

COMPUTERS & WRITING CONFERENCE 2016

St. John Fisher College, Rochester, NY

Graduate
Research Network
2016

technoculture:
an online journal
of technology in society

Welcome to the Graduate Research Network!

As a long time friend of the Graduate Research Network, *Technoculture* would like to welcome you to this fun and helpful event.

And let me encourage you to read us (if you don't do that already!) at <https://tcjournal.org> and to submit your work to us. We welcome work from all adjunct faculty including graduate students and independent scholars, as well as those in all continuing faculty positions at colleges and universities from all ranks.

Inquiries and questions are welcome at:

inquiries at tcjournal dot org

We will accept submissions for Volume 6 (2016) between now and 31 August 2016. Authors of all materials are welcome to submit abstracts and inquiries for critical works, creative works and reviews for initial comments from the Editor. Formal submissions will be by Submittable; instructions will be available soon.

Our current call for papers and projects (media-rich submissions encouraged) is at <https://tcjournal.org/drupal/cfp-2016>

Good luck today and enjoy!

Keith Dorwick

Editor, *Technoculture*



2016 Graduate Research Network

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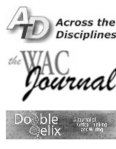
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The WAC Clearinghouse has provided open-access, scholarly resources to the WAC and CAC communities since 1997. More than 100 scholars on five continents currently contribute to the project. We welcome submissions, contributions of time or funding, and new partners in the project.

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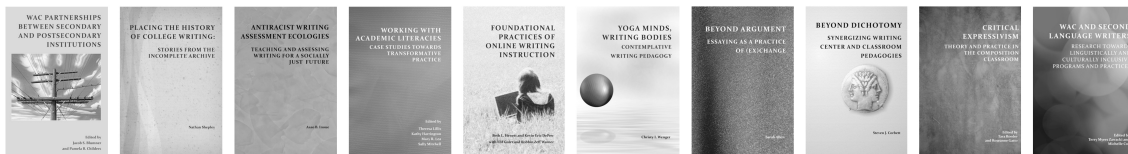
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2016 Graduate Research Network Schedule

ST. JOHN FISHER COLLEGE, ROCHESTER, NY

Wilson Formal (in Campus Center)

7:30 am – 4:30 pm	Conference Registration, Cyber Cafe
9:00 – 9:30 am	GRN Opening Remarks
9:30 – 11:45 am	Roundtable Discussions
11:45 am – 1:00 pm	Lunch – Pick up in Cyber Cafe
1:00 – 1:30 pm	Awards and Announcements
1:30 – 3:30 pm	GRN Job/Professionalization Workshop
3:30 – 4:00 pm	Closing Remarks
6:00 – 8:00 pm	C&W Opening Reception, Ward Haffey Dining Hall

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Presenters and Abstracts

Thomas Ballard, Iowa State University

Internet Memes in the Multimodal Writing Classroom

Internet memes are generally considered to be entertaining images, gifs, and other media that are copied from other source materials, altered slightly, and circulated around the Internet for mere amusement's sake. Milner (2012), Shifman (2014), and Wetherbee (2015), among other scholars, suggest that Internet memes are worth taking more seriously, however. My own research suggests that Internet memes have the capacity to help us engage students in the multimodal writing classroom by teaching them how to create their own memes and use them in appropriate conversations. In this workshop, I would like to continue developing my ideas and research goals for my dissertation project, which will involve collecting data on students' experiences with creating memes in the writing classroom. My hope is that by connecting with other scholars through this workshop I can make this discussion more relevant and interesting to the field at large.

Kery Banazek, University of Pittsburgh

Complex Descriptive Systems: An Object-Oriented Poetics for Rhetoric and Writing

Description as an ethical art requires understanding of the technologies that share (and shape) our lives. Rhetorical history makes clear: this "simple" task is valued most during times of rapid technological change, and technologies of vision exert a particularly dynamic influence over it. The present—in which smaller, smarter sensors keep sending digital cameras new places—is an important moment for description. Smartphones, drones, and advanced medical imaging all change what we want to describe by changing what we can see (and re-see). Moreover, the number of images in existence is rapidly increasing, which means we're under newly intense pressure to design structures and search functions that work with image collections. The intersection of database management, machine learning, and computer vision is consequently a lively arena, but this isn't just a programmers' problem. Teaching computers to think with search strings entered by humans requires a sophisticated theory of how we describe things and our own desires. My dissertation mobilizes practitioner knowledge in order to theorize how descriptions' inability to match the world is productive. Chapters on poets, photographers, designers, and technical writers elaborate complex, lively interplays between text-and-image, human-and-nonhuman, and observation-and-being—making these interplays easier for creators to respond to.

Julie Bates, Illinois State University

Where Environmental Rhetoric, Computers, and Writing Might Meet

My dissertation project proposes a framework of interventionary environmental rhetoric that, I argue, community activists might use to engage members of their communities (particularly those disproportionately affected by environmental risk because of race, class, gender, ability, and/or age) to intervene in local instances of environmental risk, particularly via social media (broadly understood). It seeks to explore the ways community activists might identify local publics, learn about their literate practices and existing (local, cultural, embodied, and scientific) knowledges, and then collaborate with these publics to make action happen. Additionally, I am studying the ways this same framework can be employed in rhetoric, writing, and technical/professional communication classrooms. Although the *Technological Ecologies and Sustainability* collection offers a starting point, I am interested in learning about how I can more fully engage with computers and writing scholarship and the field's approaches to research and pedagogy, digital and visual literacies, the intersections of culture and technology, etc. in both my dissertation project and my pedagogical work. How can I ensure that the work I do is situated not only in technical communication but also within the field of computers and writing?

Landon Berry, University of Central Florida

Interspatialiy: Mapping the Agency of Learning Spaces across Campus

Many WAC conversations over the past three decades have focused on developing rhetorically-situated writing assignments and fostering student identity. Walvoord and McCarthy (1990) argue that many students enter college having been trained to take on the role of a “text-processor,” digesting and regurgitating key ideas to fit the needs of individual professors and assignments. They argue that instructors should help students take on the role of “professionals-in-training” so that they can become more instantiated in the practices of their discipline. Haas (2001) advocates for disciplinary writing assignments that create a rhetorical frame for students, including “authors, readers, motives, relationships, and contexts” (p. 48). What is missing from these conversations (and many like them) is a discussion on how the spaces in which students learn facilitate their identity formation and writing as professionals-in-training. My research will examine learning spaces around campus and chart (Latour, 2005) the ways in which students work and use tools within them, and compare them to professional workplace models. If creating a rhetorical frame can help students become future professionals, then helping them learn in authentic spaces may strengthen and support this identity-forming process.

Moushumi Biswas, University of Texas at El Paso

Global Megarhetorics and the Local Classroom

This research is based on a case study of the multinational corporation, Monsanto, examining how local, global and translocal networks reach across countries and communities to form a discourse of common interests. These common interests are assessed after identifying the players/stakeholders involved, with the view of understanding how local concerns transcend their immediate contexts to become global matters. The ultimate goal of such a study is to incorporate “common interest” topics into the local writing classroom so that students can make the connection between the local and the global in the era of globalization. The underlying pedagogical imperative is to help students examine what a worldwide discourse means for public, private, macro, meso and micro-levels of political engagement.

Janine Butler, East Carolina University

Accessing Videos and Making Videos Accessible in Composition Research

My dissertation and related projects depend largely on analyzing and designing videos that exist in different formats and may not always be available. This research trajectory addresses the value of captioned videos in composition pedagogy and research, so it is important to develop strong methodologies for curating and embedding videos in different projects. To that end, I would like to discuss approaches to incorporating videos into our digital research and writing processes. I will ask other participants for feedback on preserving and managing videos in our scholarship. In essence, what are some strategies for accessing videos and making videos accessible?

Jeanene Canfield, Oklahoma State University

Viewpoint Maps: Moving Students from Distant Publics to Critical Bricoleurs

Drawing from Jenny Rice’s *Distant Publics: Development Rhetoric and the Subject of Crisis*, in what ways have students been influenced by the “giantism” (36) of the academic institution – to have a predisposed set of actions they believe will help them navigate higher education spaces? I suggest that students’ potential involvement in public acts of writing has much to do with the ways in which they see themselves as either “distant” or “participatory” – how do they see themselves in Academia? In their Society? By analyzing two perspective maps (“Official Texas Brags Map of North America” and “A New Yorker’s View of the World from 9th Avenue”), employing geography/cartography theories, I seek to understand how a perspective map might operate rhetorically and offer productive information for pedagogical use. In this project, I pose the following question: how might maps such as these provide insight into our students’ out-of-class lived experiences? Extending Rice’s exploration of citizenship and Farmer’s discussion of bricoleur, I suggest that by asking students to construct their own perspective map of how they see themselves fitting into the larger scheme of Academe, instructors might gain insight into students’ lived experiences, thus providing impetus for critical thought and action.

Genesea Carter, University of Wisconsin-Stout

Humans of UW-Stout: The Ecological, Public Rhetoric of Campus Facebook Pages

I'm currently working on an article about the Humans of UW-Stout Facebook page that I started as a way for my first-year writers to connect with campus and engage with public rhetoric.

Ellen Cecil-Lemkin, Florida State University

Digital Collaboration and Graduate Students

An examination of all of the articles published in the journal of *College Composition and Communication* during 2015-2011 reveals that nearly one-third of all articles were written by two or more authors. This shows that collaborative writing has become an increasingly accepted form of academic writing. However, even as the profession is increasingly accepting of collaborative writing, the graduate classes, in which young academics establish themselves as professionals, are still privileging single authored texts. We see this through a continued reliance on individually written dissertations and theses as well as assigned classroom writing. Based on my experience as a first-year PhD student, I can attest to this trend. I have taken 11 graduate classes from 10 different professors and only two have required collaborative writing. Since graduate collaborative writing is under taught, we also have under theorized ways in which graduate students collaborate as they work together to create complex meaning. This essay, then, will attempt to address the gap in our literature by describing my process of collaborating three times during two courses with Dr. Kathleen Blake Yancey.

Brooke Chambers, Michigan State University

Audia: A Collaborative Audio Project on Women Storytelling

Audia is a feminist podcast that weaves together narrative storytelling and academic research, because we love stories and we also love research that gives you that epiphanic a-ha! moment, when you look up after encountering a good story and the world looks a little different. My collaborator and I are both twenty-something women trying to make sense of the world; we do that through talking to people and through interacting with research. We're going to make that process visible or... hearable for our listeners. We'll interview academic researchers about their work, but also about how they came to be interested in what they study. We'll find the personal, origin story behind the outward-facing research. Our goal is for women to listen to the podcast and think, "That sounds like my life! No one ever talks about this!"

Amelia Chesley, Purdue University

Negotiating Standards for Open, Collaborative, Digital Humanities Projects

LibriVox was founded in 2005 to facilitate the transformation of public domain material (books, plays, etc.) into free audio files. The project functions with almost no budget and no official hierarchy; volunteers use a set of forums and other digital tools to manage their contributions. This distributed community of volunteers supports a highly inclusive, open workflow, while also trying to ensure accessible, quality recordings that can be enjoyed by listeners around the world. My research aims to understand the ways LibriVox volunteers negotiate procedures and policies as part of their collaborative, multimodal work, what material agencies are at play within these negotiations, and how such interactions may serve as models for the growing field(s) of digital humanities.

I begin by asking:

1. How have volunteers' values been codified (or not) as 'official' policy or best practices? 2. Which processes seem to be privileged, by whom, and with what kinds of documents?

I plan to catalogue portions of LibriVox's discourse and map the activity network of the project, paying particular attention to regulatory text(s) and explicit/implied policies. I hope to discuss methods of tracing the values and workflow of this network.

Daniel Cox, Old Dominion University

Seeing, Not Knowing: Exploring the Challenges of Eye Tracking Research and Online Composition

While much of eye tracking research is based on the premise of participants thinking about what they are looking at and looking at what they are thinking about, data alone cannot fill in a complete picture of how participants work through activities. Additional tools like think-aloud protocols, interviews, and surveys are needed to get closer to a clearer, triangulated narrative.

In thinking through when to use which investigation tools and where, issues can emerge. Is it best to interview after an eye tracking session? Before one? Can a short set of Likert-scale questions prompt a participant, or does it influence results? What, overall, are best practices for constructing studies for using eye tracking data?

Carleigh DeAngelis, East Carolina University

Networked Authorship in Online Spaces

In this early-stage research project I am examining the concept of authorship in digital spaces. In particular, I argue that traditional concepts of single authorship are no longer valid when discussing digital composition due to the networked nature of composing with computers. That is to say both online forums and offline composition tools have been created using coded language that shapes the formatting and interface (and therefore the rhetorical construction) of any composition that uses these tools. Likewise, composition that occurs online is inevitably shaped by memetic communicative networks, meaning that it is not only the format of the final product but also the content that is influenced by multiple actors. These networks are often invisible, even to the acknowledged author or authors, meaning that the implied intentionality associated with our existing concepts of collaborative authorship is not present. As such, we must adjust our understanding of what “authorship” means and how this concept should be applied to digital communication.

Victor Del Hierro, Michigan State University

Still Tippin’: Understanding Houston Hip Hop as a Practice of Migration and Localization

Drawing on the Glocal (Alim & Pennycook 2007) nature of Hip Hop culture, my project seeks to position Hip Hop as a practice that informs theories and pedagogies of writing. In writing and rhetoric scholarship, we consistently aim to develop pedagogies that help students carry knowledge across spaces, both in and outside of the classroom. The fluidity and transfer of knowledge, culture, and practice is central to Hip Hop culture. For this reason, I argue that analyzing how Hip Hop artists use rhetorical strategies to create, share, honor, and sustain practices across spaces and communities can help Rhetoric and Writing teachers and researchers develop effective writing pedagogies that are culturally relevant and sustainable (Paris 2012, 2014).

Sonal Dhiman, Independent Scholar

Spaces with Voices: Metropolitan Narrative Voice in Contemporary Indian English Fiction

In a society obsessed with historical accuracy and substantiation, post modernity has led to the coming forth of space as an influential factor for analyzing the identity of the individual and the community. The time to analyze space for itself and for what it signifies to other entities, is here. Through this paper I will reaffirm the importance of spatial theory, notably in the Indian context of identity formation and examine the metropolis in the light of globalization, to trace its transformation and thriving importance. Urbanists have implied the weaknesses of the category of the postmodern city by loading adjectival modifiers onto the term—the global city, the megacity, the hyper city, and so on. Constant modification hints at the inadequacy of the category. The processes, which are changing citizenship, are also changing the nature of urban population formations. New centrifugal forces combine with new forms of agglomeration, which are no longer the spatial fixes of the industrial city, but the nodal points for managing new dispersals of capital and labor. Because the category of the “city” (and its integral connection with citizenship) has become problematic through globalizing changes, we must have new ways of thinking about urban population formations, spaces and their representations in literature, and one of the fundamental ways of going about this would be to acknowledge and study its conversion into the “metropolis.” The city, historically, has been the melting pot of

racess, peoples and cultures, while the metropolis has developed into a breeding ground of cultural hybrids. It is this metropolis that I attempt to identify, define and theorize. In this paper, I intend to first explain the concept of space, its relevance and influence on social and cultural theory as well as its ideological constitution. I will then move on to the reexamination of the city and its transformation into a metropolis and then briefly study the metropolis in the context of Indian English fiction.

Brandy Dieterle, University of Central Florida

Celebrity Social Media as Spaces for Queering Gender

My dissertation research aims to look more closely at how celebrities, specifically Lady Gaga and Nicki Minaj, queer gender in their social media performances and how they espouse particular messages and causes in these performances. The term “queer gender” here is being used to refer to the nonnormative gender performances these celebrities perform. As celebrities, they do not face the same risks that others may face when queering gender, but by these celebrities queering gender they are effectively shedding light on issues related to gender performance—namely society’s perception that individuals should adhere to the masculine/feminine binary that aligns with their sex. In my research, I hope to discover how these celebrities might be using their positioning as celebrities with large fan bases to challenge and critique gender norms by queering gender in their own social media performances. By better understanding how celebrities take these steps, we may be able to begin thinking about how we can continue to push towards altering gender norms to be more inclusive for people with a variety of backgrounds, gender expression, and sexual identities.

Suzan Flanagan, East Carolina University

Embedded Help: Using Content Management Strategies to Streamline Writing Feedback

Providing writing feedback to students can be time consuming, particularly when the same writing issues recur in paper after paper. Rather than writing out comments, some instructors have relied on templates and error code sheets—a method that not only saves time but also highlights students’ error patterns (e.g., Evans, 2011). Other instructors have experimented with embedding recorded feedback (e.g., Graves et al., 2014; Still, 2006) and using track changes and commenting features (e.g., Rubin, 2002; Yohan & Zimmerman, 2004).

I propose, as a supplement to existing practices, a feedback method that incorporates digital content management strategies and flips the concept of website error messages. Writing feedback can be reused and embedded as hyperlinks that redirect students to interactive—potentially customizable—help messages that accommodate various learning styles. The help messages might include written or audio explanations, examples, videos, tutorials, etc. Digital content management strategies can help streamline feedback by minimizing the repetitive writing processes.

Meredith Garcia, University of Michigan

Composing Subjects: The Entanglement of Technology and Curriculum in Student Identity Performance

This work-in-progress deals with students’ perceptions of the uses of technology for social and academic purposes as they learn to compose (themselves) for specific audiences. It pays particular attention to material aspects of the classroom, including the arrangement of space, the organization and distribution of technological resources, and the presence of student-owned technological devices, tracing these materialities through the implementation of the writing curriculum and the composition of student selves. Drawing on actor-network theory (Callon, Law, Latour), literacy studies (Scribner & Cole, Street, Heath, Brandt, New London Group, Moje), and self-presentation studies (Goffman, Valkenburg & Peter, Cumisky & Ling, Hogan, Baym), this study uses field observations and participant interviews in two 11th grade classrooms to explore the convergences and conflicts that emerge as teenagers compose their writing and their selves in social and academic spaces.

Lauren Rae Hall, University of Pittsburgh

Woman, Teacher, Tech: Gendered Work in Mass Composition

This work-in-progress combines feminist research on technology with scholarship on composition as a feminized field to analyze teacherly performance and risk in mass composition courses. Feminist scholars have argued both for and against mass online instruction, citing it as based in a consumer model that exploits a largely female, non-tenured workforce and/or championing it as a means of educating working mothers, the poor, and the geographically segregated. As Karen Head recently concluded, however, mass courses remain unsafe spaces for female teachers for many reasons, including anonymous harassment and schools' inadequate safety protocols for female teachers. This project first analyzes gendered depictions of teaching and technology from the mid-twentieth-century to illustrate the gendered discourses that surround teaching writing, especially in technologically mediated environments. Then, I discuss personal experiences teaching mass courses and feminist projections of the future of mass instruction—including FemTechNet's DOCC. My central questions include: How have women teachers experienced and innovated mass writing instruction? How has the teaching of mass composition differed from that of other fields with regard to women's roles as designers and instructors? How is women's work as teachers and how are representations of that work changing in the era of the corporate university?

Brandi Hanna, Georgia Southern University

Digital Writing

Solidified as a staple in today's society, technology has come to infiltrate our lives in ways that some would say extends beyond our control. From social media to news cycles and everything in between, we look to the branches of technological advancement to push our agendas, broaden our minds and facilitate our ideas. In my presentation then, I will be discussing how technology shifts shapes to appease our demands and help us help ourselves. Being a creative writer, it's easy to underestimate the role technology plays in the process of the work that I do, but that doesn't make it any less real. Focusing in on software such as Celtx and Adobe, this presentation is intended to serve as a guide to those "struggling writers" looking for the next and best way to make strides in their writing career.

Daniel Hocutt, University of Richmond/Old Dominion University

Proposing Algorithmic Literacy to Study Algorithmic Rhetoric

This project proposes algorithmic literacy as a component of technological literacy that reflects Cargile-Cook's (2002) focus on ways technologies mediate and produce conditions for social interaction, collaboration, research, and design. Algorithmic literacy is defined here as recognition of algorithmic activity mediated by technology when encountered by users and understanding of the complex ways algorithmic, technological, and user agencies emerge as assembled through interactivity. Algorithmic literacy employs an emergent approach to agency defined by the rhetorical situation of user interactivity with algorithms and technology. It posits networked posthuman agency for technological, cultural, economic, political, and social actors as defined by and as the consequence of algorithmic rhetoric, which is defined here as the use digital algorithms make of available means of persuasion to "delimit particular and invested versions of what matters in our world" (Ingraham, 2014, p. 76). Teaching and learning algorithmic literacy encourages students to uncover ways that algorithms, technologies, networks, and users intermingle in order to reveal productive rhetorical agency (Geisler, 2009). Because algorithms function in networks during and through interactivity with multiple human and non-human actors, agency emerges as cybernetic networked entities (Hayles, 1999) whose activity and origin is described within the time and space of local context.

Lucy Johnson, Washington State University

Tropes and Schemes: A Visual Composition

Emojis function rhetorically. I argue that illustrated examples of Burke's master tropes can be communicated entirely in emoji. Incorporating Burke's definition of rhetoric allows us another way to move beyond alphabetic literacy as a means for persuasion. Functioning as either schemes or tropes, Emoji offer a rich opportunity to extend language use, a unique brand of visual rhetoric, extending the entrance into the Burkeian parlor for those who do not necessarily subscribe to a dominant alphabetic literacy. Though Burke is essentially a mid-20th century rhetorician, his

theory is expansive enough to address the digital, applicable to work that is “born digital” in both tool and use. This is a work in progress with an end-goal of submitting to a journal such as *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*.

Anna Knutson, University of Michigan

Social Media, Social Literacies: Considering the Transfer of Politically Engaged College Students’ Social Media Literacies

For my dissertation project, I am planning a qualitative research study to be conducted during the 2016-2017 academic year in which I will collect and analyze written artifacts and interview data from 10-12 upper-division college students who compose and decode content related to social justice on social media in order to better understand whether/how the literacies they learn while using social media transfer into academic contexts. Drawing on the learning transfer scholarship from composition studies and the learning sciences, I forward and refine a framework for understanding how learners make decisions about integrating learning from disparate domains. In order to understand the social contexts of literacy learning relevant to this study—social media and academic disciplines—I synthesize two theories from linguistics: discourse communities and ambient affiliation. As a framework for understanding the literacy practices that I will analyze in and across the two domains, I draw on rhetorical genre studies and multimodal composition. After establishing this theoretical framework and providing a review of the composition studies scholarship on learning transfer and social media, I offer a brief overview of my research design. The potential implications for this study are diverse, as it will provide insight into extracurricular literacy learning, digital literacies, social media, learning transfer, and composition pedagogy.

Andrew Kulak, Virginia Tech

Researching Digital Interaction beyond the Hyper/textual Divide

In my dissertation, I am interested in applying actor-network and object-oriented theoretical approaches to study the role of digital technology in forming contemporary discourses, cultures, and realities through a combination of computer-assisted analysis of digital interaction spaces and fieldwork with application users. I ran a pilot study for this project in 2015, during which I interviewed several Virginia Tech students regarding their social media use, built a corpus of around ten thousand posts from the campus Yik Yak feed, and analyzed them using R, contrasting claims about the platform with a distant reading of actual content shared using the app.

I would like to explore ways to develop this methodology further by comparing data across other interaction spaces including Reddit and Twitter and by expanding my work with users to include ethnographic elements beyond interviews. Through my research, I hope to better understand digital composition and circulation as part of a hybrid networked reality rather than a virtual representation by considering how users create unique specific ecologies of apps, how apps appeal to specific demographics and influence the types of content shared, and the broader contextual and situational factors that prompt apps to be used to share and view content.

Erica Lange, Ohio University

A Comprehensive Timeline of “The Resolution of Students’ Right to their own Language” (SRTOL) in Composition History

Currently a work in progress, this project seeks to create an accessible, multimodal timeline of the history and background context of the NCTE’s resolution of The Student’s Right to Their Own Language (SRTOL) and summary of the resolution itself. The timeline outlines the incorporation, exclusion, and reintegration of the SRTOL in the discourse of composition. Additionally, I highlight the importance of the SRTOL, along with interpretations, implications and limitations of the SRTOL within composition studies, and contributions of the SRTOL spanning from 1972 to the present day in composition studies. At present, there is a lack of representation of the SRTOL in composition scholarship and curriculum development. This in turn, results in many instructors (particularly graduate teaching associates) potentially being unaware of the resolution, and inadvertently neglecting to honor the SRTOL in their teaching and grading practices. This timeline will serve to foster greater inclusion of the SRTOL in current composition classrooms through a brief scaffolding of cultural moments happening in congruence with the SRTOL’s inclusion/exclusion/reintegration in composition classrooms, as well as better understanding of what the SRTOL means to us now, and how we got here over time. I am eager to discuss this project, and welcome all feedback.

Deanna Laurette, Wayne State University

Universal Design and Students with Disabilities

As part of my dissertation project, I am interested in exploring how the concept of Universal Design, instead of enabling the use of technology for students with disabilities, actually enacts Jay Dolmage's concept of the steep steps that keep students out of the University setting. Moreover, I am interested in exploring modifications to the concept of Universal Design to make it more accessible for students with disabilities. Ideally, this project would turn into the technology chapter of my dissertation, which, tentatively is about creating an ecology of disability. I feel that to create an ecology of disability, I must explore how students with disabilities utilize technology inside, and outside, the classroom. Technology that students use is influenced by Universal Design principles, so it is essential for me to explore and discuss Universal Design and its disabling features in detail.

Frank McCarthy, Illinois State University

Why So Digital? Using Articulation Theory to Better Understand the Presence of Multimodality in the Classroom

Multimodality is quickly becoming an integral piece of the composition puzzle as it slowly creeps its way on to more course catalogs. Over the past few years, scholars have unpacked the complexity of multimodal composition while at the same time have articulated "multimodality" alongside digital composition. Articulation theory, the assertion that culture is made up of articulations, or connections, that are contingent and unnecessary, not only unveils the "multimodal" and "digital" connection, but also reveals the cultural transitions that have allowed for this connection. One result of this articulation is technological determinism, or, the idea that "technology is understood to have effects and that those effects are the principle determinant of cultural change" – thus necessitating a rearticulation (Slack and Wise, 2005, p. 43). Ultimately, I hope to not only reveal this articulation as a prominent perspective in the field of multimodal composition, but also how this articulation impacts multimodal composition in and out of the classroom. Moreover, I will also map out some potential rearticulations that will be less limiting than the digital/multimodal articulation.

Vyshali Manivannan, Rutgers University

Modding the I: An Approach to Dis/connection in Networked Affective Publics

The individual body is never alone in the navigation of experience, undergoing continual, simultaneous co-composition by its environments, relational subject positions, and partial perspective. We risk losing sight of this in digital spaces, where networked activism—in keeping with the panoptic injunction to affectively maintain disenfranchised populations as less- or not-human—may appear to rhetorically frame marginalized groups as separate or disparate, leading those communities to be viewed from outside and within as exclusive or exclusionary. As a lack of understanding and empathy precludes entry into or productive participation in these communities, I will discuss the spectacular, transformative potential of tattoo transfers, writing on the body, movement, and augmented reality to destabilize assumptions about bodies and trigger affective responses that can move our online affective publics from dis/connection to collaboration and collectivity.

Jacob McLelland, University of Nevada, Reno

Researching "with" Students

As a first year writing instructor and graduate student, my instructor, Amanda Pratt, happened across a wonderful assignment: Michael Pennell's "(Re)Placing the Literacy Narrative: Composing in Google Maps." Considering her background in Geography, this was perfect. She assigned the place-based literacy narrative in her English 102 course in Spring of 2015, with great results. As one of her students, I used many of the functions of google mymaps that she wasn't even familiar with, to create my literacy narrative. At CWCON, we will be presenting on these insights. We would like to use the GRN as an opportunity to collaborate with others and establish a common research goal.

Christina Moore, East Carolina University

Exploring the Value of Brokering Practices Used within the Dota 2 Gamer Community

In a long-term project that began as a pilot for my dissertation, I analyze a variety of hypermediated artifacts from several digital spaces and producers, including recordings of my livestreamed tutorial play, in order to explore how players and game developers within one community use brokering tactics in public discourse to build and sustain the community. Players must learn to negotiate multiple communities of practice (CoPs) fluently in order to become skilled and especially to cross the threshold into professional play. This project answers, among others, Kimball's (2009, 2013) call for broader TPC research outside traditional spaces and CoPs, including in gaming spaces and communities (2009, p. 74, 84) Wenger (1998) identifies practice as emergent structure around which CoPs negotiate meaning (93), and the structures become particularly evident in the hypermediated CoPs that comprise gamer culture. Scollon, Scollon, & Jones's concept of interdiscourse system is particularly useful for describing and analyzing these networks. Projects like this will be useful in extending the work of scholars like Gee (2003, 2007), Selfe & Hawisher (2007), Bogost (2007, 2011), Sierra & Eyman (2013), and Taylor (2013) on how and what we learn through video games by examining strategies and tactics used by emerging technocultural CoPs.

April O'Brien, Clemson University

Electrate Intertextuality, Remixing, and Digital Participation

Language is relational and mobile. It does not exist in isolation, disconnected and independent, but is "a social object by definition" (Barthes). A text—each essay, YouTube video, novel, poem, film, tweet, or status update—is comprised of other texts; therefore, intertextuality shapes our understanding of language, others, and ourselves. The growth of digital spaces provides a rapid transposition of what Julia Kristeva calls "sign-systems". As our language becomes more electrate, intertextuality is enhanced and becomes more diverse and complex through remixing and digital participation. Sarah Arroyo explains that writing practices have "shifted" as a result of electracy "with the added layer of sharing, networking, and participating," but I argue to extend her reading of participation as a contemporary example of electrate intertextuality. While encouraging new forms of creativity and communication, electrate intertextuality also complicates identity formation and the notion of authorship.

Marietta Ogg, U.S. Coast Guard Academy

A Monocled Foray into Periodical Studies: *The New Yorker's* Digital Archive in First-Year Writing

Guided by insights offered by Robert Scholes (2006, 2010, and 2011), Clifford Wulfman (2010), Sean Latham (2006), and Joseph Letter (2011), this session theorizes, proposes, and models approaches to examining periodicals—especially those available via digital archives—in first-year writing courses. Students' (and session participants') guided engagement with *The New Yorker* will challenge them to think critically about textuality (Scholes, 2010) and the historical and cultural dimensions of first-year writing curricula as they consider how digital archival research, multimodal engagement, and compositions associated with periodical studies enable undergraduates to situate themselves—and the texts they locate/identify, read, and compose—in history (Scholes).

Stephanie Parker, University of Alabama

The (Multi)Modal Minority: Resistance in Digital and Visual Accounts of Japanese American Incarceration

This presentation seeks to identify and problematize the role of memory and narrative to the history of Japanese American incarceration, an event in which over 110,000 Americans of Japanese descent were incarcerated during WWII. Because the larger narrative of incarceration was largely controlled by the WRA, who commissioned and controlled the content of the photographs of Ansel Adams and Dorothea Lange, individual narratives in the form of paintings become critical to the visual history of incarceration. Japanese American identity is often represented as the "model minority," and indeed, to prove their loyalty, most JAs did not resist or openly complain of their incarceration. Cites of resistance, then, become all the more important, and we must, as Mira Shimabukuro (2008) claims, "recover moments in Japanese American history when Nikkei claimed the rhetorical agency that they did have and articulated an explicitly resistant ethos in the face of oppression." Scholars such as Wendy Steiner (1982),

Margeurite Helmers (2004), and Margaret Dikovitskaya (2006) have identified the ways in which the fine arts can be understood through a narrative and rhetorical lens, and Marie-Laure Ryan's "interactive onion" can help illuminate how readers not only view, but participate in digital narratives.

Jessica Pauszek, Syracuse University

What Does It Mean to Develop a Sustainable Digital Archive?

This speaker will describe the preliminary stages of creating a digital archive aimed at preserving the history of the Federation of Worker Writers and Community Publishers (FWWCP), an international network of working-class writing and publishing groups that began in England in 1976 and expanded globally until 2006. The FWWCP circulated thousands of publications focused on working-class rights, immigrant experiences, and adult education. However, due to financial issues, the organization disbanded in 2006, and the publications were left in basements and garages, unable to be sustained in any way that represented the FWWCP's legacy. In response to these exigencies, this speaker is collaboratively developing a transnational digital archive to collect the photographs, interviews, performances, and digitized publications of the FWWCP. This project explores the contingencies and questions that arise in the preliminary creation of a community archive and the complications of building a living archive from the ground up, specifically thinking about material resources and labor, ethical questions of preservation and copyright, and the in/accessibility of digital tools.

Amanda Pratt, University of Nevada, Reno

Researching "with" Students

As a first year writing instructor and graduate student, I happened across a wonderful assignment: Michael Pennell's "(Re)Placing the Literacy Narrative: Composing in Google Maps." Considering my background in Geography, this was perfect. I assigned the place-based literacy narrative in my English 102 course in Spring of 2015, and had great results. One of my students, Jacob McLelland, did an excellent job with his map, using many of the functions of google mymaps that I wasn't even familiar with, to create a compelling literacy narrative. Since last spring, I've come to understand my own theoretical groundings within the field and how this assignment is actually ticking most of my pedagogical boxes, and at CWCON, I will be presenting on these insights. But, now, having just attended the RNF at 4Cs, I have Cynthia Selfe's voice in my head telling me that I need to work with my students to come up with mutual research questions and goals. We would like to use the GRN as an opportunity to collaborate and establish a common research goal.

Kristopher Purzycki, University of Wisconsin - Milwaukee

Critical Code Analysis of Digital Public Space and Activist Communities

Enormous investments into virtual and augmented realities on behalf of Microsoft, Facebook, and Google have consumers wondering how these new devices will further conflate the spaces of communications and gaming. As spaces that are crucial to democratic forms of protest, public urban spaces are sites of political play. Interactive digital spaces have likewise served as vehicles for subversion. So called "serious" games are provocative texts of protest that engage a variety of issues from within the safety of playspace. My current dissertation work approaches these spaces as a mode of composition that social-activist networks must acknowledge as a mode of communication. More specifically, I use critical code studies to help articulate how - at the level of the programmatic computer language - digital spaces curtail and delimit action and behavior.

Lynn Reid, Indiana University of PA/FDU

WPA Narratives in *Computers and Composition* and *Journal of Basic Writing*

In a 2009 CCC essay, Deb Dew argues that a primary responsibility for a Writing Program Administrator (WPA) is to engage in the types of "applied rhetorical work" that enables productive programmatic change. In this call for "rhetorical advocacy," Dew draws from Adler-Kassner's (2000) *The Activist WPA* to suggest that, in order to promote the democratic values of our discipline, we must "define problems, analyze situations, mediate local constraints, and deliberate with stakeholders" (p. 42). Though these are relatively obvious expectations for the work of a WPA, the

field has done little to critically examine the way knowledge about rhetorical advocacy has been constructed in the disciplinary discourse. This presentation will share the results of a qualitative study of “framing” (Goffman; Benford and Snow) in narratives focused on promoting curricular change or disrupting the status quo that have circulated in *Journal of Basic Writing* and *Computers and Composition*. As these are two of the most politicized sub-disciplines of Composition, the “activist narratives” that have been published in these journals have the potential to contribute important insights to the broader disciplinary culture of problem-solving and storytelling, while also offering practical insights for teacher-scholars working in local contexts.

Cristina Sanchez-Martin, Illinois State University

Beyond a Single Language/Single Modality: Crossing Multimodal/Translingual Pedagogies

By drawing on translingualism (Canagarajah, 2013) and Cultural Historical Activity Theory, I will discuss some multimodal and translingual literacy practices implemented by multilingual student writers in academic contexts. Building on these practices, multilingual students negotiate their prior knowledge and literacies, linguistic repertoires, identities and cultural backgrounds, which allows them to balance genre expectations and their voice representation in academic genres.

Chris Scheidler, University of Louisville

Touching and Hearing the Writing Fells: Multimodal and (Im)material Embodiment of Clackers

In my research, I explore the aural and tactile *experiential affordances* of writing practices. By drawing from Leander and Boldt’s (2012) “Rereading ‘A Pedagogy of Multiliteracies’: Bodies, Texts, and Emergence”, I posit an understanding of literacy events as affective and embodied events that emerge in a moment-by-moment unfolding (See: Deleuze & Guattari, 1987). Grounding this research in the narratives of r/MechanicalKeyboards, an online community of mechanical keyboard enthusiasts, I examine the affective and embodied responses of Clackers’ (as they identify themselves) acts of writing. Clackers, as they write and play, are acutely aware of how writing *sounds* and *feels*. I contend that literacy practices are always emergent, embodied, and wholly (im)material. Additionally, I attend to how these affective moments and practices “solidify” (Wetherell, 2012) and sediment the dispositions of writers through the purposeful *decoration* (Pahl, 2014) of their writing processes. Exploring this inquiry, I echo Besette (2015) with a concern for how technologies and writing practices “afford certain kinds of engagement in the process of composing” (p. 72) because: in each (re)iteration of writing practices, literacy events are given affective and embodied meaning that, in turn, feed back into perceptions of identity and meaning.

Rich Shivener, University of Cincinnati

Graduate Students in the Twittersphere

For this discussion, I describe and seek feedback on an ongoing research project in which I analyze the composing practices of rhetoric and composition graduate students who use the social media site Twitter for professionalization purposes. The goal of my research is to articulate what’s at stake for graduate students whose professionalization practices include composing in digital spaces that privilege public engagement, as seen on the social network Twitter. The research driving this presentation draws on recent literature regarding the uptake and mobility of digital writing (Ridolfo et. al), mobile composing practices (Pigg et. al) and graduate student professionalization (Peirce and Enos). The results may implicate professionalization training and public engagement strategies for graduate students.

Anne Shivers-McNair, University of Washington

Rhetoric in the Making: Boundary Marking and the Ethics of Mattering

I am seeking feedback on work-in-progress: my job talk, which draws on my dissertation, an ethnographic case study of acts of rhetorical-material making in a Seattle makerspace. There is growing interest in materiality and making across rhetoric and writing studies, and my project makes a case for why we need to attend to boundary marking practices in our examinations of materiality and making: attending to boundary marking forces us to pay attention to what and who matter (in a material and semiotic sense) and what and who are excluded from mattering in acts of making. I draw on cultural rhetorics, multimodal composition, and new materialist approaches to rhetoric and

professional and technical communication to offer and demonstrate a methodology for studying boundary marking and mattering in acts of making. Makerspaces—collaborative, warehouse-style spaces filled with fabrication technologies, from 3D printers and laser cutters to sewing machines and woodworking tools—are a rich site for studying mattering because they foreground acts of making (and boundary marking) that include bodies, machines, knowledge, rhetoric, writing, space, networks, and objects. Because my project works across areas of rhetoric, writing studies, and professional and technical communication, I'm seeking advice on how to inhabit those intersections productively and legibly, and how to tailor the focus of the talk for different positions.

John Silvestro, Miami University

Circulating Compositions

As scholars in several fields (sociology, critical studies, music studies, Rhet/Comp), circulation has reshaped the ways and locations where we communicate and perform rhetoric. I am researching how rhetors are altering and expanding how they compose amidst the changes brought by circulation. Specifically, I am studying and working with The Women's Fund of Cincinnati who have recently changed how they engage the Greater Cincinnati Public in ways that align with and echo circulation - they want their research discussed and used by members of the public in backyards and boardrooms. Currently, I am interviewing members of the organization and performing surveys of people who engage with and then share or discuss their distributed materials. I would like help thinking through how to connect the interviews, distributed materials, and survey results.

Spencer Smith, Ohio University

Remixing Composition: How New Media Can (Re)mix Identity and Composition

Drawing on the work of Liane Robertson, Kara Taczak, and Kathleen Blake Yancey in "Notes Toward a Theory of Prior Knowledge and Its Role in College Composers' Transfer of Knowledge and Practice," I am working on figuring out how to introduce remixing as metaphor for knowledge development more concretely for my first-year writing students. I have designed a project around this kind of work on a Wix website. I am curious about other connections with remixing in the world of composition as well as thinking about how to take this project and develop research connected to the concepts I used for my remix unit/project. Following the work of Robertson, Taczak, and Yancey, I think that remixing can be used to think about not only composition but also learning.

Karriann Soto Vega, Syracuse University

Intercontextual Representations of Lolita Lebrón's Rhetorics of Defiance to U.S. Empire

Using an intercontextual analytic set up by Wendy Hesford, I study how Lolita Lebrón is represented as either a Puerto Rican national heroine or a terrorist, and how digital circulation of these different representations highlight Puerto Rican struggles for sovereignty. Specifically, I trace my access to the image of a *Washington Post* magazine cover depicting a 1950's shot of Lolita Lebrón with a superimposed heading reading "When Terror Wore Lipstick" via the website of a Puerto Rican artist whose work is featured in the article. I'd like to try connecting how activism that occurs online brings up discussions of agency in efforts toward liberation, possibly studying organizational networks from a third world perspective.

Jon Stansell, Belmont College

Still Flying: The Meaning of Lost Histories and Forgotten Places

Landscapes have a public rhetorical impact and effect on visitors. "Identification" of this sort leads to "belonging," and even "thoughtless," uncritical experience of a place can evoke "transcendence," a "changing identification," that is rhetorical in nature. Historic sites provide an experience of the past, leading "affiliation" through a "spirit of place," that includes "territories of meaning" including "public memory". Many experience the significance of public places and thereby a connection to civic feeling. Rhetorical scholars discuss memory places that have been inscribed in oral and written histories, even in stone monuments, but few discuss forgotten places, the locations of lost histories and fading signifiers. I will discuss how I recognized a forgotten place which led me to discover how and why we lose public memory, and how we might get it back again. I'm focusing on a lost history: the US Naval Airship program

from the 1920's, and its relationship to forgotten places, the wreck sites of the first American-built dirigible: Airship-1, the Shenandoah. By completing a reading of the wreckage and memorial sites, I intend to show how the significance of this public memory was lost, and make suggestions regarding how it might be brought back again.

Eric Stephens, Clemson University

Advocating for the Inexperienced: Teaching Social Justice and Citizenship with Limited Time, Resources, and Experience

In *Pedagogy of the Oppressed*, Freire wrote, “The solution is not to ‘integrate’ [students] into the structure of oppression, but to transform that structure so that they become ‘beings for themselves.’” Since the introduction of service-learning to technical communication, many teachers turned to this method as a way to transform the structure of the classroom to teach practical and rhetorical skills. While this surge in service-learning in the classroom prompted research, there remains a blatant challenge with using service-learning to teach advocacy and citizenship: limited experience, time, and resources. How might a new technical writing instructor use service-learning to teach social justice and civic engagement when s/he doesn’t have experience? To answer this challenge, the speaker will present a course design (using Google Classroom), based on Cargile Cook’s article “Layered Literacies,” where students create their own class magazines centered on social justice and civic engagement in technical communication. Each stage of the project focuses on one or more literacies outlined by Cargile Cook: basic, rhetorical, social, technological, ethical, and critical. As students create their magazines, send out calls for proposals, and respond to others’ calls for proposals, each student leaves the class with valuable artifacts.

John Walter, George Mason University

Using the Variable Media Questionnaire to Preserve Born-digital Scholarship

At WVU’s 2015 Summer Seminar Access/ibility in Digital Publishing, I first talked about the possibility of using the Variable Media Approach (VMA) and the Variable Media Questionnaire (VMQ) to help digital rhetoric, digital humanities, and critical making scholars think through the issues of preservation regarding their digital and critical making scholarship. Both the VMA and the VMQ emerged out of a joint project between Guggenheim Museum and the Langlois Foundation as they struggled with the need to develop new methods of preservation of ephemeral works such as digital media, performance, and new media installations. In this work-in-progress presentation, I want to develop a study in which I explore the feasibility of using the VMQ as a tool to help digital rhetoric, digital humanities, and critical making scholars think through the issues of preservation regarding their digital and critical making scholarship. As part of this project I want to use the VMQ to create 8-12 case studies in which I interview author/creators and relevant stakeholders such as editors of digital journals and presses regarding 8-12 specific scholarly works that exist in ephemeral media.

Xiabo Wang, Georgia State University

The Face/Honor Demystified: An Investigation on Beautifying Mobile Apps such as MeituXiuxiu

This study is to demystify the Chinese face/honor cultural factor through a series of mobile apps that can beautify the users. A preliminary group of interviewees offered their opinions and user experience about these apps. The research result shows that these apps have been successful in promoting Chinese beauty values and therefore distorting psychological orientations/personality of many female users. The study is hoped to be helpful in helping different users understand each other's value sets and look at the apps in a user friendly perspective.

Sarah Warren-Riley, Illinois State University

A Digital Rhetorics Framework

A recent viral video entitled “Try not to cry as a deaf baby hears his mom’s voice for the first time,” was widely shared across the Internet and social media platforms. In critiquing this video and its popularity through a feminist disability and articulation theory lens, I am interested in exploring the ways that uncritical “liking,” “sharing,” and widespread circulation of narratives such as these serve to reinforce problematic societal beliefs about non-normative bodies as “less than” and in need of “fixing”. This video, for example, articulates the inability to hear with an inability to build meaningful emotional connections. Further, deafness is represented as deficiency—a broken body—one that

can and should be fixed, serving to devalue the Deaf community and its traditions as a whole. I seek to develop a digital rhetorics framework for critically examining videos such as these with students in order to encourage critical thinking about their social media usage, awareness of their own rhetorical agency (and potentially unintended advocacy) as well as to foster engagement with social justice issues.

Stephanie West-Puckett, East Carolina University

Making and Crafting as New Materialist Paradigms for Writing Studies

I will share my reading list/synthesis for my dissertation prospectus exam that includes 1. making and crafting rhetorics and how/why those rhetorics, everyday practices, and ways of knowing and doing have been devalued in schools and 2. readings to develop a radical queer phenomenology as community-based research methodology for studying makers' experiences in on/offline maker spaces, particularly, the relational, corporeal, temporal, spatial, and material dimensions of "making" with new media and new materials. By researching maker spaces, I hope to learn how makers develop and circulate metis, making, or craft knowledge, and find sites of resistance to what Longo calls "knowledge reformulation." Where do technical/scientific discourses fail to take hold and fail to conquer the body/mind? How can exploring these sites reveal syncretic tensions between knowing and doing, and between legitimate and illegitimate knowledge-making? Ultimately, what might rhetoricians, compositionists, and technical communicators learn from these sites of failure that can disrupt hegemonic practices of "teaching writing" and decolonize the practices of science and technology so that agency can arise from a multiplicity of embodied and webbed knowledge-making practices? Looking for feedback on additional resources, approaches, and ways of making this conversation matter to writing studies.

Sean Whelan, Ohio University

Teaching with Video Games in the Classroom

By researching maker spaces, I hope to learn how makers develop and circulate metis, making, or craft knowledge, and find sites of resistance to what Longo calls "knowledge reformulation." Where do technical/scientific discourses fail to take hold and fail to conquer the body/mind? How can exploring these sites reveal syncretic tensions between knowing and doing, and between legitimate and illegitimate knowledge-making? Ultimately, what might rhetoricians, compositionists, and technical communicators learn from these sites of failure that can disrupt hegemonic practices of "teaching writing" and decolonize the practices of science and technology so that agency can arise from a multiplicity of embodied and webbed knowledge-making practices?

NOTES

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Publication of this program is partially funded by a grant from the Faculty Service Committee at **Georgia Southern University**.

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**Wednesday, May 31, 2017
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NOTES

GRADUATE RESEARCH NETWORK JOB 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, May 19. 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:

- Preparing application materials
- Navigating a multidisciplinary job search
- 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”

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:

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Electracy and Transmedia Studies, edited by Cynthia Haynes & Jan Rune Holmevik

Play/Write: Digital Rhetoric, Writing, Games, edited by Douglas Eyman and Andréa D. Davis. 978-1-60235-731-0 (paperback, \$34.00) 978-1-60235-732-7 (hardcover, \$70.00); 978-1-60235-733-4 (Adobe eBook, \$20). © 2016 by Parlor Press, with illustrations, notes, bibliography, and index. 388 pages.

"Despite what some players, creators, and critics may think or even hope, games do not exist in a cloister, separated from the rest of the media ecosystem. *Play/Write: Digital Rhetoric, Writing, Games* presents a welcome connection between games and rhetoric, through the lens of different types of writing. The result shows how we think to talk about games is as important as how we play them." —IAN BOGOST

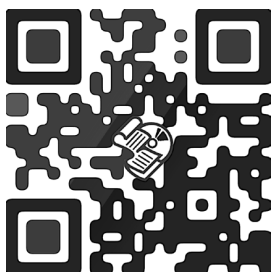
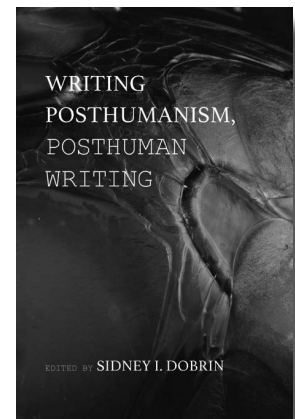
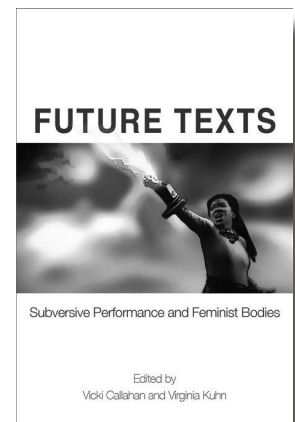
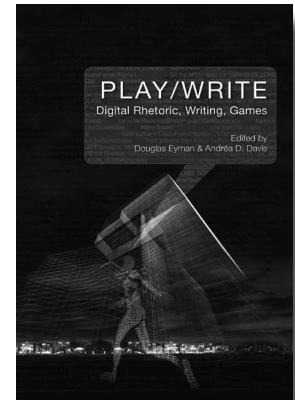
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New Media Theory Series, edited by Byron Hawk

Writing Posthumanism, Posthuman Writing, edited by Sidney I. Dobrin. 978-1-60235-429-6 (paperback, \$32.00); 978-1-60235-430-2 (hardcover, \$65.00); 978-1-60235-431-9 (Adobe eBook on CD, \$20) © 2015 by Parlor Press. 317 pages, with notes, illustrations, bibliography, and index.

Writing Posthumanism, Posthuman Writing turns the posthumanist gaze upon writing. Ultimately, this collection considered the relationship between posthumanisms and writing with the aim of developing posthumanist theories of writing, theoretical possibilities generated from the dialectic between them. Each of the sixteen contributors embraces the complexities and nascence of the very idea of posthumanism and the posthuman as indicative of the rich potential of inquiry under the posthuman umbrella.

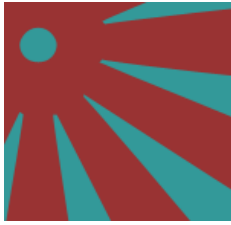


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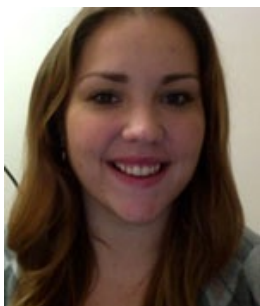
2014 Winner
Janine Butler, Ph.D. Candidate
East Carolina University

"As a deaf woman who communicates through American Sign Language and English, I highly value writers' linguistic identities and our individual perspectives on communicating through multiple modes. ... I intend to further enhance the visibility of deaf rhetorical practices by showing how individuals capitalize on the affordances of new media to make communication accessible."



2013 Winner
Joy Robinson, Illinois Institute of Technology
Now an Asst. Prof., U. of Alabama in Huntsville

"I have a much better understanding of the issues, concerns, and scholarship that connect, inspire, and energize this community. It was indeed an honor and privilege to meet many of the luminaries that inhabit this space. Being able to put faces to the articles and books I have read and be a part of the conversation was priceless and awe-inspiring."



2012 Winner
Laura Gonzales, University of Central Florida
Now a Ph.D. Candidate at Michigan State U.

"It was an honor to meet Dr. Hawisher and Dr. Selfe, and to be so warmly received by them. It became clear to me, even from the first few minutes of the GRN, that the community of this conference is constantly engaging new students and researchers, and is supporting individuals who have interests in contributing to the field."

About the HSCF Scholarship

Through their words and deeds, Gail Hawisher and Cindy Selfe have empowered a generation of scholars to believe in themselves and to continue the hard, and often invisible, work of promoting and sustaining an inclusive, diverse, and equitable environment.

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Donation and application information at hawisherselfe.org

digital writing research

technologies, methodologies, and ethical issues

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

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



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

OVERVIEW

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

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

FOCUS

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

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

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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

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REGISTRATION NOW OPEN!



CALL FOR PROPOSALS:
30th ANNUAL RESEARCH NETWORK FORUM at CCCC
March 15, 2017 from 8:30AM – 5:00PM
Portland, OR
Proposal Deadline: Thursday, October 31, 2016
<http://researchnetworkforum.org>

Please join the Research Network Forum as a **Work-in-Progress Presenter** and/or serve as a **Discussion Leader** and/or as a publication **Editor**. This year marks RNF's 30th Anniversary!

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 2017 features morning plenary addresses focusing on "Cultivating Capacity, Creating Change," the 2017 CCCC theme. **Our plenary speakers, Holly Hassel**, Editor, *TYCA*, **Jonathan Alexander**, Editor, *CCC*, and **Steve Parks**, Editor, *CCC's Studies in Rhetoric and Writing* (SRW) series, will **focus on publishing composition/rhetoric research that cultivates capacity and creates change**.

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 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 to 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 or 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 Carrie Wastal: rnfchairs@gmail.com

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