Malenczyk

A Rhetoric of Literate Action and *A Theory of Literate Action* by Charles Bazerman

ePortfolio Performance Support Systems: Constructing, Presenting, and Assessing Portfolios edited by Katherine V. Wills and Rich Rice



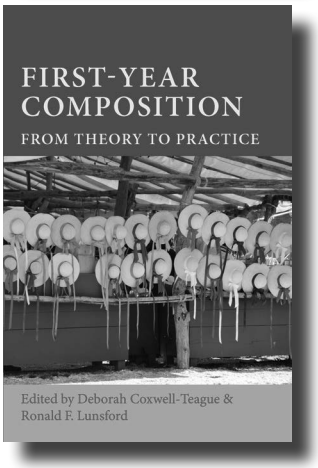
New Media Theory Series, edited by Byron Hawk

Mics, Cameras, Symbolic Action: Audio-Visual Rhetoric for Writing Teachers by Bump Halbritter

Avatar Emergency by Gregory L. Ulmer

Ready to Wear: A Rhetoric of Wearable Computers and Reality-Shifting Media by Isabel Pedersen

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



Visual Rhetoric Series, edited by Marguerite Helmers

Locating Visual-Material Rhetorics: The Map, the Mill, and the GPS by Amy D. Propen

Coming Summer and Fall 2014

Ecologies of Writing Programs: Profiles of Writing Programs in Context edited by Mary Jo Reiff, et al.

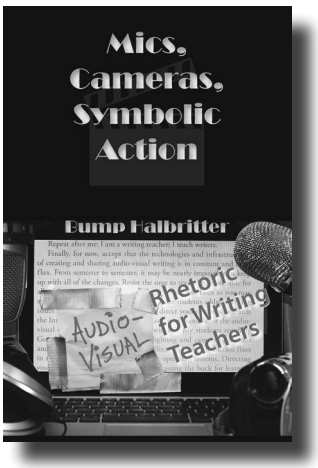
Augmented Reality: Innovative Perspectives Across Art, Industry, and Academia edited by Sean Morey and John Tinnell

Writing Posthumanism, Posthuman Writing edited by Sid Dobrin

Haptic Visions: Rhetorics of the Digital Image, Information, and Nanotechnology by Valerie Hanson

Florida by Jeff Rice

Expel the Pretender: Rhetoric Renounced and the Politics of Style by Eve Wiederhold



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2014 Graduate Research Network Schedule

WASHINGTON STATE UNIVERSITY, PULLMAN, WA

CUB Junior Ballroom, 210-212 Compton Union Building

7:30 am – 4:30 pm	Conference Registration, CUE Atrium, 2nd floor
9:00 – 9:30 am	GRN Opening Remarks
9:30 – 11:45 am	Roundtable Discussions
11:45 am – 1:00 pm	Lunch – Bundy Reading Room
1:00 – 1:30 pm	Awards and Announcements
1:30 – 3:30 pm	GRN Job/Professionalization Workshop
3:30 – 4:00 pm	Closing Remarks

NOTES

Shampa Biswas, Washington State University

Exploring a Graduate Writing Tutoring Model: A Writing Practitioner's Inquiry

The main goal of the research is to identify writing tutoring strategies for facilitating graduate writing development. A graduate writing tutoring handbook will be written from this research that is an imperative for accommodating writing supports for graduate writers. Utilizing these strategies, graduate writing tutors will be able to help graduate students how to plan, decide, manage, and communicate their ideas in academic writing. Most importantly, they will learn to clarify their research ideas and apply those into professional or publishable writings during tutorial conversation. Graduate students will be able to solve specific writing problems (i.e., planning, organizing, transforming, focusing, and revising ideas into the academic writing format) in writing development with the help of graduate writing tutors

Janine Butler, East Carolina University

The Rhetoric of Captioning Aural-Visual Compositions and Creating Accessible Experiences

Sean Zdenek's rhetoric of closed captioning interrogates "the ways in which captions (and the interplay of writing and sound more broadly) create experiences for users that are different from uncaptioned experiences." Creating captions and subtitles is a rhetorical act, as captioners make choices as to which sounds to include in the visual text that appears on screen and how to describe these sounds. In response to Zdenek's call for further studies into improving the rhetorical quality of closed captioning, I have written a term paper that incorporates visual rhetoric and multimodal theories to further analyze the multidimensional process of captioning.

I would like to develop a research project that investigates the potential synchronicity of videos' visual, textual, and aural modes with the goal of helping teacher-scholars, students, and captioners create subtitles that best convey the rhetorical meaning of multimodal compositions. This research project will ideally work towards ways in which we teacher-scholars can develop accessible experiences for all participants in digital social and learning spaces—including online and distant learning courses.

David Coad, University of California, Davis

Responding in a Participatory Culture: Audience Awareness in Parodies to Rebecca Black's "Friday"

In the traditions of Walter J. Ong's "secondary orality" (1982), and Sarah J. Arroyo's recent book, *Participatory Composition: Video Culture, Writing, and Electracy* (2013), I analyze YouTube video creators' sense of audience awareness in several parodies of Rebecca Black's 2011 music video, "Friday." Having been a center of mockery throughout American culture, but especially on YouTube where the video was originally posted, Black's video incited several kinds of parodies that pursued different rhetorical purposes and audiences. I analyze how these perceived audiences affect the message of the parody videos, and the level of mockery that ensues. Finally, I analyze alphabetic/textual comments from viewers of these parodies to see how the actual audience responds to these videos, showing the strange split that happens between intended and actual audiences in such public social web venues.

Questions:

- How can I bring a more focused analytical framework to this project?
- How can I incorporate a more in-depth theoretical framework into this project?
- What format/genre/publication venue would be most effective for this project?

Ryan Edel, Illinois State University

Affective Community in the Writing Workshop

My teaching internship last fall prepared students to share creative works with public audiences via social media. Strangely, most students weren't interested. Instead, several used e-mail, Facebook, and texting to reconnect with friends and family, sharing their works within these more personal networks of contacts. Others favored the space of the in-class workshop as the place to share creative works and receive feedback. Contrary to several public narratives of the Millennials, my students appeared conscious of online privacy, well-connected with friends, and attentive to the needs of the course—most importantly, they valued the quality of their own writing over the promises of "fame" offered by the internet.

In questioning our stereotypes of "digital natives," I'm looking at how we structure our classrooms to help this generation of students better connect with each other and the world through their writing. My research into online uses autobiography indicates that affective concerns within a community may have a much greater impact on how discourse communities are formed and sustained, and I would like to apply these considerations to student investment in the classroom.

Chris Edwards, University of Massachusetts Amherst

Transfer Knowledge/Threshold Concepts and Technology in the Classroom

As a second-year Masters student, I am currently in between specific projects, but I am really excited to participate with other scholars in their endeavors. I do not have a fleshed out paper (or even idea) at the moment.

I am currently researching into transfer (transfer knowledge/threshold concepts) for students: how they bring previous knowledge/experiences into the classroom and how we can create spaces that support learning, considering that students are not blank slates. Some notable texts include Linda Adler-Kassner and Elizabeth Wardle's new book, or Adler-Kassner/Moore's recent articles that map out transfer research.

To further complicate this, our institutions and classrooms are continuously feeling the pressures of technological modernization, and we now use various forms of data-management systems, try to include whatever social media site is "in" (Vine is so hot right now), or just make students use their laptops/phones/tablets in the classroom. In considering how students bring their previous educational and cultural experiences into the classroom, we should also be considering how students have experienced various kinds of technology when we ask them to interact with it. Adam Bank's hierarchies of access (in the "Oakland, the Word, and the Divide") might be a useful frame here.

Dan Ehrenfeld, University of Massachusetts Amherst

Stranger Relationality and the Public Sphere

My work attempts to understand public spheres through the lens of rhetorical genre studies (RGS). Audience theorists have considered the ways that a text might "script"—or invoke (Lunsford and Ede)—roles for readers. But when we write in public spheres, we do more than script writer/reader relationships. We also invoke larger social formations. Here, I take inspiration from Michael Warner's concept of "stranger relationality." Warner defines stranger relationality as "a social imaginary" that depends on the development of "forms that give concrete shape to the interactivity of those who have no idea with whom they speak." How are imaginings of the public sphere (how we imagine our relations with others as members of identity groups, participants in movements, members of communities, citizens, etc.) constituted, maintained, naturalized, reflected, instantiated, etc. via the textualization of social life? Mikhail Bakhtin's concept of the chronotope provides a theoretical framework for understanding the "forms" that stranger relationality might take and the stakes of these forms themselves—not only how such forms delimit the ways that specific social formations represent themselves collectively in public forums but also the more diffuse socializing effects that the recurrence of such forms has on public discourse.

Laura Ellis-Lai, Texas State University & UTSA

Entrepreneurism in College Composition

I teach a blended blogging course that mixes online class community building with a face-to-face class in a lab. Several of my students have developed entrepreneurial blogs intended to make money. At the same time, I'm teaching this course as a kind of entrepreneurial effort to establish a niche for myself in an adjunct-heavy department, where dozens of non-senior adjuncts compete blindly for better paid senior adjunct positions. (There are no established policies on promotion, so we all just try to do something innovative with students, based on our interests and what we think department administrators would like.) As a local Adjunct Faculty Committee representative from English, I recognize this as a campus-wide labor issue. On my campus, it's primarily the adjuncts who volunteer for the (paid) summer professional development workshops in instructional technology, which led many of us to later enroll in our campus' SLOAN-C online teaching certification program this semester. As a digital humanist, I predict that adjuncts here and elsewhere will increasingly be shifted into online teaching positions as university administrators strategize to save money and achieve credentialing for online teachers. What are the risks and rewards of a growing online adjunct professorate in mainstream universities?

Jennifer England, New Mexico State University

Videogames and Environmental Rhetorics

I'm in the very beginning (pre-proposal) stage of my dissertation and need to work on clarifying how I plan to bridge together two areas: non-educational single-player, role-playing videogames and environmental rhetorics. I'm interested in exploring how videogame play allows avatars to interact (or not) with the natural environment of the game world and what those interactions suggest about environmental and sustainability values in the real world. My research will involve autoethnographic elements of game play and will "apply" grounded theory as play continues and themes emerge. Ultimately, I'd like to show that environmental representations in videogames offer fruitful spaces for analysis and discuss, just as gender roles, community, etc., do.

I'm open to suggestions of all kinds: What games would be thought-provoking to play? What aspects of environmental rhetorics are most interesting and valuable? What research, theories, etc., would be recommended reading to help me lay a good foundation?

Katherine Ericsson, Washington State University

Online Teaching Resources and Policies

I will be presenting my research on creating resources and policies to help prepare and support online writing instructors in our department. I am hoping to get feedback on ways to train and support online instructors, ways to offer professional development opportunities to faculty located off-campus, and how to create effective guiding documents for the department's online teaching policies.

Jaclyn Fiscus, University of Washington

The Mountaintop: Multi-Modality, Intuitive Agency, and the Way People Learn

To better inform pedagogical practices that promote flexibility, agency, metacognition, and transfer, I have done a case study in which I asked students to create a multi-modal annotated bibliography with a heads up statement. Multi-modal projects have been wide ranging (imaginary Facebook message threads between authors, raps on YouTube, lucid chart diagrams, email threads, etc.) and students ardently describe in the heads up statement why their choices were both purposeful and helpful to their work. My current research questions explore: are there common trends in the type of metacognition practiced by students in the heads up statements? Do students rely on incomes by choosing modes that are familiar? By allowing students to be agentive in choosing how to practice intertextuality, does this allow students to be more successful in synthesizing their texts in the major paper that uses those same texts? To answer these questions, I am doing a discourse analysis of the heads up statement (counting words that show relationship to knowledge and agency), comparing the rubric/feedback about intertextuality of the multi-modal annotated bibliography to the rubric/feedback of the major paper, and looking at how the use of technology informs the majority of the multi-modal projects.

Merideth Garcia, University of Michigan

Multimedia Composition in High School Classrooms: What Are We Teaching These Kids Nowadays?

State and national education standards acknowledge the importance of the development of multimedia skills that will prepare high school students for college and career, but there is no consensus on what those multimedia skills are or how we should teach them. I'm developing a research prospectus to identify what kinds of multimedia projects high school students are doing, where they get the resources to do them, how they learn the skills they need to complete them, and whether those experiences are relevant in their first year college courses, perhaps with some attention to disciplinary differences.

Laura Gonzales (with Laura VanEtt,) Michigan State University

Creating Digital Resources for Multilingual Learners

We are interested in the connections between multilingualism and technology. Our current projects explore how multilingual learners engage with digital tools to create meaning across languages and contexts. We are interested in how multilingual students use these tools to produce classroom media such as videos or presentations and how the process is reflective of their unique position as multilinguals. We draw on our experiences teaching multilingual learners in both face-to-face and digital contexts to discuss how digital tools can be helpful when transitioning between languages.

Adriana Gradea, Illinois State University

The Visual Rhetorics of Totalitarian Regimes

Eastern Europe's communist period showcases the intrinsic connections between rhetoric and the sociopolitical organization of states. Visual images can be persuasive through their evocative power. The discursive rhetorics of single-party regimes discount objections on account of nonexistent opposing factors, and visual rhetorics follow the decisive argumentation of verbal persuasion. Michel de Certeau's theory of strategies and tactics sets the framework for understanding the interplay of dominant and secondary discourses and practices in totalitarian contexts. Working toward a methodology that discerns secondary discourses or practices enables a better interpretation of artworks pertaining to totalitarian systems.

Travis Grandy, University of Massachusetts Amherst

New Media and Possible Futures of WAC

After nearly four decades in American higher education, the Writing-Across-the-Curriculum movement has proven to be a vibrant and critical project, further solidifying the institutional role of Composition and Rhetoric, Writing Studies, and related fields. WAC theorizes a meta-discourse for describing language and academic knowledge production. Beyond shifting pedagogy around how student and teaching subjects interact, WAC provides a critical vocabulary for describing intellectual work across the University and in the disciplines, and foregrounds the act of composition as a central way that students can engage with the knowledge-making practices of the academy. Increasingly, these knowledge-making practices, including writing students do in specific disciplines, incorporate new media texts (such as blogging, digital archives, social media). However, what are the ideological commitments of WAC in light of emergent contexts afforded by new media? Put another way, this project asks how WAC can address new media texts that are not conventionally considered "writing."

Steven Hammer, St. Joseph's University

Writing (Dirty) New Media

This project (my completed dissertation) proposes solutions to the very old problem that Wysocki and Selfe called "the rhetoric of technology," essentially the ways in which we—both within and outside of academia—become swept up in the novelty and affordances of emerging technologies and avoid critiquing their politics, limitations, etc. I approach this both as an object-oriented ontology scholar and as a dirty new media (DNM) artist, calling on a long tradition of disruptive art movements, from Russian Cubo-Futurists to contemporary glitch art. Because this is such a large project, I will present an overview, and ask questions regarding:

1. experiences preparing, pitching, and publishing a monograph;
2. ways to ground the project in both theory and pedagogical practice; and
3. ways to make this project relevant and appealing to a wide variety of rhetoric and composition scholars and teachers.

James Hammond, University of Michigan

The Future Belongs to Systems: Machine Scoring, Disability, and the End(s) of Composition

The adoption of the Common Core State Standards (CCSS) in states across the country promises an unprecedented expansion of machine scoring of student work, through the automated grading of CCSS-aligned tests like those manufactured by the PARCC and Smarter Balanced consortia. What shifts in composition are represented by this new wave of K-12 automated assessment? How do automated, algorithmic methods of "reading" privilege some writers at the expense of others? And what points of friction emerge for writers with disabilities composing for a mechanized audience?

Elmar Hashimov, Ball State University

Scrum(ptious) Literacies: Exploring Agile Approaches for Computers and Writing

In the last few decades, scholars and practitioners in computers and writing have emphasized the importance of project-based, collaborative spaces and learner-centered environments (see Barkley et al., 2005; Bruffee, 1999; Ede & Lunsford, 1992). Today, we continue to refine familiar approaches while also developing new ones, often borrowing from other disciplines. One such approach is scrum, used in software development, applications of which have not been sufficiently explored in our field.

According to Pope-Ruark et al. (2011), "Scrum is an iterative design framework for complex software development projects that leverages cross-functional teams, open collaboration, and well-managed chunks of time designed by the teams to achieve specific goals and actual deliverables toward the overall project" (p. 2). Scrum highlights team transparency, inquiry, adaptability, and reflective practices in all stages of project-based activities (p. 2). Drawing from Pope-Ruark (2011, 2012), as well as agile development specialists, I explore the following questions: How can scrum help expand our understanding of project-based, collaborative writing and learning? How can it help form new frameworks for teaching/learning writing and digital literacies? The project may result in a dissertation chapter and/or other publications.

Tracey Hayes, Arizona State University

Twitter and Social Action

I'm examining different Twitter campaigns for social justice, and how these campaigns within the context of Howard Rheingold's concept of smart mobs (people collectively using digital tools to band together for action), work within the public sphere. In considering these campaigns, there are two questions I'm focusing on:

1. How does Twitter afford people agency in pursuing social justice cases? More specifically, how does this agency work in situations where people are tweeting against authority?
2. How can the public's use of shared reasoning through the collective action of tweeting (and in one particular case through subversive action) serve as a form of public protest?

In exploring these tweets and answering these questions, I hope to discover ways to present tweets as a form of writing that engages students as they discover the various ways social media can be used effectively for social action.

Allison Hitt, Syracuse University

Accessible Practices in the Multimodal Classroom

We must move away from positioning accessibility as an afterthought in our composition classrooms, particularly as we increasingly value digital and multimodal projects that can be completely inaccessible—e.g., a video without captions. Accessibility is frequently conflated with accommodation—an individual measure that helps students overcome the obstacles that prevent them from accessing a text in the way it was intended. Brenda Brueggemann argues for thinking of captioning as a literacy, "a skill that we can apply our creative liberty to." This is important for thinking about how practices that typically accommodate digital texts—e.g., transcribing and captioning—can be rhetorical and creative literate practices that centralize accessibility. Building on scholars who have mapped captioning and transcribing as literate practices (Brueggemann 2012, Zdenek 2011, Zdenek 2009) and those who have called for more inclusive articulations of multimodality (Yergeau et al. 2013, Shipka 2011, Selfe 2009), I'm interested in offering a theoretical analysis of accessibility as a literacy and providing concrete assignments and activities that centralize accessibility in our multimodal classrooms.

Elizabeth Homan, University of Michigan

Developing Digital Pedagogies: The Role of School Context and Social Networks in Teachers' Digital Practices

My dissertation study follows four English teachers and asks how teachers' digital pedagogies are shaped by the interpersonal and institutional networks they maintain. The study interrogates the role of school context in shaping teachers' practices by examining the school's social networks, within which teachers share expertise and resources. The study's mixed-methods design combines approaches from multiple theoretical and methodological traditions, including qualitative research approaches and statistical social network analysis. In today's digitally-enabled classrooms, teachers are faced with shifting definitions of what it means to "be literate" (Lankshear & Knoebel, 2011; Moje, 2009). This has significant implications for today's teachers, who face multifaceted challenges when integrating technologies. These challenges include teachers' access to resources, relevant social networks, and understanding of students' digital literacy practices. Findings suggest the need for revised approaches to teacher education and professional development surrounding digital learning for today's teachers.

Steven Hopkins, Arizona State University

A Case Study of an LDS Exit Narrative in Four Different Digital Spaces

In this case study, I use dialogue narrative analysis to perform a digital ethnography of those exiting the Church of Jesus Christ of Latter-day Saints through looking at four versions of one woman's exit narrative told in four different digital spaces.

Matthew Kim, Illinois State University

Coming Out in the Writing Studio: A Heterotopic Inquiry

My current project focuses on secondary students who identify as learning disabled (LD) and LGBT at my institution. I look critically at the modalities and genres in which they choose to compose, the significance of the topics they select, and the learning disabled and sexual literacies they acquire in what I have termed a double heterotopia, the writing studio in the residential school.

My immediate future research will look at the academic and social lives of LD LGBT students learning in a homotopic space, such as public school. My research goal will be to discover the opportunities that LD LGBT students in homotopic spaces have for composing multimodally and acquiring learning disabled and sexual literacies and then compare both sets of findings in a book length project aimed for secondary high school writing teachers, as well as university professors in English Education and Composition Studies.

Elizabeth Kuechenmeister, Lindenwood University

All Your Fonts Belong To Us: Gaming in the Late Age of Print

This study explores the 2013 iOS game Type: Rider, a platform that sends the player through the history of typography, from its origins in cuneiform, to the Gothic beginnings of the printing press, to Times in the twenties, and ending in the digital world of fonts. Players control a colon, the two dots of which jump and roll across platforms and over crevices, all of which are constructed from the typography itself. Sharp serifs on Gothic font challenge the player to navigate, as do the curved lines of the type in the hidden Comic Sans level. Other challenges permeate each chapter, such as the potential to get squished by a printing press on the Gothic level, or the risk of getting shot in the "Wild West" of the Clarendon level.

This study proposes to explore the transgressive nature of the gamespace, exploring the ways in which the act of navigating space in Type: Rider unmakes meaning and resists interpretation, while at the same time working to conflate form and function in the use of font. My study will use Type: Rider to discuss the concept of the "imagetext," exploring how this "late age of print" interprets the impact of typography in our culture.

Charlene Kwon, Temple University

Rhetoric of Innovation and its Impact on Student Agency

The rhetoric behind technological determinism suggests an antipathetic relationship between human agency and the unavoidable influence of technology on our bodies and our lives. Carlo Perrotta's (2013) recent article in *Hybrid Pedagogy*, "Imperatives and Alibis: Fascism and the Rhetoric of Educational Innovation," recalls this relationship when he asserts the need for a critical method of analysis to "uncover the relations between the rhetoric of 'unavoidable' educational reform and the concrete, socio-historical conditions of the school" (hybridpedagogy.com). For my research I would like to examine these relationships—between technology/innovation and agency/schools—within the writing classroom. Specifically, what are the forces and components in certain technological imperatives (LMSs, online learning initiatives, Turnitin) that might suppress and obstruct student agency? And what are the forces and components in these imperatives that might support student agency? And finally, what are the socio-historic conditions of the university that complicate this agency?

Aaron Lanser, University of California, Davis

Genre, Feedback, and Interaction in Social Network Sites: Developments in Informal Writing

The rise of informal online writing, specifically in social network sites (SNS), has received much attention. Researchers find that SNS writing is rhetorical, and its writers do develop and improve. There is also an awareness that informal online writing develops stable genre conventions. Presumably, writers become more aware of those conventions as they write in genres, and this aids their writing development.

Researchers also try to understand the implications of this writing for academic writing instruction, often with an eye toward incorporating it in the schools or using it to "transfer" students toward academic writing. However, I am more concerned with how these writers use their writing development and awareness of genre to help them accomplish work in the world, which may or may not include scholarly study.

Within this discussion, one area in need of attention is the effect of feedback and interaction between users in social network sites. My work follows the give and take of these writers: the posts and comments, pics, rants, and responses; the simple acts of typing back and forth, and the role this feedback plays in developing writers and increasing their genre awareness.

Vyshali Manivannan, Rutgers University School of Communication & Information

Autonomy in the Hivemind: 4chan's Archival Economy and Archaeology of Memory

4chan occupies a unique space between permanent remembrance and permanent forgetting, negotiated by valuable users who sustain its collective memory and ethos. 4chan is characterized by per-message anonymity and content ephemerality, as threads expire rapidly and the site lacks an official archive. Users become valuable to the community by discerning potential cultural capital, saving it to personal archives, and perpetuating it through careful dissemination, restoring history to a hypomnesic environment. They are identifiable only transiently, through the quality of their contributions. However, traces of individuality are apparent in the classificatory attributes of these contributions. Significantly, filenames—visible when uploaded but converted to a UNIX timestamp when downloaded by others—necessitate manual renaming in order to preserve the original title. Despite this extra effort, certain filenames considered clever, original, or unexpected are preserved and recirculated, becoming fixed in collective memory and discursive practice. 4chan's anti-normative ethos relies on the recirculation of artifacts inscribed with the collective hive-mind standard. The retention of personalized filenames indicates that unexpected cleverness plays an important role in mediating individual and collective tensions and reproducing 4chan's collective memory. This may illuminate collective memory practices in other spaces that also rely on decentralized personal archives to perpetuate history.

Katie Manthey, Michigan State University

"When the Body You See Is Not Your Own": Rhetoricizing the Fat Female Body as a Space of Agency

There is a powerful discourse in contemporary American culture about health, fat, and female bodies. In an age of Photoshop where every flaw can be erased, many women encounter images of unrealistic bodies in the media. How do women make space for themselves in the midst of a highly exclusive discourse about size? When we feel discourses written on to our bodies we need to "write back" (Powell). While there are many ways that women take agency over their bodies, one powerful way is through telling stories about the bodies we inhabit.

In this presentation, I will discuss unrealistic body ideals created by the cultural discourse around a fear of female fat by looking at stories on My Body Gallery, an online space that encourages "real women" to post pictures of their bodies with information about their height and weight and tell their body stories, with the hope of showing body diversity and self-acceptance. I will discuss how the website works as a space for rhetorical agency that pushes against the unrealistic size-ism fueling our cultural fear of female fat in today's society.

Kristi McDuffie, Illinois State University

Collecting, Coding, and Navigating Online Data Sets

My dissertation undertakes qualitative empirical research to identify the most common rhetorical themes evident in racializing discourses about undocumented immigrants in the form of online reader comments that were posted to mainstream news sites during summer 2013. During the GRN, I propose to discuss the implications for research methods that result from my project, such as the difficulties that result from collecting and archiving online data sets, managing coding categories at different levels of abstraction, and navigating qualitative data analysis software that was originally designed to handle Word documents. In addition to receiving feedback on my work, I also hope to solicit advice on additional reading material, revising strategies, and potential publication venues.

Marijel Melo, University of Arizona

The Rhetoric of "Going Viral": Digital Genres Moving through Human Populations

I am interested in how information moves. Exploring the complexities of how persons act as gatekeepers to spread, ignore or withhold information. From "Double Rainbow" to "UC Davis Students Peppered Sprayed" there are underlying features replicated in viral media. As a rhetorician, I want to understand the rhetorical features that catapult media into virality. Virality is important in the way it can influence social and institutional change. Bringing down the scope further, I am interested in situating my interest in the ways viral media can bring forth social justice. I am interested in how viral media persuades or moves persons to come together towards a common call to action. Whether that means the protection of student protesters ("UC Davis Students Peppered Sprayed") or with the injustice of being charged $5.00 for debit accounts during an economic recession, viral media has demanded change and transparency of institutions.

Nadia Nsir, Washington State University

The Use of Social Media by English Language Teachers in Libya

In Libya, there has been a major shift from complete media censorship to more openness in posting and receiving online information. Social media played a role in the recent Libyan uprising as a communication tool that helped in sending instant information supported by videos and images from inside Libya throughout the world (Nsir, 2013). Facebook pages turned to be very common in Libya. In fact, according to Silverwood-Cope (2011), the use of Facebook in Libya increased up to 588.86% with Facebook users increased to 316,000 within 6 months only in 2011. As Sam (2011) notes Libya is Facebook's fastest growing country in terms of percentage increase in national users over the last only 6 months. As Facebook has become more popular in Libya, this fast change raises questions about whether Libyan English language (EL) teachers have been inspired to use and integrate social media in EL teaching and for their professional development, especially now that there are many Facebook pages of educational institutes and EL centers that were founded after the Libyan uprising.

The study explores Libyan EL teachers' knowledge and use of social media into EL teaching and whether they use social media for their own professional development.

Ruth Osorio, University of Maryland, College Park

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

On August 12, 2013, Mikki Kendall crafted a hashtag on the microblogging social network Twitter, a hashtag that both responded to an immediate situation and was born out of years of frustration of white supremacy within the feminist movement. The hashtag, #SolidarityIsForWhiteWomen (#Solidarity) caught on quickly, inspiring 80,000 original tweets with the same hashtag within the next three days. While many people dismiss oppositional hashtags such as #Solidarity as faux-activism, I argue that such hashtags actually enable marginalized groups to respond to situations collectively, construct communities, and prompt rhetorical listening. First, I look at how the creator of #Solidarity responds to a rhetorical situation, but through their choices as writers, #Solidarity participants create their own exigence. Second, I perform a close reading of #Solidarity as a text to reveal how hashtags can construct discursive spaces for subaltern counterpublics. Third, I provide specific tweets and word frequency counts to demonstrate that #Solidarity encouraged rhetorical listening. I conclude by calling for more research on the rhetorical nature of oppositional, collective rhetoric in digital spaces.

Lynn Reid, Fairleigh Dickinson University

Negotiating Perceptions of Returning Adults in the Multimodal Classroom

As Blair (2006) notes, research in composition studies tends to imagine undergraduate student writers from one age range: 18-22. Yet, as ACE and other reports reveal, nearly 40% of undergraduate students in the United States are over the age of 25, and this percentage is certainly higher if one focuses on community college enrollments alone. As a result, principles of adult learning theory are rarely considered in our scholarship or in professional development. In addition, most of the research that does exist on adult learning and literacy with technology is focused on distance education and the delivery of fully online courses. Very little attention is paid to adults learning with technology in a F2F classroom setting. Often, when it comes to adult learners and technologies, preconceptions about what is possible within the scope of a composition are influenced by the popular myth of "digital native" and "digital immigrant" students (Prensky, 2001; Bennet, 2011) in ways that shape the ways that students and faculty engage in digital media and multimodal projects. At the 2014 GRN, I will share an example of my own attempt to navigate these perceptions of returning adults' digital abilities, along with some concrete suggestions for faculty professional development in this area.

Valerie Robin, Georgia State University

Investigating Privacy in Interactive Online Writing Software

Sharing options in online writing software, such as Google Documents or Etherpad, complicate ideas of privacy in a culture that attaches verbs like 'invasion' or 'right to' to the word 'privacy.' Social scientist, Colin Bennett, claims in his article "In Defense of Privacy: The Concept and the Regime," that "the concept of privacy, and the policies it generates, are inadequate" (485). This statement easily translates into the rhetoric and composition field, where privacy is an issue, but not one we tend to address head-on. Building on the work of scholars like Cynthia Selfe, John Trimbur, Kathleen Blake Yancey, and Heidi McKee, this investigation breaks new ground in exploring the limits and risks of online interactive writing, specifically in the area of privacy. When we write in an interactive, or collaborative, online environment, we must think about how connecting in-progress writing may affect our time, work, and even our private lives. There exist several misconceptions about privacy, such as the assumption that privacy is the antitheses of surveillance. I look to join the ongoing conversation unmasking these types of assumptions, but in the context of rhetoric and composition, both theoretically and pedagogically.

Jana Rosinski, Syracuse University

Networks as Materealities

Network has been deployed at altering scales as a metaphor to represent theoretical and pedagogical aspects of textual relationship, connectivity, and circulation; but as a methodology it takes on the work of establishing and tracing the structure of an actor-network through the relations of its materials—material, object or person, and semiotic (Latour). In the space(s) of the web, the network as methodology serves as a means to connect, assemble, compose, and circulate material compositions. A network approach troubles the artificial boundaries that separate "the mental and the material, the individual and the social aspects of people and things interacting physically and semiotically with other people and things" (Shipka). Composing becomes more action based: the looking for objects, the collection of materials, the tracing of resources, establishing connections, and crafting—text that leaves space for composing, recomposing, and decomposing. I'm interested in exploring network as spaces to examine digital materiality, or materialities, to complicate the divide that is often constructed between the physical and digital in terms of working with and against object agency.

Kathy Rowley, Eastern Washington University

Signifiers and the Senses: Teaching Tropes in First-Year Composition

While teaching First-Year Composition, student feedback informed me that they enjoyed learning and utilizing "tropes." Purposefully inserting these rhetorical devices within their arguments built confidence in their writing. Therefore, capitalizing on student interest, I developed a text-based interactive trope website.

After recently viewing the TED talk entitled "Jinsop Lee: Design for all 5 Senses" regarding the notion that the more we incorporate the use of senses into activities the more we enjoy and remember, I decided to revision a "theory-based" trope teaching tool. Combining Gunther Kress' semiotics theory and Howard Gardner's theory of multiple intelligences with Lee's notion of incorporating the five senses, I could do just that.

The purpose of this proposal is to discuss development of an interactive DVD that includes Kress's, Gardner's, and Lee's concepts. It would textually introduce each chosen trope then include signifiers connected to each of the five senses. For sight and hearing, this would be accomplished through the use of text, music clips, and movie clips contained within the DVD. Touch, taste, and smell signifier suggestions would be outside DVD stimuli.

Development of the DVD involves software, theory, tropes and signifiers, design, and copyright releases. What have I overlooked or needs more attention?

Rachael Ryerson, Ohio University

Composing Comics to Practice Multimodal Literacy

This work in progress describes a junior composition course focused on comics (digital and print) in terms of both content and form. In this course, students will be asked to read, analyze, discuss, and compose comics to better understand comics as ideological cultural artifacts and to practice and engage in multimodal literacy. The course has three major projects: Project #1 asks students to analyze formal aspects of a comic using McCloudian taxonimies, Project #2 asks students to critically analyze an ideological aspect of a comic, and Project #3 asks students to create their own comic, either individually or collaboratively. In addition, students will host their course work (both process and product) on an e-portfolio they create; they will have a blog section on this e-portfolio where they respond to course readings. Altogether, this comics composition course aims for students to simultaneously develop their multimodal and cultural literacy.

Christina Santana, Arizona State University

Framing Driverless Cars: A Burkean-Inspired Computer-Interface that Facilitates Public Dialogue

In "Framing Driverless Cars" I present a Burkean-inspired computer-interface design to support social inquiry to help participants adjust to a world where cars drive themselves and traditional drivers are left to reposition themselves behind or apart from the wheel. The premise of the design is this: instead of accepting, rejecting or circulating preconceptions about the future of driving in casual conversations or on the Internet, ordinary people can participate in a community dialogue designed around six interfaces or frames which capture and multiply ways of understanding driving and in turn scaffold shared-reasoning. To support this public community dialogue, participants first take up Burke's frames of acceptance (epic, tragic, comedic) and rejection (elegy, satire, burlesque) as accessible, generative vocabulary that, Burke argues, people reason with and write with in their everyday lives. Then, they pool their knowledge about epics, tragedies, etc. from times they've encountered them in movies, television or in books. Once negotiated in the public dialogue, Burke's flexible, familiar and robust frames help participants interpret driverless cars or other changes in the social order and think more diversely. Such a public dialogue might best be initiated and conducted, as least in part, in an Internet web space but how?

Ryan Shepherd, Arizona State University

"Incoming" Transfer: Digital composing knowledge and FYC

First-year composition students are not blank slates. They enter our classes with a fairly sophisticated knowledge of writing and rhetoric—but they may not be aware of what they know. In this presentation, I propose that first-year composition teachers work to assist students to be more aware of what they've learned about composing from informal composing in digital environments—composing on spaces like Facebook, Twitter, Instagram, and Pinterest. Drawing on research in learning transfer from composition, psychology, and education, I make recommendations for how to facilitate this "incoming" transfer into FYC classes. In particular, students must be made aware of the similarities between digital composing and FYC and explore in detail how rhetorical practices in one arena may be similar to those in the other.

Ann Shivers-McNair, University of Washington

Toward an Ecological View of Electronic Peer Review: Agency, Uptakes, and Transfer

My goal as both a teacher and a researcher is to study the ways in which peer review in a writing classroom functions as a dynamic ecology in which students enact agency, navigate differences, and negotiate writerly and readerly identities. I hypothesize that these agentive interactions are an important part of the transfer phenomenon. Having students conduct peer review on Eli Review, an online platform in which reviewer comments can be rated for helpfulness and imported into a revision plan, allows me access to data about students' negotiation of the review process that would be otherwise difficult to capture. By studying what kinds of comments students view as helpful, how the comments students give and receive evolve over multiple sessions, and how peer comments are taken up in revision plans, I hope to continue to develop my understanding of peer review and to improve my pedagogical practices. Furthermore, looking at students' work in Eli through the lens of rhetorical ecology offers possibilities for a more fluid, horizontal view of agency: Eli, with its own interfaces for writing tasks, review tasks, and revision tasks, becomes more than a tool; it has its own agency, and students interact agentively with it.

Emily Simnitt, Boise State University and Indiana University of Pennsylvania

Twitter, Activity Theory, Multilingual Students

After noticing that many of my multilingual students from the Saudi Arabia and Kuwait are very adept at using Twitter, I began incorporating it into my classroom. I am interested in examining the broader implications of using Twitter in academic settings through the lens of Activity Theory. I would like to analyze archived "live Tweets" from a campus-wide conference on language, culture, and identity hosted by multilingual students at my university each semester. The conference is a forum for multilingual students to share and theorize their literacy experience with the broader campus community. Russell (1997) explains that "the process of 'learning to write' can be analyzed by tracing students' and teachers' mutual appropriation of new discursive tools within and among genre systems and the activity systems they mediate" (p. 21). As academic discussions move from podium to "Twittersphere," it's my sense that they might reveal the shifting nature of language use and relationships. I want to explore the idea that Twitter can mediate academic literacy acquisition and provide a space where students have the agency to negotiate, change, and spread the terms of discussion.

Brent Simoneaux, North Carolina State University

Literacies, Participatory Media, and Queer Southern Experience

In this project, I examine literacy development within queer southern experience. Drawing on the New Literacy Studies (e.g., Street, 1984, Barton & Hamilton, 1998; Heath, 1984), I am conducting ethnographic fieldwork with/in a localized participatory media project that composes, aggregates, and amplifies "queer stories from the south." Over the past few months, I have "apprenticed" myself to the participatory media project (Pink, 2011; Rabinow, 2011) as local youth develop the second issue of an annual magazine, following the flows of literacy within the lives of participants (Marcus, 1995; Brandt & Clinton, 2002). In this way, I position the participatory media project as an "intercept" (Burrell, 2009; Walker, 2010) through which literacies, both formal and informal, converge and, in turn, are inflected. For example, I trace the connections between "drag literacies" developed by a young, aspiring drag queen, his work with the media project, and his experiences within the local community.

Shelah Simpson, Indiana University of Pennsylvania

Student Perceptions of Online Writing Center Designs

Adopting the phrase from technical communication scholars, Kastman-Breuch (2005) describes a "conceptual model" as a "mental map of sorts" or our preconception of how a new technology works based on our prior experiences, often expressed in metaphor; for instance, deleting files is like putting garbage in a trash can (p. 23). She notes that certain writing center designs neglect user conceptual models when designers should strive to match them, citing one technology expert who suggests "designers take user practices into consideration when designing a system" (p. 25). Thus, an online writing center whose conceptual model most closely aligns with that of its users will create the highest sense of user satisfaction. Therefore, the aims of this study include the following: 1) to discover which aspects of available writing assistance—both institutional and commercial—students say are most helpful and which are not, 2) to ascertain why these students perceive certain aspects as more helpful than others, and 3) to discover whether L1 and L2 fully-online students differ in their perceptions of effective online writing assistance. The ultimate goal in pursuing these aims is to provide online students, both L1 and L2, a means by which their voices may be heard in the ongoing conversations about best practices in online tutoring and online writing assistance design. In undertaking this study, I thus argue that educators, administrators, and policy-makers should take these voices into account as they develop, invest in, implement, and teach with online writing centers.

Allegra Smith, Michigan State University

The Porn Rhetorics Project: Toward an Empirical Analysis of Feminist Pornography

Pornography has been increasingly theorized by gender and cultural scholars over the past two decades, with the publication of such collections as Linda Williams' *Porn Studies* (2004) and *The Feminist Porn Book* (2013), as well as Routledge's recent *Porn Studies* journal. While the theoretical discourse on pornography has been plentiful, there has been limited empirical inquiry into porn—and existing research within rhetoric and composition focuses on the rhetoric and backlash surrounding porn ("the porn wars"), rather than pornographic media itself.

The presenter will propose a pilot study that examines the differences between linked videos in two porn communities on the social network Reddit, r/PornVids and r/Chickflixxx. Both subreddits provide links to free, open-access porn videos, but Chickflixxx describes itself as a board "for women, by women." Compiling quantitative and qualitative data on the visual (Who is pictured, and what do their bodies look like? What sex acts are taking place, and for how long?) and aural (What is being said by performers? What words are being used?) rhetorics of the videos of both communities, and grounding this data in existing feminist and cultural porn theory, the presenter seeks to delineate and quantify the differences between mainstream and "woman-friendly" porn.

Barbi Smyser-Fauble, Illinois State University

What Popular Culture Taught Me about Inclusion: Exploring the Benefits of "Displaced Accountability" in the Computerized Composition Classroom

Building upon discussions of feminist theory in computers and composition (Eubanks, Hawisher & Selfe, Hocks, Kramarae, Pandey, Selfe & Selfe) and disability studies (Brueggemann, Dolmage, Dunn & De Mers, Vidali, & Yergeau) this presentation explores the intersections of these areas by tracing the findings from a pedagogical case study within a technology-focused course entitled "Multimodal Composition: Texts, Modes, and Inclusion." I will discuss: 1. How this course was constructed to interrogate traditional notions of power embedded within the concept of inclusion and terms such as "normal," 2. The benefits of using multimodal popular culture texts as tools for enacting the concept of "displaced accountability" (when students critically analyze someone else's work to interrogate "their" positionality and trajectory of subject representation) to negate the process of "passive consumption" (internalizing information from a text- consciously or unconsciously- with little to no interrogation), and 3. Examples from student journals, teaching journals, and specific student assignment deliverables, received as print or in various digital formats from this IRB approved study. Ultimately, this presentation will outline the implications of this study, including the promotion of composing practices that can produce more ethically and culturally inclusive texts.

Don Unger, Purdue University

"The Long Revolution" 20 Years Later: Reconstructing and Reenacting James Berlin's Approach to Writing Instruction

To commemorate his work on the twentieth anniversary of his death, eight teaching-assistant/researchers from Purdue University reconstructed James Berlin's cultural studies and composition approach to writing instruction. This reconstruction involved sifting through publications, his teaching materials housed in the Virginia Kelly Karnes Archives and Special Collections of Purdue University's Libraries, and interviewing some of his teaching mentees, e.g., Nancy DeJoy, Lisa Langstraat, and Libby Miles, among others. This reconstruction provided a robust narrative that guided work for the second phase of the project, a reenactment. This reenactment involved adapting his assignments and including a different assignment in eight sections of first-year writing over spring 2014. The reenactment involved two focus-group interviews with TA/researchers and a survey of FYW students.

The project addresses two central questions: (1) (How have elements of Berlin's approach been taken up by Rhetoric and Composition over the past twenty years, and (2) How would his pedagogy have changed with access to the Internet and emerging writing technologies?

We have a plethora of materials and data. The questions I have for the GRN relate to publishing articles from one project across multiple journals (both traditional articles and webtexts), as well as advice for coordinating multi-authored manuscripts.

Laura VanEtt (with Laura Gonzales), Michigan State University

Creating Digital Resources for Multilingual Learners

We are interested in the connections between multilingualism and technology. Our current projects explore how multilingual learners engage with digital tools to create meaning across languages and contexts. We are interested in how multilingual students use these tools to produce classroom media such as videos or presentations and how the process is reflective of their unique position as multilinguals. We draw on our experiences teaching multilingual learners in both face-to-face and digital contexts to discuss how digital tools can be helpful when transitioning between languages.

John Walter, Saint Louis University

Composing in the Medium of Time

In this project, I'm seeking to understand what it might mean to think of time as a medium in which we compose. For this project, I assume that time has its own materiality with its own affordances and constraints, that it is an active process which works on how we compose, and that it is an environment (in the McLuhanesque sense) that shapes how we perceive and understand the world. In asking what it means to think of time as a medium, I'm particularly interested in what it means for digital composition, focusing specifically on the materiality of time-biased communication, on memoria, and on the sense of pervasive "allatonceness" brought about by our electronic and digital environment.

This project began as a riff on Walter Ong's unpublished essay "Time, Digitization, and Dalí's Memory," which itself began as a riff on Mary Carruthers' "Inventional Mnemonics and the Ornaments of Style: The Case of Etymology." While I developed some preliminary observations for CCCC 2014, I'm not yet satisfied with the project.

Heather Young, Michigan State University

Researching Online Communities

For my research, I am interested in studying online communities of massive open online courses (MOOCs) and how the design of these courses afford or constrain their engagement, community development, and learning. The questions I have surrounding this research are most concerned with scope, data collection, and intellectual property.

Jennifer Zinchuk, University of Washington

Facilitating Collaborative Digital Composing in a Multilingual and Multimodal World

As students become more engaged online, writing instructors have the opportunity to tap into students' dexterity with online tools through collaborative writing projects. With an ever-diversifying student population, utilizing students' multimodal strengths becomes increasingly important. Collaborative writing fosters reflective thinking with a consideration for rhetorical effectiveness, organization, style, and grammar.

Despite the clear pedagogical benefits of collaborative writing, integrating digital writing tools into everyday classroom practices can be challenging. In this project, the researchers have actively integrated of digital collaborative writing into their first-year writing classrooms using Google Docs. Through ongoing action research, the researchers have gathered data about students' prior experiences with collaborative writing, how students use Google docs to write in small groups, and how students reflect on their experience using this digital platform. We have found that students are comfortable using Google Docs and that it seamlessly integrates into the composition classroom, often serving as a digital blackboard for various classroom tasks. Students describe the ease of meeting online to work collaboratively and their comfort with using the chat, comment, and voice functions.

During this Graduate Research Network session, my goal is to connect our classroom research with the wider conversation about digital composition and collaborative writing.

Darren Zufelt, North Dakota State University

Materiality of Film Adaptations

Many, like Kyle Bishop, argue that film adaptation consists of "assemblage filmmaking," in which filmic works of art incorporate "raw materials" from other art works and artists in the creation of a newly constituted work," as in the syncretic processes of assemblage, collage, and medley (264); while Bishop's model is based in "raw materials," however, his line of inquiry is intertextual in the strictest sense of the term. Films can and do draw from materials, though; intertexts need not be texts at all. Expanding the category of source texts to include different matter makes way for an intermaterial model of adaptation to complement the intertextual and intermedial models already at play in the field of adaptation study.

Therefore, for this project, I want to look at how this intermaterial model of film adaptation would involve the process of the inanimate becoming animate, or the adaptation of the nonhuman into more (or less) human contexts and how this intermaterial model of film adaptation would cast nonhuman actors and elements as creators alongside their human counterparts and take up "the meticulous sorting of quasi-objects" that Bruno Latour proposes at the end of *We Have Never Been Modern* (142).

NOTES

GRN PROFESSIONAL DEVELOPMENT WORKSHOP (AFTERNOON SESSION)

Moderators: Patrick W. Berry and Quinn Warnick

The Job Workshop is the afternoon session of the Graduate Research Network, held on Thursday, June 5. 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 will discuss the following topics:

- Analyzing job announcements
- Preparing application materials
- Publishing research as a graduate student
- 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 from individuals who have completed successful job searches, 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 been on the job market in the past few years. If you would like to receive specific feedback on your job application materials (cover letters, CVs, research and teaching statements, etc.), you are welcome to bring those items to the workshop.

Our esteemed workshop mentors include:

- Dawn Armfield, Frostburg State University
- Hugh Burns, Texas Woman's University
- Joyce Carter, Texas Tech University
- Michael Day, Northern Illinois University
- Michelle Eble, East Carolina University
- Alanna Frost, University of Alabama Huntsville
- Steven Hammer, St. Joseph's University
- Jim Kalmbach, Illinois State University
- William Kurlinkus, University of Oklahoma
- Claire Lauer, Arizona State University
- Tim Lockridge, Miami University
- Suzanne Blum Malley, Columbia College
- Lillian Mina, Indiana University-Purdue University Fort Wayne
- Anna Plemons, Washington State University
- Jim Purdy, Duquesne University
- Becky Rickly, Texas Tech University
- Donnie Sackey, Wayne State University
- Jennifer Sano-Franchini, Virginia Tech
- Cynthia L. Selfe, The Ohio State University
- Kyle Stedman, Rockford College
- Jennifer Stewart, Indiana University-Purdue University Fort Wayne
- Katherine Valentine, New Mexico State University
- Melanie Yergeau, University of Michigan

N O T E S

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LaRue Nickelson- guitar, electronics
Jeremy Powell- keys, live drum processing
Ian Goodman- drums

Available from Bandcamp:
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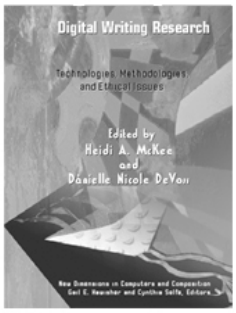
digital writing research

technologies, methodologies, and ethical issues



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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?

CONTENTS

Foreword by James E. Porter
Introduction by the Editors
Part One: Researching Digital Communities: Review, Triangulation, and Ethical Research Reports
Part Two: Researching Global Citizens and Transnational Institutions
Part Three: Researching the Activity of Writing: Time-use Diaries, Mobile Technologies, and Video Screen Capture
Part Four: Researching Digital Texts and Multimodal Spaces
Part Five: Researching the Research Process and Research Reports

Auction to Benefit the C&W/GRN Travel Grant Fund!*

*AND you get to take home a really cool pillow case. All pillow cases hand made by Marcia Bost and donated to the cause!

DIRECTIONS

1. Pillowcases will be on display, along with Marcia's story behind each one. Highest bidder will get first choice, second-highest bidder gets second choice, etc.

2. Fill out the following information:

   Name: _____

   Email address: _____

   Cell phone # or other local contact information: _____

   Institution: _____

3. Amount of Bid: **MINIMUM BID $25**. _____

4. Turn this page into Janice Walker, Angela Haas, or Michael Day by 11:30 am Saturday. Winners will be announced at the luncheon on Saturday. Bring your checkbook! (Don't have a copy of this page? Then write the information down on any piece of paper—or email the information to jwalker@georgiasouthern.edu. Don't be left out over a silly piece of a dead tree!)

CALL FOR PROPOSALS:

RESEARCH NETWORK FORUM at CCCC

March 18, 2015 from 8:30AM – 5:00PM

Tampa, Florida

Proposal Deadline: Thursday, October 31, 2014

http://researchnetworkforum.org

Please join the Research Network Forum as a **Work-in-Progress Presenter** and/or serve as a D**iscussion Leader** and/or as a publication **Editor**.

The Research Network Forum, founded in 1987, is a pre-convention forum at CCCC which provides an opportunity for established 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 registrants. As in past years, RNF 2015 features morning plenary addresses focusing on "Risk & Reward," the 2015 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 at both a morning and an afternoon roundtable session in **eight-ten minute presentations** and benefit from the responses of other researchers.

Discussion Leaders (DLs) lead the thematic roundtables and mentor WiPPs; this role is key to the RNF. We ask that Discussion Leaders are experienced, established researchers. 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, and they are welcome to also participate as WiPPs.

Participants also include **Editors** of printed and online composition/rhetoric publications (journals, edited collections, and book series), who discuss publishing opportunities for completed works-in-progress in an open, roundtable format. We encourage Editors to bring copies of the publications they edit/publish and announcements for display at the RNF meeting. Editors are encouraged to serve as Discussion Leaders and may also participate as WiPPs.

To submit a proposal (open August 15 to October 31), visit our website, http://researchnetworkforum.org. Please fill out a form for each of the roles in which you would like to participate—Work-in-Progress Presenter, Discussion Leader, and/or Editor. You may appear on the RNF Program in addition to having a speaking role at the Conference on College Composition & Communication.

Questions? Email Co-Chairs Risa P. Gorelick and Gina M. Merys: rnfchairs@gmail.com

http://researchnetworkforum.org

2015 Computers and Writing

Graduate Research Network

Call for Proposals

Why Attend?

FREE to all registered conference participants, this all-day preconference event is comprised of a series of roundtables that connect emerging and established scholars of similar interests with one another. This format provides an ideal opportunity to:

- Jumpstart a new research project
- Overcome dissertation / thesis dead-ends
- Acquire feedback on current projects
- Discover venues for future publication
- Prepare for your academic career search
- Get to know, learn from, and conspire with key members of the C&W community

Join us at the

University of Wisconsin – Stout
Menomonie, WI

May 28, 2015

Proposal Deadline
April 28, 2015

Submit your proposal online:

http://www.gradresearchnetwork.org

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