

COMPUTERS & WRITING CONFERENCE 2018

George Mason University, Fairfax, VA

Graduate
Research Network
2018



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2018 Graduate Research Network

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2018 Graduate Research Network Schedule

GEORGE MASON UNIVERSITY, FAIRFAX, VA

The MIX at Fenwick Library

8:30 am – 5:00 pm	Conference Registration, The MIX Lobby
9:00 – 9:30 am	GRN Opening Remarks
9:30 – 11:45 am	Roundtable Discussions
11:45 am – 1:00 pm	Box Lunch – Pick up at The MIX
1:00 – 1:20 pm	Awards and Announcements
1:20 – 3:00 pm	GRN Job/Professionalization Workshop
3:00 pm	Closing Remarks
5:00 – 7:00 pm	C&W Opening Reception, The MIX

Instructions to connect to Wireless Network*:

1. On your device, select MASON as your wireless network
2. Go to your Web browser and enter itservices.gmu.edu
3. The self-registration portal will appear
4. Click on Create an Account and enter your information to complete self-registration

*As part of registration, the authentication system will assign a username and password. These credentials are active for seven days and are required for network access for the duration of the account. Guests must re-register when their account expires. Guests can also connect to the wired network via active jacks in the residence halls, classrooms, and public areas around campus. Guests are commended to use eduroam if they are a federation member and to use their institution's home VPN service for improved accessibility.

Other Useful Information:

Quiet Room – Fenwick 5003, open 8am-5pm

C&W Parking:

Rappahanock River Parking Deck

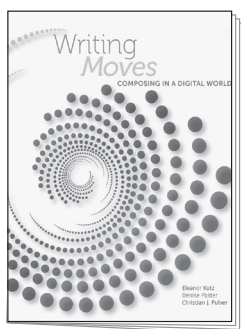


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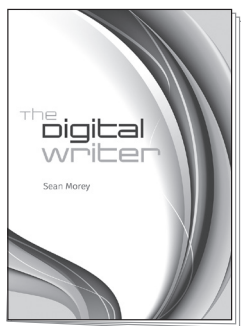
Fountainhead Press content represents the most recent conversations in teaching Composition.



Writing Moves is a comprehensive first-year guide to writing effectively in and across a range of private, public, and academic communities in a digital world. Each chapter details writing strategies (moves) for inventing, drafting, revising, publishing, and circulating that are specific to different contexts for writing.

Authors: Eleanor Kutz, Denise Paster, Christian J. Pulver

978-1-68036-392-0



The Digital Writer is an introduction to writing that extends traditional concepts of argumentation and rhetoric to include an emphasis on how digital rhetorics and technologies transform writing practices in students' everyday lives as well as their academic and professional careers.

Author: Sean Morey

978-1-68036-354-8



The New Media Writer invites students to become producers, rather than simply consumers, of new media, instructing them in how to interpret, plan, compose, revise, and distribute their work utilizing digital technologies

Author: Sean Morey

978-1-59871-780-8

For information about submitting proposals or working with our press, please contact Christina Bruer at 503-309-0280 or cbru@fhpress.com

Presenters and Abstracts

Sara Austin, Bowling Green State University

Teaching for Transfer and Feminist Pedagogy: An Institutional Ethnography of First Year Writing Instructors at Bowling Green State University

While connections between threshold concepts and transfer provide a foundation to declarative knowledge in writing studies, the misconception of first year writing as a feminized, service discipline has not yet disappeared. The writing studies approach to first year composition courses in many ways corrects such a misconception by providing “an acknowledgement that we are a field and we know things and should teach them” (Wardle and Downs). One aspect of transfer research in writing studies that invites further study is teaching for transfer as feminist pedagogy. Using similarities between feminist pedagogy and threshold concepts as a foundation, the goal of this study is to situate feminist pedagogy within writing studies and connect it to teaching for transfer. This study employs surveys, interviews, and observation methods and an institutional ethnography (IE) methodology to explore what it might look like for (self-defined) practitioners of feminist pedagogy to teach for transfer. IE provides a framework to examine teaching practices that not only inform teaching for transfer, but the social relations, value systems, and communities that inform teaching for transfer as feminist pedagogy at Bowling Green State University.

Sweta Baniya, Purdue University

Exploring Rhetorical Ways of Addressing Public Health during 2015 Nepal Earthquake

The Nepal earthquake, with a magnitude of 7.8 on April 25, 2015, killed 8856 people and injured 22,309. Like any unpredictable disaster, an earthquake in a developing country like Nepal pushes back the nation's development by bringing life to a standstill. According to World Health Organization, "during the disaster, public health remains at a higher risk due to displacement of population, crowding of people, limited safe water, lack of hygiene and toilet facilities" (Web: WHO). Vulnerable situations after a major natural disaster demand a multi-sectoral as well as multi-disciplinary networked action including extensive risk communication campaigns with collective mindfulness. "The cognitive framework of collective mindfulness can inform the creation of public health information and that collective mindfulness amplifies tenets of user experience (UX)" (Angeli and Norwood 30). Stakeholders during disasters have a responsibility to ensure mindful, sensible, and effective communication through the formation of a network working collaboratively to mitigate the disaster induced challenges. Situating the 2015 Nepal earthquake as a case-study, this research uses Actor Network Theory (ANT) developed by scholar Bruno Latour and others to critically examine how public health emergencies during the earthquake were addressed and how rhetorical actions and communications in disaster are implemented.

Christopher Barber, Ohio University

Mapping the World: The Case for Latourian Writing as a Means to Imbuing Compositional Threshold Concepts in College Writing Pedagogy

Bruno Latour's Actor-Network Theory (ANT) lodges a critique of social science's assumptions about the nature of the world. His suggestion of an alternative approach to research writing that privileges description over explanation has inspired various composition and science writing educators (Venturini; Cooper; Holmes) to speculate about its ANT's pedagogical value. My paper addresses how a Latourian composition pedagogy may reinforce existing key threshold concepts of writing studies, and function as a complement to FYC course outcomes, rather than as a divergence. Additionally, this paper would address: What would a composition pedagogy of *this form look like, and what* implications would it have for student critical thinking and transfer? How could the heuristics or interpretive lenses typically taught in FYC be altered or meaningfully addressed in such a class, and would a classroom predicated on Latour's ideas benefit or compromise a student's abilities to write in more explanatory research genres that clash with ANT's principles?

Collin Bjork, Indiana University

Bitcoin's Cumulative Digital Ethos

In this presentation, I investigate how rhetorical character accretes over time in digital media, a process that I call "cumulative digital ethos." Following Aristotle, rhetoricians tend to theorize ethos in two complementary ways: "artistic" and "inartistic." The former positions ethos as a part of rhetorical invention and a product of co-constructed discourse, while the latter understands ethos as a speaker's reputation and social position that erects parameters around a given rhetorical encounter (Amossy, 2000; Crowley and Hawhee, 2011). Although scholars (e.g. Fleckenstein, 1999) have situated these theories of ethos in the context of digital media, they often overlook the relationship between ethos and two key elements: non-kairotic time and nonhumans. To address these theoretical gaps, I leverage new materialist theories of matter and time to examine how a cumulative digital ethos emerges from Bitcoin's use of a public-facing and networked "blockchain" that establishes, and sometimes undermines, cryptocurrency credibility.

Jeanene Canfield, Oklahoma State University

Interrogating a (Re)Imagined Smokey the Bear Image Through Rhetorical Pause

Shortly after the 2016 election, the National Parks Service released a (re)imagined version of their long-time iconic image, Smokey the Bear. This image, circulating on social media, was combined with captions calling viewers to "resist fascism." The message is clearly a protest against government (an inside enemy), yet the original image's message called for a unified citizenry to rally against the Axis powers (an outside enemy) and to protect natural resources. Interestingly, this new image has potentially taken on a sense of "being in the moment" instead of a sustained message across time and seems to be targeted to specific audiences rather than a large, general audience. This project explores the following questions: Combining the rich historical context of the Smokey Bear image with the 2017 appropriation, how might we explain its spreadability and rhetoricity? What might be a useful strategy for critical examination of the image as it circulates in digital spaces?

Morgan Carter, Kennesaw State University

The Disruption of Language, Body, and Academia in the Donald Trump Era

In discourse communities, there is a disruption of language happening. This disruption breaks down normative language and normative gender constructions. Specifically, I am talking about the language coming out of male-centered public figures and the response of women to his language. This idea of disturbing normative language needs to have a place within academia. Feminist pedagogy allows a place for students to be a part of the disruption happening.

Philip Choong, Indiana University, Bloomington

Rhetorical Education and Ethics

To study rhetoric is to cultivate an attitude. It is a commitment to heightening awareness of the diverse perspectives and discourses that influence our individual and communal lives and, in turn, shape action. Critique also cultivates an attitude. This attitude is often thought of as nay-saying, ironic if not outright accusatory. This attitude, based on what Foucault and Socrates show us, would seem to be one of negation – much as Socrates rejects the grounds upon which his companions and rivals have built their judgments, so too has Foucault's emphasis on the "not being governed" been taken up by other critics who question normative relations and conditions of society. The cultivation of attitude has been neglected by the contemporary university. Reduced support for the humanities and greater emphasis on professional skills training evacuates the ethical and political considerations that rhetorical education has long sought to address. What is the value of rhetorical education for today's students, and where ought they go to receive such education? In this dissertation, I argue for a reinvigorated role of rhetorical education in students' general education. Such instruction would cultivate students' sensitivity to and ability to intervene in discourses in public life in an ethical manner.

Joanna Chromik, Indiana University

Digital Rhetorics & Memory

When considering memory work done in *RSQ* and *QJS* there is a trend in exploring memory's connection to citizenship, technology, and embodied spaces. Most recently, *RSQ* had released a special edition (Vol. 46.3, 2016) dedicated to "Wearable Rhetorics: Bodies, Cities, Collectives." While this trend explores how memory and technology affect identity, there seems to be a gap in asking these same questions as they relate to "new citizenship" that manifests from the immigrant experience. This research will explore citizen identity formation in the digital space. It will question how our shared experiences as local (American) and global citizens allow us to connect, and what responsibility we have in respecting and communicating about those experiences within a disembodied digital space. The object of study will be the discourse of Facebook "groups," in particular those documenting the Polish immigrant experience in the United States.

Liana Clarke, Florida State University (HSCF Award Winner)

Soy Morena: How People of Color Form and Perform Identities on Black Twitter

This is something that I'm currently working on for 4Cs and/or my thesis. Black Twitter, as defined by Meredith D. Clark is "centered around [sic] the use of the hashtag and African American Vernacular English to express a degree of commonality" (9). Using the critical race theory methodology of counterstories as emphasized by Daniel G. Solorzano and Tara J. Yosso in "Critical Race Methodology: Counter-Storytelling as an Analytical Framework for Education Research" people of color take to this digital space to exercise their multiple identities and literacies, often utilizing code-meshing techniques outlined by Vershawn Young in "Your Average N****." This presentation asks the field of Rhetoric and Composition to stretch its understanding on theories of composing, literacies, and identities from a fixed ideology to one that encourages and acknowledges those who fluctuate, specifically looking at the digital with a critical race theory lens. I will begin with a narrative as a counterstory to mainstream media's naming of marked identities and move into an analysis of identity formation and performance on Black Twitter, operating at the intersection of Aja Y. Martinez, Meredith D. Clark, and Vershawn Young.

Ana Cortes, Syracuse University (HSCF Award Winner)

Teaching Digital Composition in Transnational Spaces

For the GRN, I will be discussing the work that I've been doing, which builds on questions about teaching digital composing and digital rhetoric in local spaces that emerged as I collaborated in the (re)design of a Digital Rhetoric course at a Chilean University. This course, called "New Media in the Transmission of Knowledge," was incorporated as a core course in the Literature and Linguistics undergraduate curriculum in 2010, with the purpose of providing basic information-technology literacy skills for students. This first version, however, was not very successful. At the conference, I will present how we attempted to tackle some of the elements that explain this lack of success attending to issues of disciplinarity, to propose a course that was situated in the practices and knowledges of Literature and Linguistic students. I am hoping to get advice on issues related to the implications of making theories travel across borders. What does it mean to teach digital rhetoric in local spaces? What purposes does an instruction in digital rhetoric serve, and do these vary across different locations? What could give us a sense of the horizons towards which a Latin American scholarship in digital writing and digital rhetoric should move towards?

Courtney Cox, Illinois State University

Radio Silence: Disability, Access, and Accommodation in Review Commentary

As our technology becomes increasingly multimodal and immersive, the implications and expectations of ability also become embedded. Over the last semester, I've studied voice-activated technologies and the discourse surrounding non-normative voices on online comment spaces. I'm interested to see how assumptions of ableism thrive on review boards, but also how micro discourse communities, or counter publics, form in response to lack of access to

technological devices. Through the case studies I've already completed, I understand online reviews as genres that build bridges, negotiate adaptive strategies, and air grievances of inequality. Within this space, a community is formed, not only to educate the product developers of shortcoming of their technologies, but also to mobilize other consumers on being more aware of their critical engagement with technology. Although positive reviews dominate this space, dissatisfied customers are able to build networks of support and intercommunication to discuss the effects of this technology. In re-conceptualizing access and accessibility with product design through engaging with online reviews, tech companies will not only be able to make more responsive and responsible for building a more conscientious consumer culture that is accepting of difference and willing to advocate for change and inclusion.

Desiree Dighton, North Carolina State University

Rhetoric, Community Writing, Social Media, and Data Analytics

My dissertation project involves a 2-million tweet corpus around the keyword "gentrification." By examining a large archive of tweets on gentrification, this project will seek to illuminate the rhetorical patterns that emerge, are amplified by, and defy the boundaries of the digital space of Twitter to resistantly interact with bodies and spaces of gentrification. My contribution is partly methodological: by archiving and reading, partly through computational methods, such a large data set, this project seeks to understand the way that "gentrification" is framed not by the media, government officials, or urban planners, but by those who are living through the experience and those who are resisting it. As such, I'm looking to improve the way in which I can better frame this project within digital rhetoric and community writing.

Lisa Dooley, Illinois State University

Problematizing Assessment: Engaging with ACT's "Expanded Framework for Workplace Readiness"

For decades, ACT has been a significant player in the standardization of academic performance and accepted assumptions of college readiness; recently, though, they have extended their reach to include a much larger market share (kindergarten-career). Through the "Expanded Framework for Workplace Readiness," a variety of digital assessments and applications including The ACTNext Educational Companion App and ACT WorkKeys Talent assessment, ACT has developed a set of standards by which normativity is evaluated and prescribed as a precursor to academic and career preparedness and success. This is site of rich analysis, one that prompts the following questions: How are bodies surveilled by this suite of digital assessments? What bodies are disproportionately impacted? What do these assessments mean in terms of aggregating human data, and charting and marking of bodies as normative/non-normative, as ready/unready, as fit/unfit? How are these assessments used as a predictive means to determine one's potential in terms of school/career readiness, productivity, and success? During this workshop, I hope to gather feedback related to: development of my project as a whole and specifics related to my selected site of analysis. Deeply committed to decolonizing assessment, this "Expanded Framework for Workplace Readiness" provides an important case study in colonizing assessment practices.

Laura Edwards, Kettering College

The Affordances and Constraints of Teaching Threshold Concepts in Writing in an Online Course

This presentation will focus on the design and delivery of an online writing course created to gauge students' emotional responses to threshold concepts in writing and their need for liminality, especially in a digital environment. I will share my findings from this pilot study which will explore the following questions: What are the affordances and constraints of teaching these concepts in an online course? More specifically, how can instructors use these tools or bypass these difficulties to recognize when students are struggling with troublesome knowledge in a digital environment? And, once recognized, what are some ways teachers can allow time and space for liminality in a digital environment as students work through new and difficult concepts? In addition, my presentation will reflect on my experiences as an online instructor using threshold concepts in a FYC course for the first time and make suggestions for future research in online education based on threshold concepts in writing.

Amy Flick, Kent State University

(Re) Defining Risk: An Examination of Harm Reduction Language and Discourse

This research examines the issue of risk communication in public health and the cultural implications of risk messages in terms of not only how a specific risk is perceived, but also how those at risk are perceived and how that perception shapes, and sometimes inhibits, cultural engagement, access to health care, and acknowledgement of personal agency and worth. More importantly, it examines how culturally accepted risk messages can be challenged. To that end, ethnographic research was conducted at a harm reduction organization that runs a syringe access program and advocates for legislative changes that criminalize access to sterile needles for users of intravenous drugs. At the core of their work, the staff seeks to shift the language surrounding drug use to be more inclusive of the health needs of those directly affected by drug use and to frame risk relative to drug use as a public health risk, not simply in terms of risks to users. Questions guiding this research center on understanding the discursive tensions and dilemmas that exist in the communication and articulation of a risk message and the ways in which these dilemmas and tensions are negotiated.

Ashley Fox, Wright State University

Scar Tissue: Healing Through Collaborative Multi-Modal Performance and Writing (this is a co-authored project with two other submitters)

I plan to contribute to a collaborative two-act project, consisting of three graduate students, which explores the performance of multi-modal writing sponsored by trauma. The first act consists of audio, visual, or video compositions while the second is a multi-modal performative essay that analyzes those compositions. Each contribution works together to exemplify that the tissue connecting the holistic project is scar tissue - skin that was wounded but is stronger for having healed. To expand the fields of literacy sponsorship and trauma studies I am interested in studying how trauma sponsors literacy, and how it also promotes community, individuality, and creativity. Scholars interested in literacy sponsorship should also be interested in these “human relationships” and “ideological pressures” in the context of literacy acquisition (Brandt). Performative arts of trauma, through multimodal approaches to literacy, begin to heal wounds. The literal translation for the word trauma in Greek means “to wound.” It is within these wounds and through the performative acts sponsored by trauma that I seek to facilitate new scholarship. Specifically, I seek to collect narratives and photographs of individuals with bruises and their stories and to reflexively remediate these hidden stories through paintings.

Lauren Garskie, Bowling Green State University

A Becoming of Space and Collaboration: Applying a Design Thinking Process to a Study of Space and Collaboration in the Collab Lab

Scholars such as Bruffee and Trimbur as well as Wall, Schopieray, and DeVoss have all argued that a key component of writing pedagogy is student collaboration. As such, Walls, Schopieray, and DeVoss (2009) in “Hacking Spaces” note, “We [writing instructors] are keenly aware when space interferes with such collaboration” (p. 277). In continuing to deepen our understanding of and use of collaboration, this necessitates asking, as Kathleen Yancey (2009) does in “A Place of Our Own,” “What kinds [of spaces] are best suited to which activities” and “How do we create flexible spaces that learn with us as we learn?” (p. 214). This study seeks to provide one means of answering those questions. Situated in a newly built collaborative space in a large Midwestern university library, this study examines the connection of space and collaboration in a space intentionally designed to foster interdisciplinary collaboration. Now in its second semester, the Collab Lab provides a unique opportunity to study an ever-evolving space that not only was designed to foster collaboration and is centered on design thinking, but also absorbed the previous student technology assistance center. Using design thinking as methodology, the study asks through mapping, observation, survey, and interview how collaboration is understood in and enacted/affected by the Collab Lab.

Oriana Gilson, Illinois State University

Rhetorics of Healthcare Policies

Building from Erin Frost's apparent feminist methodology, my dissertation is focused on the role of RHM and TPC scholars in contributing to the rhetorical framing of healthcare policies. I am particularly interested in policies whose current structure focuses attention on short term fixes rather than foundational, long-term solutions. I argue bringing together theories from technical communication, feminist rhetorics, and disability studies, can provide frameworks for transforming policies whose efficiency currently relies on certain bodies disproportionately assuming responsibility for the public health. Currently, I am focusing on case studies that reveal how divergent rhetorical moves employed within medical guidelines and policies ignore or undermine competing and/or nuanced views in order to further an image of medical policies and guidelines as grounded in objective fact designed to increase efficiency; compel medical personnel to focus on target numbers or set goals rather than respond to individual patients; and/or employ reductive rhetorics of "choice" that downplay social inequities and situate individual patients as barriers to quality health and care. I welcome any advice, but am particularly interested in feedback on case studies and suggestions for additional resources.

David Giovagnoli, Illinois State University

A Synthesis of Pedagogical Cultural-Historical Activity Theory and Dynamic Criteria Mapping for Evidenced Self-Assessment in Composition

Dynamic Criteria Mapping (DCM) (Broad's *What We Really Value* and Broad et al's *Organic Writing Assessment*) is highly compatible with Pedagogical Cultural-Historical Activity Theory (PCHAT) (Walker and Prior et al.) when both are applied to a genre studies writing classroom. This research synthesizes DCM and PCHAT to create a new praxis for evidenced self-assessment of student work, as a way of bridging the gap between these two models in two areas where they are dissonant. Namely: DCM is a response to the call for localism in writing assessment made by Huot and others, while PCHAT is focused towards the global (following Russell and Wardle). Secondly, DCM centers making the values of instructors explicit in its method for developing a local assessment, while PCHAT privileges socio-cultural power and observable features in specific genres over personal values when describing student success in writing situations. This dissonance provides exigency for a new practice: engaging students in a version of DCM in the classroom that has them align their personal values about writing alongside those of their peers and their instructors, in relation to features they can observe in genres and the socio-cultural power that drives literate activity systems. This work has implications for enabling a pedagogy that can better equip students with the metacognitive skills to express why and how they have made decisions about language, modality, and genre in their writing.

Grant Glass, University of North Carolina at Chapel Hill

Pirated Texts

I am trying to track the thousands of Daniel Defoe's Robinson Crusoe editions—including the plethora of movies and "Robinsoniades," most of which are deviations from Defoe's original work. By examining the differences in these stories—through word-vector models and categorization algorithms—we can trace how the deviations often reflect the place and time of their production and consumption, evoking a range of questions that further our understanding of how the expanse and collapse of the British Empire is wrapped up in notions of capitalism, race, empire, gender, and climate concerns. Along the way, we will examine questions of intellectual property, piracy, and authorship as they relate to both the 18th century and today.

Amanda Harris, Wright State University

Technology, Pedagogy, Interdisciplinary Collaboration

The marriage of technology with education is an avenue to high-road transfer. This is to say that students learn in a variety of ways and spaces, with different tools, some of which are well known to Computers and Writing scholars but unexplored in other disciplines. My research troubles traditional pedagogical techniques at a public university with

16,655 enrolled students, 22% of whom live on campus. The New Media Incubator will serve as a case study of the Foreign Language Department, specifically students from Beginning French One and Two. Within this space, I observed an immersive marriage of technology and new strategies for successful retention of course materials. I helped design an assignment due at the end of the Spring 2018 semester in FR 1010 and FR 1020. Final presentations required students to perform a sketch using New Media Incubator resources and staff. The projects allow and encourage students to think of creative and innovative ways to express their knowledge. I hypothesize that not only will grades be higher, but so will retention of the language. Beyond this case study, a clear pattern of deeper learning emerges which will be applied to other departments at Wright State.

Daniel Hocutt, Old Dominion University

Tracing Agency through Students' Research Practices

My dissertation project uses a modified usability test to record user experience data from a common student practice: Conducting online research using the main library search interface. The audio and video recording of the search process provides a timeline to which browsing data from HTTP Archive (HAR) files can be added. The result is a complex assemblage of activity where human, technological, ideological, and environmental actions combine. I frame this assemblage activity as rhetorical agency that shapes search results, and therefore the projects based on such research activity. I seek advice on describing and visualizing this dynamic assemblage during the research timeframe.

Matthew Homer, Virginia Tech

Sovereignty and Algorithms

The recent acts of protecting land by the Sioux at Standing Rock and Native Hawaiians at Mauna Kea show that indigenous use of digital media has become very important aspect of indigenous political action. Thus, rhetorical sovereignty (Lyons 2000) is an important concept to continue to study in the context of digital rhetoric and digital democracy because: “[n]o matter how well a post is crafted as writing, it is unlikely to meet its rhetorical aims if it is not also prepared as computable content” (Dush 2015). That is, indigenous digital composers must incorporate the algorithmic procedural rhetorics of digital platforms that spread webtexts online in their invention processes. Issues of rhetorical sovereignty occur as the rhetorics of large online platforms commonly operate on different assumptions, such as the type of texts and perspectives considered credible, than the webtexts of indigenous authors. I aim to demonstrate how the algorithms of major platforms, such as Google, operate on their own procedural rhetorics (Bogost 2007, Brock 2014). Specifically, I argue that online search engines employ procedural enthymemes (Brock & Sheppard 2016) that rely on assumptions of indigenous absence in online discourse on sovereignty. With this study, I strive towards greater humanistic content management.

Victoria Houser, Clemson University

Digital Composition as Problem-Exploration

My teaching interests in First-Year Composition (FYC) center around examining the various methods of positioning students to be novice “problem-explorers” rather than expert “problem-solvers.” Kathleen Yancey discusses this in her book *Writing across Contexts: Transfer, Composition, and Sites of Writing*, explaining that since many students come into FYC with an assumption that they already know how to write, they see themselves as experts who need to fulfill assignments for grades (problem-solvers). I argue that through situating traditional FYC assignments (i.e. Rhetorical Analysis, Annotated Bibliographies, Researched Arguments) in digital spaces, students are positioned to approach the subject as novice learners. Using my research from a digital pilot I participated in at Clemson University, I seek to explore how we can create and enact sites for novice learners to engage with problem exploration as a method for fulfilling the Writing Program Administration course outcomes.

Les Hutchinson, Michigan State University

Already Critically, Digitally Literate: The Online Cultural Practices of Chicanx and Indigenous Women

Just as Haas (2007) called for a rethinking of hypertext as “fruitful relationships between stories” and Arola (2012)

argued to resee the assertion of Indigenous mixed-blood identity in digital spaces, the stories I have collected for my dissertation shows how Chicana and Indigenous women use social media platforms to fight for cultural sovereignty as critically, digitally literate users. I would like to discuss the draft of my dissertation's data chapter in order to receive feedback on how I situate my participant's stories within the context of computers and writing scholarship. Vie (2008) posited that students may know their way around technology, but tend to lack critical technological skills. The data I have collected expresses that while this deduction still holds true to some regard, these women describe acquiring a critical digital literacy as situations arise that compromise their comfort and security. Often, these situations occur due to experiences with cultural appropriation, racism, professional surveillance, and/or harassment. My dissertation would benefit from writing mentorship to help me examine the rhetorical complexity of these experiences as well as fully identify related conversations in the field for my dissertation's literature review.

Allison Hutchison, Virginia Tech

Writing Support for the Online Technical Writing Course: A Feasibility Study

My dissertation project is a feasibility study of creating services for online technical writing students. Services will include online tutoring and other online resources based upon student and instructor survey and interview responses. I'm interested in positioning this study as a way of thinking about how the field moves forward with online writing instruction (OWI) in order to properly support students (think along the lines of CCCC Position Statement on OWI).

Elizabeth Jones, Illinois State University

Uptake of Design Thinking: A Study of Student Engagement in First-Year Writing

My project is a grounded theory examination of student use of design thinking in reflective assignments and in interviews about their work. In a writing program rooted in the scholarship of Yancey and Sommers, I observed that students demonstrated little engagement in their reflections until I taught a section of English 101 focusing on multimodal composition. When I interviewed students from this class, I asked about their use of technology since I expected that the source of engagement was in the completion of digital projects. Instead, these students focused on connections between writing knowledge and self-awareness as well as the importance of engagement with their topics. After reading work by Schon, Cross, and design scholars who have discussed relationships between reflection and design thinking, I developed reflective assignments for the Fall 2017 semester using concepts from design thinking and later interviewed students from both Spring and Fall 2017. Although a grounded theory project may not result in definitive cause-effect explanations, it may show that a correlation exists between engagement and the use of design thinking. This may suggest that it is not merely innovative technologies that engage students but the type of planning and thought multimodal projects require.

Jennifer Juszkievicz, Indiana University - Bloomington

Finding Room

This dissertation chapter argues that analyzing public, shared, material-and-virtual, institutional writing places can better help us reconstruct composition classrooms—rooms that are often undertheorized but share many of the same qualities. The project uses the main reading room of the New York Public Library's Main Branch as a case study.

Brett Keegan, Syracuse University

Authorship and Play: Tensions of Ownership and Expression in Video Game Ecologies

My current project is on the intersection of game studies and authorship, focusing on how video games and their larger ecologies of participants—from designers, to players, to modders—challenge traditional conceptions of composing and authorship. Most central, I am trying to theorize systems of ownership, authority, and originality that inform design and post-design interactions, like gameplay videos, modding, and fan work, which may rely on the intellectual property and procedures of the game designer(s). I am working with three case studies: The Sims franchise and fandom, the failure of paid mods for Skyrim in 2015, and Never Alone. Each gives distinct examples of

ownership, playbor, fandom, and cultural identity at the interface of the game, mediated by various technologies and participants. To work with these case studies, I am using archival and qualitative coding methods, while also drawing from the authorship and game studies literature. My eventual goal is to showcase the tensions of authority, originality and ownership exhibited in these video game spaces, creating a larger framework for application. This work informs my dissertation project.

Ashanka Kumari, University of Louisville

First-Generation Rhetoric and Composition PhD Student Perceptions of Navigating Graduate Study and a Work-Life Balance

This project centers on how first-generation doctoral students negotiate the professional expectations of graduate study with their personal lives, positions, and obligations. This project forwards conversations about academic enculturation, particularly ones connected to issues of access to higher education as well as program, curriculum, and structural design of doctoral programs. Scholars in Rhetoric and Composition have long invested discussions on academic and/or disciplinary enculturation. However, these discussions are often limited to broader conceptualizations of how students come to know and participate in academic and/or disciplinary communities. Further, they primarily focus on undergraduate students, with few studies on graduate students and far fewer on the doctoral students training to become the next wave of the profession. Today, these concerns include considerations of identity and intersectionality with questions of how graduate programs can better reach and train students from historically underrepresented or marginalized populations among these concerns. As several scholars on graduate study attest, not all graduate students come to or through graduate study through the same physical, emotional, financial, or personal means, positions, or experiences. The perspectives of doctoral students can illuminate the present-day culture of graduate study, unveiling academic literacy development and considerations of identity in higher education.

Kim Lindsey, University of South Carolina

The Rhetoric of Surveillance and the Dissolution of Privacy

With the recent controversies surrounding the Facebook and Cambridge Analytica data scandal, online privacy has burst into public consciousness. Slowly, more and more people are realizing the precarious situation of our digital data. My research seeks to understand the rhetoric that lead to this situation. The central question of this project is what rhetorical techniques persuade so many people to give up large amounts of their private information to public entities. To examine this phenomenon, I intend to rhetorically analyze a major document that guides these exchanges of online data: user-agreements. This project seeks to reveal the ways in which these documents characterize privacy itself, as well as the methods they deploy to convince users to click the 'Accept' button and relinquish control over various elements of their private online activity. As I am still in the research and conceptualization phase of the project, my current concerns involve refining my methods and methodologies as well looking for ways to possibly extend the project.

Ruth Li, University of Michigan, Ann Arbor

First-Year Students' Conceptions of Traditional and Multimodal Writing

With the ubiquity of digital technologies, multimodal composition has become increasingly popular in the college writing classroom, yet composition scholars have yet to formulate frameworks for understanding the ways in which multimedia writing influences students' development as writers (Thaiss and Zawacki, 2006; Silver, 2017). Moreover, Reiff and Bawarshi (2011) note that while research has investigated the outcomes of first-year composition as applied to later academic and professional contexts, there has been less work that focuses on students' incoming experiences. Extending upon scholarship in incoming transfer in relation to multimodal writing development, this project investigates the conceptions of multimodality that first-year students bring to the composition classroom and interrogates the ways in which these conceptions might change by the end of the course. Guiding questions include: 1) How have projects such as PowerPoint presentations and video production been framed in students' prior academic and extracurricular experiences? 2) How do students' prior frameworks about multimodality compare with the conceptions they gain by the end of a first-year composition course that integrates multimodal composition? By

drawing upon survey and interview data as well as examining students' multimodal compositions and reflective cover letters, I aim to capture a crucial element in students' writing development.

Christina Luiggi, Wright State University

Scar Tissue: Healing through Collaborative Multi-Modal Performance and Writing

I plan to contribute to a collaborative two-act project, consisting of three graduate students, which explores the performance of multi-modal writing sponsored by trauma. The first act consists of audio, visual, or video compositions while the second is a multi-modal performative essay that analyzes those compositions. Each contribution works together to exemplify that the tissue connecting the holistic project is scar tissue - skin that was wounded but is stronger for having healed. To expand on the fields of writing and rhetoric and sexual citizenship (Evans; Phelan; Puar), I will draw from my ongoing mixed-method research investigating LGBTQ+ veteran experiences of sexual minority harassment-based trauma during military service. Specifically, I will explore the ways in which such trauma resurfaces through individual navigation of shifting sexual and gender inclusion policies and discourse. Through a phenomenological approach (Husserl; Ahmed) video poetry lyrics and images will emerge from interviews with sexual minority veterans and will represent participant perceptions of the mental and emotional impacts of a shifting sexual citizenship in military spaces. (Note: This is a co-authored project with other submitters.)

Francis Macarthy, Illinois State University

Breaching the Screen: A Digital Technofeminist Methodology for Virtual and Augmented Realities

Recent developments in virtual and augmented technologies and realities have inspired a material turn in digital rhetoric studies. These contemporary tools of communication require a methodological framework that considers the social, cultural, economic, material, individual, and political implications. In rhetorical studies, "we are familiar with...thinking in terms of language (deconstruction) and critique (cultural studies)," but we are essentially limited by the lack of materiality, identity, and embodiment that is present in the scholarship related to these new technologies (Rice, 2007, p. 3). There now exists more than ever a need to recognize the potential of these novel or overlooked tools and methods of composition as well as an urgency to uncover the material and intellectual limitations presented by these same tools. Toward these necessities, I will use my research as a space to develop a digital technofeminist methodology that recuperates existing techno- (at the intersections of technology and feminism) and cyber- (at the intersections of the internet and feminism) feminist theories to reveal the affordances and constraints of virtual and augmented reality technologies on our research and teaching, as well as our digital and material identities.

Vyshali Manivannan, Rutgers University

For High-knowledge Threats: A Placebo-controlled Rhetorical Trial to Treat Aca-trolls

Trolling that targets academics, or "aca-trolling," is based on academic stereotypes, including that academics deemphasize writerly craft, give non-constructive criticism, and are purely objective (Caesar, 1992; Vannini, 2004). Aca-trolls' focus on academics with specific rhetorical tendencies, from troll scholars to autoethnographers, suggests that these tendencies are significant and easily exploited. Aca-trolling conforms to our disciplinary rhetoric, like Reviewer #2's stereotypically harsh feedback; for aca-trolls, these stereotypes justify critiquing transgressive subjects and subjective writing with the ad hominem attacks already typical to trolling. To determine exploitable targets—academics susceptible to "redpilling," or ideological conversion—*channers regularly compile bibliographies, evaluate research and writing, and collaboratively reframe threatening work using academically sanctioned language. I suggest phronesis is necessary to counter digital harassment meant to redpill academics (Detienne & Vernant, 1991). Building on Vera-Gray (2017), Campbell (2017), I will discuss how to craft rhetoric that shields us from backlash and potentially transforms trolls' ideology the way trolls attempt to exploit us, without compromising academic content. Ultimately, I argue that, although aca-trolling is distasteful, we should familiarize ourselves with it through the trolls' perspectives to undermine it and protect ourselves.

Courtney Mauck, Ohio University – Athens Campus

Visual Rhetoric and the Iconographic Tracking of Memes

An ecological perspective of rhetoric and composition has offered new approaches to writing and introduced innovative research strategies. Scholars such as Marilyn Cooper, Nathaniel A. Rivers, and Ryan P. Weber explore the systems of writing, ideas, publics, etc. that are constantly interacting. Similarly, in Laurie E. Gries' case study on the Obama Hope poster, she develops a new materialist rhetorical approach for visual rhetoric. However, many ecological perspectives do not adequately address the issue of incorporating new materialism and ecological systems in a first-year writing classroom. My paper addresses the issue of incorporating new materialism into the first-year writing curriculum with special attention to visual rhetoric. Specifically, in my project I will be looking at the principles of a new materialist rhetorical approach as laid out by Laurie E. Gries in *Still Life with Rhetoric* and explore how these principles, along with the iconographic tracking of memes can lead to a more productive and ecological first-year writing classroom.

Bailey McAlister, Kennesaw State University

Identity and Communication in Digital Media of Composition Students

My project started as an analysis of the identity expression practices of first-year composition students. This project has evolved to focus more on the communication practices of all composition students in general, and I am interested in analyzing the differences in basic and advanced writers' informal communication practices. I have a lot of questions about where this research can/should go; I am going straight into my PhD this fall, and I want to fuse this research with my personal interests in business and technical writing. Mainly, I want to know the possible implications of this research aside from just learning interesting things about composition students. How can this research be expanded? Most importantly, how can I use this research to improve the field of writing and spread awareness about communication through composition?

Christine McClure, University of Central Florida

Design and Usability of Cultural Interfaces: Learning Management Systems

Online/hybrid courses have become increasingly popular because of their flexibility, cost savings, and pedagogical soundness, and because of this, there has been an explosion in technological advances to facilitate those courses in the form of Learning Management Systems (LMSs). Although there have been several works dedicated to the exploration of online/hybrid pedagogical practices and the features of individual LMS platforms, there has been little research into how LMSs affect the culture of online learning spaces. Lev Manovich believes that software affects culture and culture affects software, and he argues that all digital culture passes through cultural interfaces. Because LMS interfaces allow for the flow of cultural data in the form of assignments, discussions, and collaborations between the instructor/student and computer to take place, the LMS interface is a cultural interface, which affects the online learning space in terms of instructor to student, student to student, student to content, and instructor to content interactions, especially within the online writing classroom. Therefore, online writing instructors should design their LMS cultural interfaces skillfully and with awareness of instructional design principles because they affect the usability of that interface and the ability of students to adequately learn content and meet course objectives.

Michael Measel, Clemson University

Composition Pedagogy

Musical Listening is a study and practice whose implementation encourages digital composition of music. Musical Listening responds to the saturation of contemporary media with musical elements with a call for implementation of digital composition of music in the Composition & Rhetoric classroom. The programs Soundation and Flat.io are both housed entirely online, free to use at introductory levels, and designed to be highly usable, despite a user's potential lack of a history with music theory. Soundation and Flat.io meet the needs of Musical Listening practices in the classroom. This presentation will focus on how to effectively and efficiently implement Musical Listening via

these programs (and possibly other similar programs) without compromising necessary traditional Composition & Rhetoric curriculum.

Megan Mobley, Georgia Southern University

Contemporary Irish Fiction

In Irish author Anne Enright's novels, each female protagonist struggles to overcome traditional gender role expectations after a pivotal turning point in Ireland, the Celtic Tiger Age. This transition between the Old and New Ireland was a confusing time for women, including Enright herself. Centuries of strict Catholic influence prevented an easy transition into a more modern Ireland. Consequently, many women experienced an identity crisis, a crisis mirrored in each of Enright's female protagonists as they are haunted by the pressures of motherhood and marriage. Enright represents all modern Irish women through her protagonists so that through their identity loss, Irish women can cope with their own. Through her characters, Enright demonstrates Hélène Cixous' assertion that "woman must write woman" in order to liberate not just the female writer, but female readers as well. This liberation is made possible by uncovering centuries of female oppression in Ireland through archival research, online historical databases, and even social media platforms through which Irish women, including Enright, continue to write for themselves and others.

Kelly Moreland, Bowling Green State University

Embodied Performance in/as Writing Instruction: A Classroom-Based Case Study of the Composition Instructors' Workshop

In "Recent Trends in TA Instruction," Stephen Wilhoit calls for more studies "that [examine] the relationship between TA instructional techniques and gender, race, age, and teaching style" (23). Taking up this call, this project juxtaposes research on the composition practicum with scholarship on embodiment, performance, and TA identity in order to emphasize the role of lived experience in learning to teach in a given program community. Moreover, the project emphasizes the affordances of (audio)visual methods for representing such lived experience. Thus, the researcher employs qualitative research methods, including content analysis of TAs' teaching portfolios-which incorporate teaching videos-and follow-up interviews, to conduct a classroom-based case study of the Fall 2017 Composition Instructor's Workshop at Bowling Green State University (BGSU). The study engages feminist, teacher-research, and community-based methodologies to investigate how graduate student teaching associates address embodiment and performance in their teaching for the General Studies Writing Program at BGSU.

Lacey Nisbett, The University of Alabama

Fanfiction Communities: Online Writing Publics

The world of fandom, which contains thousands of online fanfiction communities, builds on its own creations: the narratives and characters that become so well-loved live on by the works of their fans. As such, these communities have allowed the fan to become the reader, the author, the editor, the graphic artist, the public relations specialist, the archivist, the celebrity; and above all, the fan becomes the teacher. Perhaps out of passion for the story, these fanfiction communities create transformative works, but it is through writing technologies outside of the influence of academia that these writing situations simulate what Yancey refers to as a "writing public." This research will examine the ways in which fanfiction communities mimic Yancey's concept of new writing publics, through the examination of the digital world of transformative works in which writing is created altruistically, shaped by the feedback and demand of peers, based on zero-cost publication, and produced without measurable stakes.

Nicolas Pascal, University of California Platform for Humanitarian Action and Resilience

U.C. PLATFORM for Humanitarian Action & Resilience

The U.C. is perhaps the most prominent research institution. Our campuses respond to disasters of all stripes in a largely ad-hoc and reactionary manner. The humanitarian sector continues to reel from the increasing magnitude and frequency of disasters. What are the front and back end issues that prevent practitioners and researchers of all stripes

from effectively linking and working in unprecedented, but critically necessary ways? The University of California Platform for Humanitarian Action & Resilience is working towards an online clearinghouse capable of connecting our deep pockets of talent with humanitarian practitioners. This critical informational tool will map existing relevant UC talent and efforts (such as research and programs in the field) and establish program credibility while demonstrating outcomes to an increasingly critical public-at-large that has grown weary of “undeserving” humanitarian sectors. What can we do to be more effective in connecting various groups to better prepare for, respond to, and recover from disasters and crises of all stripes? Presenting on this effort, I hope to draw attention to: what constitutes an effective online clearinghouse; elements; what constitutes appropriate site imagery; how will this effort be assessed (user-end usability studies) towards the broader effort of ensuring effective, multi-nodal platforms?

Amy Patterson, Clemson University

Ambient Spaces and the Soniferous Garden: Rhetorical Soundscape Studies with/in Community Engagement

Sonic and ambient rhetorics continue to develop as a tool for instructors of composition and rhetoric, with recent work from Kati Fargo Ahern, Steph Ceraso, and Cynthia Selfe, among others. Similarly, an awareness of sonic environments and their impact on citizens has been studied extensively by scholars such as R. Murray Schafer, Jonathan Sterne, and Greg Goodale. Typically, researchers engaged in sound studies scholarship explore some variation of the question: “What is the relationship between man and the sounds of his environment, and what happens when those sounds change? (Schafer 95). This project will take such defining, interdisciplinary questions to consider possibilities for soundscapes and intentional, embodied sound design in civic engagement settings. I will explore the ways manipulated or aesthetic soundscapes impact immersive rhetorical experiences for “audiences” within nonprofit, community-based organizations, and how this may impact positive community change. After all, by actively engaging with soundscapes, we are actively engaging with our communities. My goal for GRN is to discuss and gain feedback on my proposed research methodologies (e.g. case studies developed through qualitative soundscape analysis, including “ear-witnessing” and sound mapping, to understand embodied experiences within selected spaces) and gather additional input as I embark on this project.

Thomas Polk, George Mason University

Affective Labor across the Curriculum

My project seeks to describe the complex rhetorical decision-making of writing instructors as they design writing assignments. Thirty-nine faculty members who teach writing-intensive courses across the disciplines at George Mason University report on the most pressing decisions they made while designing writing assignments. Preliminary findings reveal that these faculty members' decisions are guided by a variety of institutional and disciplinary constraints, personal conceptions of teaching identities, and perceptions of students as writers. These interviews might also hint at the complex relationship between teaching writing and affective labor. Thus, this project will seek to explore if and how faculty design assignments in an attempt to create an (learning) environment that is appealing to students.

Erika Romero, Illinois State University

My (Fan) Love for You is Eternal: Creating and Consuming Fanfiction in Response to the Im/mortal Relationship Dynamics of Shadowhunters' Magnus Bane and Alec Lightwood

In media fandoms, the term OTP translates to “One True Pairing,” the romantic pairing that a fan strongly feels should live happily-ever-after (“HEA”). In Freeform’s Shadowhunters, the romantic relationship between Magnus Bane and Alec Lightwood has inspired the creation of many fanworks. While it might seem apparent at first glance that they will have a HEA, one major hurdle stands in their way: Magnus is immortal, while Alec is not. In this essay, I investigate how “Malec” fans react to this dynamic in the fanfiction they create, as well as how popular culture ideas of “true love” influence these reactions. I focus specifically on fanfiction that acknowledge this difference in aging. I first analyze works that demonstrate how strong emotional attachment to this ship and ideas of love have led many fans to “fix” this HEA hurdle by imagining scenarios in which Alec becomes immortal. Next, I analyze works by fans who acknowledge the inevitability of loss by writing stories in which they do not attempt to change this dynamic and instead imagine the moment of Alec’s (or Magnus’) death. By including both types of fan response, my intention is push back against the idea that fans investing themselves emotionally in a fictional relationship (“shipping”) is a

frivolous and shallow pastime. [I am writing this essay for an edited collection. This will be my first time writing this genre.]

Christina Rowell, Kent State University

Examining Multimodal Composing Processes in Fashion Design

This dissertation responds to the call by researchers in writing studies to take up the study of composing processes once more by examining the multimodal composing processes of fashion design students and professionals. This dissertation focuses on two primary issues within the field: first, how Writing Studies scholars contextualize composing process and articulate multimodality, and how expanded understandings of both constructs an intertwined relationship between composing and multimodality. Focusing on individuals within the fashion design department/field at a variety of skill levels, case studies have been collected to help build complex, rich descriptions of composing using interviews, think aloud protocols, videos or screen captures, reflective journaling, and artifact collection. These case studies are centered around questions pertaining to how we view multimodal composing processes; which literate activities, tools, materials, objects, and environments participate in composing; and the means through which the pieces of the process add up, connect, weave together to end up with a product/document.

Spencer Rowland, Wright State University

Scar Tissue: Healing through Collaborative Multi-Modal Performance and Writing (This is a co-authored project with two other submitters)

I plan to contribute to a collaborative two-act project, consisting of three graduate students, which explores the performance of multi-modal writing sponsored by trauma. The first act consists of audio, visual, or video compositions while the second is a multi-modal performative essay that analyzes those compositions. Each contribution works together to exemplify that the tissue connecting the holistic project is scar tissue - skin that was wounded but is stronger for having healed. To expand the field of Writing and Rhetoric and to join the sub-field of Sound Studies (Sterne; Ceraso; Detweiler; Stone; Dethier; Carter; Sirc), I'm interested in drawing from an understanding of genre as social action to explore how music acts as a catalyst for social action. Specifically, I want to understand how musicians create new "knowledge" and how this knowledge affects society. I want to analyze how this process, and other embodied acts of composing, correlates with the academic process of generating new knowledge. This will enable me to explore my guiding research question, which is: How can audio writing be seen as an academic process insofar as responding to an existing conversation and building new work on the shoulders of giants.

Lauren Salisbury, Bowling Green State University

The Role of Space and Place: A Case Study of Students' Experiences in Online First-Year Writing Courses (OFYWCs)

While enrollments in online writing courses (OWCs), especially online first-year writing courses (OFYWCs), continue to grow at public and private non-profit institutions in the U.S., online writing instruction (OWI) scholars argue this change signals a desperate need for additional research on teaching and writing in online learning environments (OLEs); however, OWI research often overlooks student voices making this adaptation particularly challenging for online instructors. This study addresses this challenge for online instructors and the gap in OWI research by amplifying the voices of students enrolled in OFYWCs at Bowling Green State University (BGSU) through the collection of survey and interview data. The results of this study will offer insight for online instructors teaching OFYWCs at BGSU by giving voice to students' experiences and challenges and offering insight for potential pedagogical and teacher preparation approaches to OWI.

Beth Sjostrom, Wright State University

Genre Analysis of TA Handbooks

A number of scholars have examined how TAs are prepared for their role through education, training, and other professional development activities (Reid et al.; Taggart and Lowry; Young and Bippus; and many others). In an

effort to extend knowledge in this area, I am in the early stages of stages of researching and designing a genre analysis of TA handbooks. Specifically, I am collecting samples of existing handbooks and analyzing how they are used in preparing TAs for their dual role as graduate students and first-year composition teachers. I would be interested in the experiences of other participants. Does their university have a TA handbook? How is it integrated into the TA training program? What is its perceived value by TAs, faculty, and WPAs at your university?

Danielle Stambler, University of Minnesota

Between Paideia and Ludus: Embracing Play in the Classroom

In many ways, students already view the classroom as a game where they figure out the best strategy for accumulating points in order to win. Rather than layering games on top of that, I advocate for finding the game that is already there and constructing a classroom where play facilitates learning. I am developing a heuristic for incorporating games/play into the writing classroom that begins with the learning design question—"What do we want the students to learn from this?"—and works backward through goals, affordances and limitations, and finally arrives at tools. My approach has foundations in psychology and play (Piaget, 1932; Vygotsky, 1978; Maslow, 1943) and informs itself with current early childhood education (Wassermann, 1992; Yoon, 2014) literacy (Gee, 2003, 2017) and game theories (Bogost, 2007; Sicart, 2011). In particular, I draw on Caillois' (1961) description of play as a continuum from ludus, structured and rule-based, to paideia, unstructured and spontaneous. This pairs well with Piaget's and Vygotsky's view of play as facilitating risk-taking and practice of new skills. A playful pedagogy could create a space where students embrace kairotic moments to break traditional expectations and genres when completing assignments.

Sommer Sterud, Kent State University

Student Activism and Digital Literacy

When it comes to using digital literacy for activist purposes, many scholars talk about space and place, using words like "ecologies" and "landscapes." I am less interested in the internet as a locale and more curious about how these digital environments motivate and/or facilitate youth activism. Motivation has much to do with identity. While identity is a consequence of social circumstances and cultural context, as Mollie Blackburn argues, "individuals also contribute to the work of identity formation—they have agency, and they interact in and with their contexts to conduct their identity work." Thus, my research considers what identity work students do within digital contexts when engaging in social movements. In this project, I follow several students involved in the March for Our Lives organization, using interviews, social media posts, and what Amber Buck calls "profile tours," in which students take me on a "tour" of each of the social media sites they use. In this way, as Buck says, "we can discuss identity representation for each site, and it will allow participants to speak from specific elements of identity representation."

Christopher Stuart, Clemson University

Playful Pedagogies: A Critical Look into Electrate and Game-Based Learning

Responding to Gee's (2017) claim, "schools, as we know them, are a poor fit with how human beings actually develop," and good ideas at schools "often become prey to reformers and businesses seeking to standardize, commodify, and go to scale in the name of profit and efficiency" (157), I propose the need for a new learning theory that engages with the 21st century technoculture to better support our students post college. More specifically, as Arroyo (2013) explains, there is a need "for new theories about writing, reading, and thinking, about subjectivity, community, and representation," which can be accomplished through the electrate, often referred to as digital literacy, apparatus (8). My dissertation takes up electrate and game-based learning and applies it across the disciplines through comprehension, analysis, and (re)production of creative problem solving in coding, information design, and digital compositions.

Jason Tham, University of Minnesota

Assessing Design Thinking in Technical Communication

With increasing demands for innovative problem-solving skills in technical communicators, design thinking has emerged as a celebrated philosophy cum methodology that gets integrated into many of today's technical writing and communication courses (e.g., Pope-Ruark, 2012, 2014; Leverenz, 2014; Purdy, 2014). Nevertheless, design thinking is a heuristic that lacks concrete measurement for academic assessment purposes. While its ambiguity affords innovativeness and boundary-pushing ideas, the same vagueness often leads to frustration in students who are accustomed to more systematic approaches to their assignments (i.e., most students want rubrics but design thinking isn't offering any). To what extent might technical communication courses evaluate design-thinking projects? What current assessment model might we adapt to facilitate meaningful learning in design-thinking environments?

Sarah Warren-Riley, Illinois State University

Complicating Advocacy with Intersectional Technofeminism

My research disrupts assumptions that advocacy is automatically good and theorizes a socially-just framework for advocacy enacted in digital and socially mediated spaces as well as in everyday mundane texts. Advocacy is often conceived as primarily positive, unidirectional, and culminating from an individual, group, or organization's desire to support a particular cause or viewpoint. In my dissertation project, I challenge this advocacy-as-always-already-good paradigm and propose a complex approach to analyzing and doing advocacy, particularly in terms of assessing the complicated ways in which advocacy: intersects and interacts with individual bodies, lived experiences, and societal power dynamics; emerges from and spawns additional advocacy efforts; and illuminates and exacerbates the unequal platforms of various publics both within and beyond technologically-mediated communication spaces. To highlight the multidimensional, multidirectional, and multimediatic aspects of advocacy and its effects, I build an intersectional technofeminist methodology to study my site of inquiry: the #MeToo movement. As I move forward with this project, I seek feedback/advice regarding the specific interactions within this movement that I have selected as case studies as well as on my overall methodology.

Stacy Wittstock, University of California, Davis

Students' and Instructors' Experiences with Digitally Mediated Peer Response Activities

Over the last few decades, writing teachers have increasingly been shifting peer response activities out of the traditional print-based, face-to-face context of the physical classroom and into digital environments through tools like Google Docs, learning management systems like Canvas, and digital applications like Eli Review (Leijen, 2017; Pritchard & Morrow, 2018). For the last year, Dr. Kory Lawson Ching and I have been collecting qualitative data on how teachers and students experience and engage with various digital tools for peer response in composition courses at a large research university in Northern California. This in-progress project seeks to understand how digital tools shape or alter the activity of peer response, both in the ways that instructors facilitate and teach the activity, and in how these tools may impact students' feedback and revision practices and their attainment of course learning outcomes. This project aims to contribute to ongoing conversations about how students respond to the writing of their peers, how instructors position peer response in their writing pedagogies, and how digital tools shape literate activity.

Charles Woods, Illinois State University

Manipulating Social Media Platforms to Create Digital Heirlooms

As a composition and rhetoric scholar, a student interested in digital rhetoric, and an active member on various social media sites, I find myself interested in how we negotiate our identities within these various online communities. Moreover, what are the implications of students' involvement on social media sites and the ways they share knowledge and make meaning in the classroom? How does involvement in these communities inform my pedagogical approach as a developing instructor in a PhD program?

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GRADUATE RESEARCH NETWORK JOB WORKSHOP (AFTERNOON SESSION)

Moderators: Patrick W. Berry and Derek Van Ittersum

The Job Workshop is the afternoon session of the Graduate Research Network, held on Thursday, May 24. 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:

Kristin Arola, Michigan State University
Will Banks, East Carolina University
Julie Bates, Millikin University
Estee Beck, The University of Texas at Arlington
Patrick W. Berry, Syracuse University
Amber Buck, University of Alabama
Chen Chen, North Carolina State University
Michael Day, Northern Illinois University
Victor Del Hierro, University of Texas at El Paso
Keith Dorwick, University of Louisiana at Lafayette
Dustin Edwards, University of Central Florida
Doug Eyman, George Mason University
Traci Gardner, Virginia Tech
Bridget Gelms, Miami University
Risa Gorelick, New Jersey Institute of Technology
Tracey Hayes, Northern Arizona University
Mary Karcher, Independent Scholar
Steve Krause, Eastern Michigan University
Chris Lindgren, Virginia Tech
Tim Lockridge, Miami University
Suzanne Blum Malley, Columbia College Chicago
Jason Palmeri, Miami University
Devon Ralston, Winthrop University
Shelley Rodrigo, University of Arizona
Donnie Sackey, Wayne State University
Ryan Shepherd, Ohio University
Jody Shipka, University of Maryland Baltimore County
Barbi Smyser-Fauble, Illinois State University
Derek Van Ittersum, Kent State University
Douglas Walls, North Carolina State University
Bill Wolff, Saint Joseph's University

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Wed. June 12th

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Computers and Writing



Research Network Forum



MARCH 13, 2018

RESEARCH NETWORK FORUM @ CCCC Pittsburgh, PA

CALL FOR PROPOSALS

The 32nd Annual RNF includes:

- **Discussion Leaders**, national senior researchers and scholars, mentor Work-in-Progress Presenters
- **Work-in-Progress Presenters** share research in **8-10 minute presentations** at **Thematic Roundtables**
- **Editors** discuss how to get research published
- **Networking** opportunities for all who attend

RNF is **FREE** for those registered for CCCC. **You can appear on the RNF Program and have a speaking role at CCCC.**

- If you are unable to commit to the entire day, please make sure you indicate your availability for the AM or PM session.
- RNF meets the same time as ATTW, IWCA & other various CCCC workshops. Please do not double-book!
- RNF is **not** set up for co-presenters. Please submit individual Work-in-Progress Presentation proposals.
- If a department is sending multiple graduate students, please send faculty Discussion Leaders to RNF who will work with people from other programs.

<http://researchnetworkforum.org>

Proposals accepted August 15 – October 31, 2018.

**Participate as any
of the following:**

**Work-in-Progress
Presenter [WiPP]**

**Roundtable
Discussion Leader
[DL]**

**Editors' Roundtable
[Editor]**

Risa P. Gorelick
Gina Merys,
& Carrie Wastal,
RNF Co-Chairs
Questions? Email

rnfchairs@gmail.com

2019 Computers & Writing Graduate Research Network

Join Us At



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MĀNOA

Honolulu, HI
June 12, 2019

Why Attend?

- It's FREE to all conference participants!
- Connect and Conspire with members of the C&W Community
- Present your research project in a roundtable
- Gain critical feedback from peers on works in progress
- Overcome your thesis / dissertation dead-ends
- Prepare for your future academic career search
- Discover venues for future publication
- Learn more about what others are doing
- Network with prominent faculty from across the nation
- Because . . . Hawaii!

Proposal Deadline
May 12, 2019

Submit your proposals online at
<http://www.gradresearchnetwork.org>



**For more information
Contact:**



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