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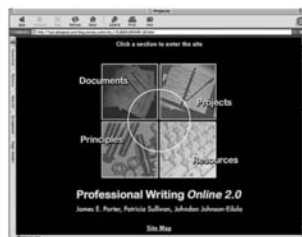
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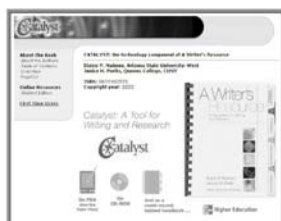
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2004 Graduate Research Network : Presenters and Abstracts

Brian Ballentine, Case Western Reserve University

Hypertext Theory (Unable to attend)

The question "What is an author?" has been the source of much scholarship in the humanities at least since the publication of Foucault's famous essay, and recent developments in computer generated texts has only made it more pressing that scholars grapple with this fundamental question. Currently, there is widespread recognition that the very idea of "the author function" since the rise of print culture and intellectual property rights cannot be comprehensively understood without taking into account the complementary idea of "a designer," especially with respect to the production of digital texts. Consequently, current hypertext theories have adopted the twin notions of author and designer to account for the assembly of interactive texts. While the addition of a designer has certainly deepened our understanding of how texts get produced, assembled, and disseminated, and thus represents a significant advance in the study of authorship, current hypertext theory has yet to account for the role of the programmer as a distinct aspect of the author function. This essay will assess the current state of hypertext theory as it pertains to author and designer and then show how the addition of programmer to the theoretical nomenclature might support current claims, undermine or refute others, and generally deepen our understanding of the author function in digital environments.

Catherine Braun, The Ohio State University

Pedagogy, Institutional Contexts, Literacy/Technological Literacy, Research, Rhetorical Analysis

My goals in participating in the workshop are:

- 1. Talking with others who have used similar methods (case study approach) about how they handled data analysis (I have many questions about the process).*
- 2. Beginning to think about appropriate venues for my work and talking to people about how to approach writing for those venues.*
- 3. Hearing about new projects in the field so that I can see where the field is heading and where my work fits in.*

Kevin Brooks, North Dakota State University

McLuhan for Compositionists

I will outline a book project, McLuhan for Compositionists. I would like to talk with others about how McLuhan fits in the rhetorical-poetical tradition that informs much of composition studies, talk about his thinking/writing tools (figure-ground, cliché tuning, the tetrad, hot and cool), talk about his genres (the probe, the concrete essay), and talk about other writers and artists influenced by McLuhan--compositionists in the general sense. I will present this outline, and then let the network choose an entry point for discussion.

Matthew Bunce, Michigan Technological University

The Digital and Community Literacy Practices of Learning Disabled Students

The paper will explore the subjects' literacy practices through a series of autobiographies that help describe what Hawisher and Selfe term a "cultural ecology" of literacy—an environment that both shapes the lives of these students and is shaped by them (Hawisher and Selfe, 2003). I will begin the presentation by describing how the subjects' community literacy practices are sponsored, formed, accumulated, and shared through residential life, athletics, classroom learning, meals and weekend activities. I will also focus on the students' technological literacy practices and values. In using the term "Technological literacy" I "refer to a complex set of socially and culturally situated values, practices, and skills involved in operating linguistically within the context of electronic environments" (Selfe, 1999 p.11); I will use "Community literacy" to refer to the "search for an alternative discourse...aimed at social change and inquiry" (Peck, Flower, and Higgins, 1995 p. 575).

The subjects' technological literacy practices are revealed in what Brian Street calls "events" and "practices" (Street, 1995) that occurred in two classes prior to (Introduction to Word Processing and Introduction to Programming) and that continue over the local area network, that furnishes e-mail and Internet capability to each its twelve campus buildings, forming a comprehensive network of communication among faculty, students, and families. Finally, this study will also focus on the literacy sponsor who had an influence on the six subjects. In this study, sponsors of literacy include deans, caseworkers, teachers, weekend supervisors and residential counselors. The professionals in these positions played crucial roles in the subjects' literacy practices and the formation of those practices. Of equal importance, the subjects' peers were sponsors of literacy.

Brian Burkhart, Northern Virginia Community College & Park View High School (Sterling, VA)

Winesburg, Ohio, Gender, and Androgyny in the 21st Century (Unable to attend)

Previous studies of Sherwood Anderson's modernist masterpiece Winesburg, Ohio have frequently focused on issues of gender and androgyny. I will examine the manifestations of gender in the novel by reviewing research by scholars such as Sally Adair Rigsbee. I will then consider the androgynous characters in the novel such as Wing Biddlebaum and Tandy Hard and discuss the changing ideas of gender roles in both an early 20th century Midwestern context as well as a contemporary context.

After the presentation of the paper, we will discuss issues related to modernism and gender and consider uses for Winesburg, Ohio in the college curriculum. Students and teachers are encouraged to bring their own ideas and materials to share with our group.

Geoffrey Clegg, Northwestern State University

Feminist Rhetoric, Blogs, and Your A Theoretical Approach to Gendering the Online Classroom
Environ

Since the rise of distance learning has overtaken many major institutions an assortment of tools have risen to secure a moderating grasp on how we, as teachers, monitor the student's progress. Tools such as Weblogs, Wikis, MOOs, etc. have become the preferred teaching tool and within these tools presides an innate maternal style of teaching that prospers when structured in the online environment. Each of these tools may be set up in a way that allows for the transmission of non-sexist decorum and creates a "contact zone" for the gendering of texts and student writing. I believe that the main discourse that occurs in the online classroom is more maternal as it encourages student writers and puts them in a virtual womb that protects them from negative stereotypes. Feminist theory itself can be created and prospers in an online environment as the "womb" allows for a safer and textually protective for women writers. The online classroom allows for women to converse with each other in a more productive setting as they can voice their opinion without fearing masculine intervention. This particular theory may work when the online classroom is set up as either a Weblog or Wiki since the student can write freely and in a way that allows for self-expressionistic rhetoric. The course load can also present the encouragement or the growth of ideas that will help students produce future texts through the dialogues that are presented in the online environment. These tools also present an interesting way of presenting students to service their community in ways they never thought clear. Theoretically, the message that is transmitted through the online environment can proceed to influence the students who take online courses. Through online pedagogy, students can begin to transmit certain ideas through the tools to which they have learned and taken part in, thus this activism will remain a part of students lives also in others lives as they discover online communities that have prospered. For example, if a set of students were to take the knowledge of these tools and apply them to a weblog discussing a Battered Women's Shelter or the Red Cross; they would have the participation experience and readiness to encounter an online environment.

Jim Coppoc, Iowa State University

The Burden of the Spoken-Word Poet (Unable to attend)

The history of American spoken-word poetry is the history of where American poetry went wrong and what it's doing to right itself. Much contemporary American poetry ignores or marginalizes all conventions of sound. The price poets are paying for this "free verse" is their audience. Poetry has become dry and inaccessible, written only for other poets who feign appreciation so as not to embarrass themselves in academic circles. This is the view of spoken-word poets in the spoken-word vs. the Academy divide. "The Academy," on the other hand, sees itself as protector of modern (and postmodern) conventions of poetry, which do not allow for poems driven by audience rather than established literary standards. The Academy will not budge on this point without an overwhelming mandate by its members. It is the burden of the spoken-word poet then to find a place in contemporary poetry for his or her work, and establish new standards among the Academy's members. This can only be done by combining a historical perspective with an appreciation for oral prosody, as well as finding a useful place in literary pedagogy for spoken word to function. This presentation will do just that.

Michelle Davidson, The University of Toledo

Of Chaos and Composition: Rhetoric in Hyperspaces

In composition texts, course materials, and in lectures, Aristotle's appeals are depicted as three-points on an equilateral triangle, symbolizing a balance of logos, pathos, and ethos privileged in composition. Such geometric models are instructive, simplifying and conceptualizing complex ideas, thus fulfilling what Peter Elbow terms the brain "thirst for certainty." While the "rhetorical triangle" continues to prove useful to students as an analytical model, and provides students and teachers with a vocabulary to describe a text's strengths and weaknesses, it is inadequate for hyperspaces, where writers work with a canvas rich with a mother lode of discourse and design choices operating collectively and associatively to meet a rhetorical aim. Jay David Bolter, Richard Grusin, Katherine Welch, Gregory Ulmer and countless others seek a model that "replaces the logic governing argumentative writing with associational networks" (18). This paper argues that the ideal theoretical representation for the associational writing of arguments created in a combination of hypertext, image text, aural text, and borrowed text, is in an iterative pattern of the physical sciences--the fractal, or what I have named, the "rhetorifractal." The rhetorifractal, representing the iterative, multi-layered development of ideas, demonstrates the spatial, associative, active, and non-logocentric writing of hyperspaces.

Susan Delagrange, The Ohio State University

Virtual Visual Rhetoric

Although much has been written about the professionalization of women in the academy, little attention has been paid to the difficulty they face when they attempt to represent the work they do WITH digital media IN digital media on the World Wide Web. I'm interested in exploring a feminist methodology to develop alternatives to dominant digital rhetorical practices that continue to value only logos and a severely circumscribed application of the canons of invention and arrangement, tricked out in its new garb of "efficiency," "usability," and (my personal favorite) "professionalism." Hypertext and digital media should provide a vocabulary and methodology for a rich, diverse virtual/visual rhetoric that responds to contemporary multi-mediated contexts and incorporates ethical approaches to arrangement, delivery and style.

**Danielle DeVoss, Michigan State University, and Heidi McKee,
University of Massachusetts Amherst (GRN Online)**

Research in Computers and Writing Technologies, Methodologies, and Ethical Issues

This asynchronous discussion forum (open to all registered participants of Computers and Writing Online) will focus 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.

This discussion forum is a space for interested participants to

- 1. describe their methodological approaches to various research sites and questions;*
- 2. to share problems (both ethical and methodological) encountered;*
- 3. to discuss solutions/compromises developed; and*
- 4. to examine the broader ramifications of and directions for research conducted within the diverse field of computers and writing.*

Theresa Flynn, Pepperdine University

Teaching Virtual Ethnographies in the First-Year Composition Class

I am a graduate student in the field of educational technology. My dissertation on online discourse spurred me to create a unique research assignment for the students in the freshman English classes that I teach at Pepperdine University. I first got the idea of having freshman students do "virtual ethnographies" from the 2002 Computers & Writing conference in Urbana, IL. I would like to share my rationale for using this assignment with others who have similar research interests. As there is much talk about the positive effects of technology on teaching, I would like to create a formal study of the kinds of writing that this project generates to test the effectiveness of teaching rhetorical strategies using real contexts. I am hoping to get feedback as to how I might go forward with this study.

Dwedor Morais Ford, University of Arkansas at Little Rock

Computers and Composition in English Studies

Since the birth of Computers and Composition, a few English studies faculty have embraced the computer for pedagogical purposes. Judging from previous literature, it appears that the least discussed composition and computer related issue is the adoption of computers for writing instruction. Over the decades, literature in the computer and composition field have centered mostly on computer hardware and software; and on K-12 and college students' use of computers. No study to my knowledge has focused exclusively and empirically on the state of computers and writing through the eyes of so many English studies faculty.

In light of the lack of significant empirical computer-composition studies, I will discuss findings of a recent study that explored the current concerns of teachers and administrators, adopters and non-adopters alike, regarding the blending of computers and composition in English studies. I will focus specifically on results of the study's research questions: What concerns and values related to computers and composition do teachers of writing perceive today? Do these concerns match or contradict those of writing program administrators (WPAs)? What factors do writing teachers and WPAs report as preventing or facilitating the use of computers in writing instruction?

I hope this study provides a useful base for WPAs who wish to identify and strengthen factors that will assist them in supporting writing teachers in their efforts to integrate computer and related instructional technologies into writing instruction.

Risa P. Gorelick, Monmouth University

Emergent Scholarship: Dynamic Contributions of RNF & GRN to the Field of Composition and Rhetoric

On close examination of the field of composition and rhetoric through a variety of dissertations, journals, and books, the research in the field is wide and varied. Yet before the scholarship appears "on the page," many researchers would like the opportunity to present their scholarship at an early stage of their process. At the current time, two such forums exist in our field that allows the atmosphere in which to share, critique, and learn. For the past 18 years, the Research Network Forum [RNF] at CCCC has created a space for seasoned and novice researchers to share their latest projects in an open forum. "Composition is a practice intensive field," and, according to RNF's founder Charles Bazerman, "CCCC's research presentations have been sparse." The RNF was formed in 1987 as a research pre-conference for intensive exchange of approaches and findings. Work-in-progress workshops opened the forum to young researchers. The workshops became most popular, giving graduate students and junior faculty on campuses without adequate support for writing research a chance to present and discuss their work with established researchers and journal editors. More recently, the Graduate Research Network [GRN] was established under the RNF model to provide graduate students and junior faculty the opportunities to share their work in a pre-conference workshop and to receive mentoring from seasoned researchers. The research that has emerged from the RNF and GRN has been rich and exciting. In addition to introducing new members to the field, these forums have provided a springboard for many work-in-progress presenters to complete dissertations, articles, book chapters, and books.

In this presentation, I would like to receive feedback on a book series I am currently proposing to co-edit that examines RNF and GRN's role in the emerging research in the field of composition and rhetoric—both the “hot topics” in the field in addition to the classical research that has occurred throughout the years. We see the series emerging by research topics (e.g. the community, multimodality, graduate education in composition/rhetoric, the influence of technology in the field, researchers who made a difference in our forums and in the field, to name a few). Books in the series would be edited by both seasoned researchers and emerging scholars in the field. Our primary audience will be those interested in general composition/rhetoric studies, graduate students/faculty in the field, those teaching/studying research methodologies, and past/present/future participants of the Research Network Forum and the Graduate Research Network. We would like a book series which celebrates RNF's and GRN's strong commitment to graduate students who represent the future direction of the research in the field of composition and rhetoric..

Jayne Higgins, Northern Illinois University

High-Tech Solutions to the Low-Tech Classroom

I am currently teaching as an adjunct at both a local community college and a small liberal arts college. I have been trained at a large state university at which I had lots of technology and support for teaching with technology available. I have found the transition a bit difficult as far as incorporating technology into the classroom when technology is not quite so readily available. I have come up with many solutions for this problem, using the colleges' email systems, both with and without a web page for my class. I would welcome discussion on other ways to incorporate technology into low-tech classrooms in order to better serve my students.

Nora Kenney, UC Berkeley Graduate School of Education

Keyboard Courage: The Implications of Blackboard Discussion Boards for College Composition Students

My research explores the dynamics related to the use of Blackboard-based discussion boards in a college writing class. Specifically, my paper presents the findings of work I conducted in collaboration with a college writing instructor at a major public university. In the spring 2004 semester, this instructor I created a Blackboard site, which provided a means for students to electronically interact with one another, their tutors, and their teacher. At the beginning and end of the semester, I conducted surveys that addressed the role of technology in students' lives. My data also includes Blackboard discussion and email exchanges, interviews with two college writing instructors, and with two college writing students. I selected the two particular students because they represent a range of technology usage: one student embraced the Blackboard discussions as supplementary to her infrequent in-class participation; the other student only participated in Blackboard as required by the instructor. My findings imply that Blackboard provides a viable alternative for students who are reluctant to speak in class. On the Internet, the student feels less vulnerable to the potential humiliation of saying the “wrong” thing in the “wrong” way, so she collaborates with her peers by way of the Internet, a medium that allows her to engage in disembodied dialogue with her classmates and tutor (in this case, me).

Joan Latchaw, University of Nebraska Omaha

Course Management Software: Its Effect on Pedagogy, Philosophy, and Theories of Teaching

I am designing a study to examine the extent to which Blackboard affects instructional theories and practices. Because utopian claims for technology drive curricula, secure funding, and increase visibility, we need a critical technological literacy--which examines "the complex set of socially and culturally situated values, practices, and skills operating within . . . electronic environments" (Selfe). I am asking two questions: Why is computer technology integrated into university courses? To what extent are theories and practices altered as a result? I will target teachers who have used Blackboard, using a broad survey with follow up interviews. I will also survey students to see if they value the software and for what reasons. I will gather syllabi and other course materials to determine the technology's function along with university mission statements. The data analysis will include rhetorical analysis of institutional documents, course materials, survey! s and interviews. Finally, I will generate hypotheses relative to the research questions.

Claire Lauer, University of Arizona

MOOs and Identity Theory / Postmodern Pedagogy

I'm in the process of writing my dissertation but at my University there's no one who's really doing anything close to what I'm doing so I often feel like I've got no one to bounce ideas around with or share perspectives. I'm also running into anxiety about doing research in newer areas for me, like space theory and identity theory, and I stress over how much I need to know certain theory to include it in my diss and how not to feel like a fraud if I want to borrow a term from a theorist (like "Thirdspace" from Soja who is a critical geographer) but I haven't read much of what he's done and don't have the context of how he's been criticized, etc. My diss research centers around identity exploration projects that my students did on the MOO and no one in my department but me really uses the MOO (or, at least not in the same wa) so I really wish I could get some perspective from others who are familiar with MOO theory, space theory, identity theory, etc.

Tim Lindgren, Boston College

Composition as Orientation: Place Literacy in a Networked World

In the context of increasing residential mobility, rapidly transforming physical environments, and quickly changing communication technologies, first-year college students need more than just "freshman orientation" to figure out where they are. Place literacy, as I will define it in this dissertation project, is an approach to writing pedagogy that views critical orientation as a central educational project, not only of the first-year writing seminar, but of undergraduate education as a whole. In this context, orientation entails the ongoing task of constructing identity while inhabiting diverse geographic, cultural, and technological spaces. Because these spaces are changing so quickly, we won't find many guidebooks to help us figure out where we are; the composition class must take on the task of writing them. However, it's not enough simply to orient ourselves to new technologies and changing environments; rather, we must also wrestle with the long-term implications of current ways of being in the world. Critical orientation involves cultivating a productive tension between kairos and chronos, between the tyrannical timeliness of technology and the

broader prospects for a sustainable future. Teaching for place literacy, then, is an approach which attempts 1) to respond to constant change while maintaining an ethic of sustainability and 2) to foster a deeper sense of place while encouraging a critical attitude toward new technologies.

Charles Lowe, Florida State University

Open Source/Open Access as Social Constructionist Epistemology

In Eric Raymond's cathedral/bazaar dichotomy, the bazaar of open source development is depicted as a highly collaborative method of constructing knowledge. The community releases versions often—whether highly experimental alpha code or final release packages—in order to invite constant revision and feedback. Raymond contrasts this with the cathedral building of other software projects where one or a few programmers work to produce perfection before releasing the application.

Traditionally in our field and other scholarly disciplines, an individual or small groups of authors construct texts that are distributed from our ivory towers as finished, polished products, a parallel to cathedral building. By adopting the open access model, our field would not only increase access to texts, but could also move toward a scholarly publishing model which is more like Raymond's bazaar, where authors were less reluctant to make public early drafts of texts, where we created more opportunities for community-authored scholarly publishing. Insights such as these, when also coupled with Kenneth Bruffee's social constructionist theories and explanations of nonfoundational learning, will illustrate the principle of openness which embodies open access and the open source development model as a nonfoundational knowledge making paradigm that privileges sharing and collaboration more so than our current publishing model. During the GRN, I would like to invite discussion and feedback about how such a model might work theoretically as an epistemological change in the way that we make knowledge, as well as how it might be enacted in practice.

Gina Merys Mahaffey, St. Louis University

Technology Access and Literacy—A Crossroads

This paper, which I am also presenting in a regular session, addresses the more difficult aspects of instructing students in digital technology usage as well as in writing skills in the first year writing course. I answer the question of how to bring in new technologies into the writing classroom in ways that not only assist students with the composing process, but also enrich students' experiences with writing while taking into account the challenges of non-exposure to the technology, necessity to cover specific types and amounts of material, and the whole host of individual issues that every student naturally brings into any class. In order to answer this question I turn to literacy narratives as a jumping off point.

Rohana Mahmud, University of Manchester Institute of Science and Technology

Research, Rhetorical Analysis, Writing in a Global Context

Goals: To learn and get feedbacks on current tools/technology on writing & understand more on the writing process & its impact in education/teaching & learning.

Paul Muhlhauser, Washington State University

Dictexting, Speaking and Writings Conflation and Reasons to Explore VRT in the Composition Classroom

From the stylus to the typewriter to the word processor to the computer, advancements in technology have had dramatic impacts on the visual representation of the written printed word. These impacts have done little, however, to affect the writing process or aid writers in the transition from speaking to writing, until now. With advancements in voice recognition technology (VRT), students will be able to speak their text. VRT software translates the spoken word into the written word and I argue it will act as a bridge for students from the more familiar "vocal modality" into the "scribal modality." As a bridge between the messy relationship between speaking and writing, VRT will, furthermore, increase the sense of agency for a beginning writer. And considering how writing is changing form—becoming "speechified"—in email, chat rooms, and text messaging, VRT may be a good fit for this change. Finally, this technology has not only evolved and improved, it is becoming more affordable/accessible. Students will access this technology whether we (writing teachers) perceive VRT as an asset or detriment in the classroom. It is, therefore, I contend important we investigate the implications of this technology and how it will fit in a classroom environment.

Georganne Nordstrom, University of Hawaii

Pedagogy, Literacy/Technological Literacy, Research, Rhetorical Analysis, Writing in a Global Context, Other, Access Issues/Marginalized Groups in the Networked Classroom

In this workshop I am hoping to meet my colleagues from other institutions and see/listen to other areas of research being done—both those that intersect my own as well as areas I am not currently working in. I look forward to the GRN being a space where I can network with those in my position as a graduate student, listen to the obstacles they face in their research, and get some ideas on how they deal with those obstacles—everything from collecting data through to publication.

Christina L. Sellers, Georgia Southern University

A Student's Introduction to Computers and Writing

This summer I finished my BA in English at Georgia Southern University. One of the courses during my final semester introduced me to the field of computers and writing. Reading such books as Cindy Selfe's The Importance of Paying Attention and articles in Kairos , and playing with Web page authoring and other technologies of writing, incited me to reconsider my goals. I hope at this conference to research possible programs of study for graduate school in order to discover my niche in the computers and writing community, as well as exploring the current and future trends of such a dynamic field.

John Walter, Saint Louis University

Textual Scholarship of Digital Texts: A Preliminary Survey

In "Materiality and Matter and Stuff: What Electronic Texts Are Made Of," Matt Krischenbaum argues that it is recent work in textual studies rather than hypertext and cybertext theory which provides for us the sufficient means to study electronic texts as "textual artifact[s] subject to material and historical forms of understanding." What Krischenbaum finds appealing in the practice of textual criticism and descriptive and analytic bibliography is its focus on the materiality of texts--what John Miles Foley defines as "media dynamics" (How to Read an Oral Poem 38-39)--and "the complex networks of people, materials, and events" that lie behind textual production (McGann, qtd. in Krischenbaum).

This presentation will represent a preliminary survey of textual scholarship's forays into the study of digital texts and how that field may help us extend sensitive studies of digital media dynamics such as Lev Manovich's The Language of New Media. It is the first step towards a textual study of a digital text such as Anne Frances Wysocki's "A Bookling Monument" in Kairos 7.3.

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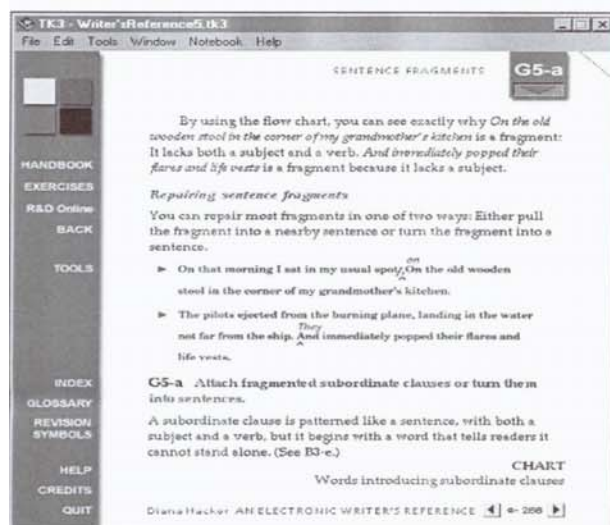
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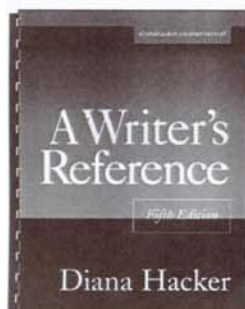
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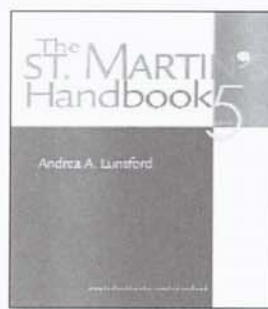


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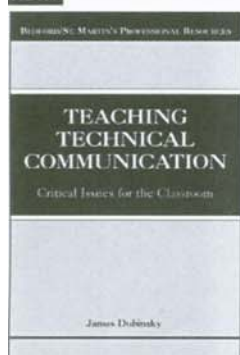
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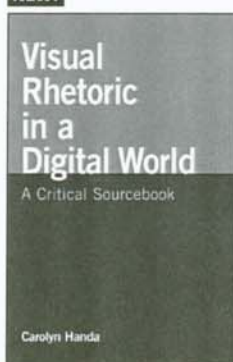
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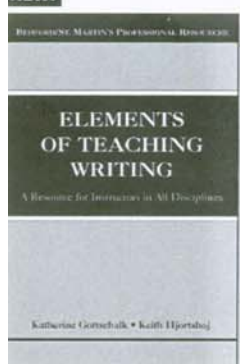
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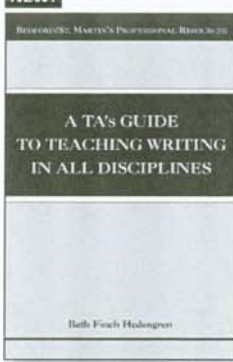
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