W1. “Using Online Databases to Understand and Improve Writing Instruction”  
Facilitators: Fred Kemp and Jim Kalmbach

In this workshop we explain principles supporting the use of internet-accessed databases for writing instruction, and then we spend most of the time guiding participants in the development of their own tables and records. We hope to establish a pervasive understanding of how such seemingly mundane information-handling processes can strongly support the way writers and readers share learning. Databases accessed through the Internet perform as extraordinary storage and retrieval spaces for document-management systems. Database-driven Internet applications greatly encourage not only student writing and the “publishing” of that writing among a defined group of readers, but can provide a “window” into how such interactive processes facilitate instruction. Database “fields” can contain a spectrum of data extending from a simple “true-false” Boolean switch to huge pieces of writing, and the manner in which all such information can be related is virtually unlimited. This seemingly unremarkable characteristic of databases can provide the instructor and writing program administrator not only a great deal of obviously important information, but more interestingly can significantly encourage exploration into what kind of related information is important and why.

W2. “Using and Understanding Digital Audio in the Classroom”  
Facilitator: Dean Rehberger

Knowledge architecture asks students to think rhetorically to organize and structure information to meet the varying needs of clients, users, and contexts. This is a task that often requires difficult meta-discursive negotiations. The structure, categories, and organization, if they are to function well, must be robust, scalable, and often highly complex. Yet on another level, students must design Web interfaces that disguise the complexity while enhancing the usability. Thus, this presentation argues that knowledge architecture can be used not only to help students develop Web sites but to understand the rhetorical complexity of any written text. This presentation explores the correlation between designing for the Web and writing for more traditional paper environments. Focusing on user-centered design, Web design asks students to reflect on matters of usability and information architecture as a way to meet the needs of specific rhetorical contexts. This presentation also explores the various ways the meta-discourse of Web design can be used to help students understand their rhetorical situations. Internet technologies can be used to help students become more proficient rhetoricians, and this presentation will explore the implications of applying usability criteria as a method of writing instruction to encourage students to think about their own texts as pieces of visual and information rhetoric.

W3. “Streaming Media for Online Learning”  
Facilitators: Mialisa Hubbard, Kelly Jones, Sally Henschel, Katherine M. Walker, and Daphne C. Ervin

This workshop offers guidance on developing and implementing streaming media for writing classes. The workshop includes an introduction to streaming media options, exploration into the process of delivering streaming media to students of writing, discussion of pedagogical considerations, and information about potential resources. It stresses the importance of informed choices that emphasize potentiality and pedagogical considerations rather than emulation.

W4. “Zero to 60 in a Cross-Campus Collaborative ePortfolio System”  
Facilitator: Judi Kirkpatrick
This workshop appeals to teachers who would like to work with others to implement multi-layered, cross-disciplinary, ePortfolio systems for students to collect their best works and represent the collection to others. The workshop is a hands-on demonstration of various tools from the Sakai Project and the Open Source Portfolio system, which work together to provide a rich environment of digital tools for ePortfolio development and dissemination. Samples of ePortfolios that show student use of ePortfolios for college research, service learning journaling, internship documentation, and assessment will be demonstrated. Also, examples of how ePortfolios can be used for faculty will be discussed. Furthermore, this workshop will give attendees a broader understanding of the philosophy of and the implications of choosing a community source tool for higher education. Workshop participants will gain a broad understanding of strategies for successful ePortfolio development: where academic, extracurricular, and reflective learning are combined into presentations and processes that document learning and allow the sharing and review of learning by others.

W5. “Casting About with Sounds Through Podcasting”  
Facilitators: Dan Anderson, Erin Branch, and Stephanie Morgan

This workshop provides a foundation for understanding podcasts as well as practical instruction in how to develop podcast assignments, select and set up equipment, and conduct and edit podcast sessions. Workshop participants explore the whys and the hows of podcasting from a teacher’s perspective. Coordinators tap into the range of expertise among the audience, soliciting advice and information and enlisting participants’ help to establish an appropriate level of instruction.

We begin by addressing rhetorical implications and pedagogical possibilities for podcasts. We will look conceptually at RSS feeds and the phenomena of casting and subscribing as publishing technologies, as well as at the medium of the podcast as a composition space. We will then use assignments and sample podcasts to conduct a full group exploration of productive uses of podcasts in the writing class that will provide participants with background information and ideas for applying podcasting in teaching.

Next, we turn to logistics and equipment options. Again, we begin conceptually, looking at distinctions between stand-alone recorders and computer-based recording equipment, and between live recordings and edited productions. We also consider possibilities for recording podcasts over the Internet. We then demonstrate several equipment set-ups designed to provide options based on the resources available to participants (a $30 set-up, a $150 set-up, a $500 set-up, and so forth).

Finally, we divide into break-out sessions to develop podcasts. Sessions will be designed to provide several options for participants. One session will storyboard and then conduct a live podcast. Participants will learn to work with a rough script, record a podcast using multiple microphones, and integrate audio samples into a live broadcast. A second session will provide hands-on instruction for producing a first podcast. Participants will learn how to capture voice, import audio, work with sound editors, and publish a podcast.

W6. “Show Me the Money: Applying Effective Grant Writing Techniques”  
Facilitators: Janie Santoy, Cynthia Davidson, and Wayne Ballentine

Have an idea about how to use technology to improve course delivery or student success? Have you read new research about composition or cognitive development and would like to implement those findings into the curriculum? Is there pressure to write grants in your department? In times of budget cuts and limited funds, faculty and college leaders must actively locate sources (or grants) to fund innovative programs. Grant writing is like any form of authorship. One can only become proficient through practice. However, just like any other skill, a person must possess the correct tools, know how to perform effectively, and be able to locate appropriate organizations that match
the project’s aspirations. With more than 73,000 organizations offering funding opportunities, it becomes imperative to learn the best methods for seeking grants and funding. Many books and Web sites provide established methods which can help secure funding for a project. What are those methods? How much research is required to learn grant writing? Is that time available? This three-hour workshop communicates these methods in a hands-on format. Workshop leaders guide participants through “best practices,” offer search techniques and suggestions to interpret funding source statements, and illustrate how to align one’s efforts to the most appropriate granting organizations. We provide samples of successful grants and identify specific places clearly aligned with the granting organization’s stated mission. Bring your inspiration and initiative and we will help you develop that idea into the beginning of a viable proposal.

T1. Townhall I: “The World is Flat”

Moderators: Corinne Arráez and Hugh Burns

Invitees: Corrine Arráez, Hugh Burns, Fred Kemp

This open forum will include reflections over Thomas Friedman’s The World is Flat: A Brief History of the Twenty-First Century. Speaker positions are available through http://computersandwriting.org/cw2006. Each presenter will have 2-3 minutes to provide an opening statement. From the text: “I cannot tell any other society or culture what to say to its own children, but I can tell you what I say to my own: The world is being flattenened. I didn’t start it and you can’t stop it, except at great cost to human development and your own future. But we can manage it, for better or for worse. If it is to be better, not for worse, then your and your generation must not live in fear of either the terrorists or of tomorrow, of either al-Qaeda or of Infosys. You can flourish in this flat world, but it does take the right imagination and the right motivation” (469). See http://www.thomaslfriedman.com/worldisflat.htm, and consider these discussion prompts:

- To Flourish or Not to Flourish in the Flat World
- Imagination and Motivation in the Flat World
- Learning Not to Fear the Flat and Brave New World

A1. Here Be Fiery Scorpions: Bumping into the Limits of Traditional Notions about Technology and Composition

Lonie McMichael, moderator

Bill Endres, “Visible Signposts for Re-Theorizing Composing: What the Humorous Transformation of Images in Flash Animations Tell Us About the Symbolic Work of Composers”

I explore some ways that images are transformed in multimedia compositions to portray meaning and their implications for how writing and composing are conceived, theorized and approached. To do so, I will discuss my study of the multimedia work of Ian, who, as a thirteen-year-old boy, began creating Flash animations. Oddly enough, although I began examining his work through a process paradigm, I quickly found a process paradigm lacking. Ian’s ability to portray his meanings through the humorous transformation of his images offered me a signpost that something significant to Ian’s work was not being accounted for. I try to articulate a new paradigm for the act of composing, one that focuses upon the symbolic work that a composer must accomplish. For this, I will draw from Pierre Bourdieu’s understanding of symbolic meaning as exemplified in what he considers instances of large-scale symbolic revolutions and from Gunther Kress’s work on how children come to literacy, particularly his notion of acting transformatively for meaning-making. Then, I will re-theorize composing around the symbolic work that composers, including writers, must accomplish for a composition to take shape—work that is both central to and paramount in all composing. This re-theorizing opens new ways to approach both composing with words, images and sounds, and integrating other modes, particularly images, into students’ writing.
**Stan Harrison, “Writing Our Way Out From Under the Necessity of University-Provided Technologies”**

I will respond to the question: “What technological tools have we adopted out of necessity, and what are our current choices?” During my talk, I will claim that teachers of computers and writing have long since needed to adopt but need no longer accept university support for such things as stand-alone software applications, web hosting for students, and web-based collaborative software like bulletin boards and wikis. Today, teachers of computers and writing depend on the university for nothing more elaborate than a computer classroom and an operating system that supports removable storage devices, like the 256Mb USB flash drive. This is true because we now enjoy access to such things as reliable removable storage devices; portable software applications that run on removable storage devices; and highly affordable, fully featured web hosting plans that include unlimited FTP accounts and an array of collaborative, web-based software solutions.

Teachers who have access to removable storage devices, portable applications, and affordable web hosting can develop courses that require of the university the presence of USB-equipped, Internet-ready computer work stations; a floor upon which to stand; and little more. Faced with this opportunity, my question is this: Should we choose to develop and teach computer-assisted courses that use technological tools that free us from having to use those university-provided technologies we heretofore adopted out of necessity? I believe we should. Such courses would teach students by immediate example and by contrast with more traditional university-dependent courses that enterprising computer users may equip themselves to participate within internetworked institutional settings without becoming wholly dependent upon employers for technological support. Such an outcome would seem sufficient justification for some of us to start writing our way out from under the necessity of university-provided technologies.

**Carl Whithaus, “Illegal Literacy and the Materials of Composition”**

This talk will explore the concept of illegal literacy and digital composing practices. Starting with Lawrence Lessig’s works on copyright, creative commons, and the sometimes illegal composing practices of writers (remixing audio, video, graphics and text files), this presentation will try to examine how a notion of “illegal literacy” might be useful for writing teachers working with students in digital environments. Four sample student works will be discussed: (1) a hypertext based on *Jurassic Park*, (2) a hypertext based on *Where the Wild Things Are*, (3) a student’s Flash composition rewriting of her own poems, and (4) a student essay turned in to multiple classes. Which one(s) of these works is plagiarized? Collage has been an important concept in digital compositions from Ulmer through Sirc and J.Rice. But how much of another’s work, or one’s own work, may another reuse in a writing class? Does plagiarism differ from graphic to textual works? How so? How does our teacherly concept of plagiarism relate to the concept of illegal literacy? While these questions will be asked in terms of the sample student texts, an important move is to situate today’s heavily collaged literacy practices within a longer history of “illegal” composing practices. The talk will close by briefly looking at three other instances of “illegal literacy”: the literacy practices of Catholics in early 17th Century England, African American slaves in 19th Century Virginia, and students in late 20th Century New York, who took college-level writing courses, when they have been placed into basic writing courses. These other instances of literacy practices in conflict with legal, institutional statutes provide a resonance chamber within which we can gain a greater understanding of the stakes involved when our notions of plagiarism and copyright are being challenged and/or transformed by textual technologies.

**A2. Writing Technologies and Collaborative Generation of Meaning**

*Teryl Sands, moderator*

**Paul Shovlin and John Borczon, “From I to We and Ink to Electron: A Perceptual Study of Interactions between Student Writing and Technologies”**

In “Petals on a Wet Black Bough: Textuality, Collaboration, and the New Essay,” Myka Vielstimmig argues that American students resist collaboration and that teachers “largely under-conceptualize it” (96). Electronic environments, according to Vielstimmig, are more conducive to the kind of
collaboration, “the collective identity,” that they seek to explore via the “new essay.” In the past year, the wiki has established itself as a popular tool for collaborative writing online. Educational developments such as, the Wikipedia, have challenged traditional institutions through their unique form of construct. We are currently conducting a study in two advanced composition classes, in which students are participating in a collaborative writing project based in a wiki. The topic of the classes is technology and students will be encouraged to write about their experiences with both wiki and MOO-based activities that contribute to the final group project. In addition, we will be looking at how students feel about their collaborative experience as it relates to these technologies. They will be encouraged to consider their personal writing processes during the quarter, in terms of their individual projects and how those processes intersect with work they do in groups. Thus, we are interested in the intersections between individual and group writing and the technologies that students employ individually and as part of a group. We believe that such data will be useful to instructors incorporating wikis into their writing classes and those interested in technology for student collaboration.

A3. Making “Frontier Pedagogies” Sustainable through Situated Co-Creation of the Learning Landscape
Karla Kitalong, moderator


Traci Gardner, “Don’t Think of the Technologies: Know Your Values and Frame the Debate—The Essential Guide for Progressive Educators”

Warren Jones, “Video Killed the Writing Star? Revisiting Rhetoric in a Digital Age”


This lively panel discussion challenges attendees to imagine new frontiers for techno-pedagogy in their classrooms and institutions. Selfe sets the stage for the panel discussion by illustrating that productive, replicable techno-pedagogical practices across the curriculum require attention to the entire eco-social environment surrounding everyday technology-mediated communicative moments. For students and teachers to begin to exercise control over and to creatively and innovatively influence the cyborg communicative moments that we all experience every day, all day long, the educational culture must begin to pay renewed and sustained attention to the relationships among technologies, literate behaviors, and literacy institutions in a broad based “eco-social approach” to learning (M. M. Cooper, Latour, R. Selfe, Stiegler). Selfe concludes the panel with a summary/response and call to action. George Lakoff in Don’t Think of an Elephant, suggests that we need to know our own values and reframe debates based on those values, not on others’ conception of what we do. Gardner describes the values embedded within NCTE’s successful and popular ReadWriteThink Web site and the practices that grow out of such values. ReadWriteThink is based on the premise that sustainable digital environments must focus not on the technologies themselves, but on the literacies and pedagogies they support. Accordingly, when people ask how to use software to teach, they are in turn asked how they already teach—or aspire to teach. The advice they receive then emphasizes how technologies can support their current or future practice. Jones assigns complex digital audio visual projects in a variety of courses. In these assignments, which include the common “social commentary” genre, students employ conductive and affective thinking and composition frames (similar to music videos) to render meaningful, informative, and persuasive messages. Sustainability is achieved by having students create the quantitative assessment rubrics and evaluation protocols by which these messages are judged, and by promising to air the completed projects in the public space of the Internet. The need for
technical assistance from instructors is minimized, and student learning is enhanced. While spending significantly more time in message composition than they might with equivalent size papers, students report a greater interest in the course material and demonstrate a situated appreciation for all forms of rhetoric. Sample projects and rubrics will be available. Despite path making by early “homesteaders” on the electronic frontier and more recent formal policy proposals by the Computers and Writing community, particularly NCTE’s 7Cs, many technology-using teachers continue to struggle to position themselves with respect to their colleagues, their students, their institutions, and their profession. Presenter 4 examines the affordances and constraints of typical—or stereotypical—teacher identities, including the traditionalist, apologist, evangelist, and contortionist. Kitalong argues that such identities predict particular behaviors and values that may not be sustainable, either by teachers themselves or by the educational enterprise as a whole, in rapidly changing technological environments and posits a framework for a more sustainable teacher identity that builds upon Stuart Selber’s notion of rhetorical literacy.

A4. Critical Networks: Technological Literacy as Public Practice

Lynn Lewis, moderator

This panel posits dynamic relations among network technologies, critical education, and public intellectualism. While theorizing modes of technological literacy that challenge currents of anti-intellectualism and corporate globalization, we examine how politically-conscious rhetoricians publicize their work through progressive blogs and wired demonstrations. We then sound a cautionary note about how ideologies of technical efficiency hinder problem-posing pedagogy in the computer-mediated classroom.

Susan Kates, “Academic Blogs and the Return of the Public Intellectual”

Russell Jacoby argues in The Last Intellectuals that the public intellectual has retreated to the academy, writing in a specialized discourse that is no longer accessible to members of the larger culture. This presentation suggests that academic blogs have established new public intellectual voices who have helped to combat a climate of anti-intellectualism in blog salons, which operate as new sites of 21st Century public discourse.

Justin Young, “Popular Education and Critical Technological Literacy: Radical Labor Education for the 21st Century”

While our globalized economy has had an overall negative effect on the workers movement, it has also created the conditions for global resistance: communications networks can be a crucial tool for union organization and action on both the local and international level. Radical workers education must therefore enable students with critical technological literacy.


This presentation analyzes discourse surrounding the Institute for Applied Autonomy, a group that designs robotics and communications devices for mass-action protest. Building on Cynthia Haynes’ idea of prosthetic rhetoric, which denotes a mediated extension of organic subjectivity, this presentation observes how technologies that frequently replace or monitor human labor can also supplement workers struggles for self-determination.


This presentation argues that Microsoft Word contains a particular rhetoric, and is soggy with an ideology whose values directly contravene the goals of critical pedagogy. Where critical pedagogy sees transformation as humanity ontological purpose, Word sees speed, data transfer, and efficiency. The presenter calls for interrogation and a move towards deeper reflection about the consequences when Word is god.
A5. O Pioneers!: The First Two Years of an Online Ph.D. Program in Technical Communication and Rhetoric  
Locke Carter, moderator

Sally Henschel, Pam Brewer, Barbara D’Angelo, Peter England, Charlotte Kaempf, Kendall Kelly, and Lennie Irvin

One of the expanding frontiers both faculty and students are exploring is at a distance, a frontier populated by professionals from academe, industry, or private enterprise who choose to continue their education in order to advance their careers, while living and working across the country and the globe. Supported by the latest information and communication technologies, these pioneers today seek opportunities in meeting tomorrow’s needs in a virtual, global community through online certificate and degree programs. In 2004, Texas Tech University started the first online Ph.D. program in Technical Communication and Rhetoric (TCR). This panel, which includes the Director of Graduate Studies in TCR and students admitted to the first class of the online doctoral program, will discuss the issues that surfaced during the first two years of the program: What economic factors led students to forego a traditional residency program in favor of an online program? How does online graduate study differ from more traditional study? What effects does it have on collaboration between the students, the faculty, and the students’ peers? How is research affected when faculty and resources are at a distance? Is there a typical student profile? What allowances do students make to integrate a Ph.D. program of studies into their schedules? How do they fund their studies without the aid of teaching and research assistantships? What are the online students’ career plans after graduating from the program? The panel will discuss the values these pioneers have found most helpful in the journey to date: risk-taking (both personal and professional), intercultural awareness, collaboration, perseverance, and self reliance. The panel will close with a question for the audience about the future: as the first members of the class approach graduation, will they find a Ph.D. earned through an online program to be considered less credible, or of less value, to those hiring in academia?

A6. Instructors’ Knowledge, Knowledge-Sharing, and Fostering Student Learning  
Robbin Zeff, moderator

Glenn Blalock, “Using CompFAQs to Share What We Know We Know”

Those of us who work with new and experienced teachers regularly, and / or who subscribe to the various professional LISTSERVs—TechRhet, WPA-L, and others—will recognize questions such as these: “Why do we promote the use of technology in the teaching of writing?” “What are the best configurations for computer classrooms?” “What readings should I use in my graduate course on Computers and Writing?” “How can I use [insert application of the day] in my writing classes? Or should I?” Each of us has effective responses that we’ve developed over the years (and that we continue to develop). But we have no communal space to share our answers, to compile and aggregate our various answers for our benefit and for the benefit of newcomers to our field. Our various forms of publication provide valuable venues for sharing our knowledge-making. But we do not have a space to share answers for frequently asked questions about using technology to teach writing. In my presentation, I present CompFAQs as a tool we could use as a professional community to gather and share our “institutional knowledge” about issues and questions that reappear regularly. CompFAQs <http://comppile.tamucc.edu/wiki/CompFAQs/Home>, is a wiki site, meant to be a space for collaborating on answers to questions we pose regularly as writing teachers.

Ray Watkins, “As Important as Electricity: Self-Designed Faculty Web sites”

Faculty Web sites come in many flavors. One important type is solely designed to facilitate distance learning courses. A second type is based in so called “course-ware” such as Blackboard or WebCT. A third and perhaps larger group would include those sites that contain little more than short biographies (with or without a picture), largely designed to assist in recruitment and fund-raising. Another, arguably more important category would include self-designed faculty Web sites
(SDFW) that can be considered examples of a distinct, if not yet, fully settled genre of academic discourse. Arguably, these Web sites serve complex roles that traverse the traditional frontiers of service, pedagogy and research. SDFWs may, for example, serve as a pedagogical portal where students can find their syllabi, course policy statements, writing assignments and other resources. SDFWs can include articles and other forms of writing authored by the teacher or by colleagues, as well as collections of links to sites that can range from professional resources, personal quirks, or political obsessions. SDFWs can be interactive as well, and might include webcams, wikis or blogs. SDFWs can offer resources for colleagues at both the local and national level. They can help students understand their course, as well as their professor. SDFWs have aesthetic and practical dimensions and could include sound, as well as moving images. In effect, an SDFW is an argument about what intellectual life can and should be or become; a nuanced, ongoing hypertext research project. In this paper I would like to use my Web site (writtinginthewild.com), to discuss the practical and theoretical implications of SDFWs as an emergent genre. Are SDFWs merely a passing trend or are they (to quote John Seely Brown) as “important as electricity” in their transformative potential?

**A7. Freud Was Right: It’s All About Sex**

*Will Banks, moderator*

*Kim Thomas-Pollei, “The Hybrid Composition Classroom: Wrestling with Gender and Space”*

Technology use in the composition classroom necessitates a close analysis of rhetorical space as represented by narratives; specifically, the narrative processes that students and instructors use to create and present discourse that communicate meaning and/or effect change within the composition classroom. I presume that rhetorical space (a la Lorraine Code), as it relates to technology and composition, must be re-visioned through a careful analysis of contested narrative sites in the composition classroom, particularly gendered electronic discourse. Through examination of the hybrid (online/live) classroom, my presentation hopes to examine the role of gender in electronic communication and how it can inform our use of online narrative sites within composition, to enable a gender-diverse pedagogy.

*Keith Dorwick, “Cutting UP: Negotiating Ethos via Humor in a Gay Chat Room”*

Successful players in gay.com’s chat rooms manipulate text in ways that enrich their online ethos. Unsuccessful players attempt to create a viable ethos fail and their own rhetoric backfires on them. Humor often is the vehicle by which players mark each other as irritating or difficult as in the following exchange:

«DaKid» Melody from Josie and the Pussycats is such a dumb bitch
«DaKid» She ruins everything
«gottaSing» well yeah
«gottaSing» she’s the “lovable goof”
«gottaSing» if i’m not mistaken
«gottaSing» and if i am
«gottaSing» then she’s not
«YourDaddy» in which case, you would be playing the loveable goof
«gottaSing» oh gosh!
«gottaSing» i didn’t know i was in the group
«YourDaddy» now you do!
«YourDaddy» i’m the heroine’s slightly plainer friend who always gives her good advice that she should listen to—but she doesn’t so then I have to fix it all
«YourDaddy» and of course it’s the lovable goof’s attempts to help her out that REALLY cause me problems

So far, so good: while a bit pointed, the tone of this exchange is still light, but then things change as two of the players begin exchanging death jokes. This reflects the pre-existing tensions between
them:
«gottaSing» I’d much rather be the bitchy antagonist.
«YourDaddy» which is why I pushed the lovable goof off of our cruise ship in episode 54 but of course I got away with it since I’m the smart best friend
«gottaSing» or the sarcastic pessimist
«gottaSing» well I come back in the next season as a ghost to torture the smart best friend because ratings were falling and the show needed to have the new “sci-fi” fling
«gottaSing» but, my lovable goof instincts keep foiling my plans to kill you

In this extended riff, the tension between YourDaddy and gottaSing is increasingly evident. This paper will look at other similar exchanges and may include synopses of interviews with participants. Names have been changed in this abstract.

Janice Walker, moderator

Kami Cox and Janice Walker
The Graduate Research Network had its inception at the 2000 Computers and Writing Conference. Since then, it has become an integral part of the conference and of the computers and writing community. Originally conceived as a forum for graduate students to share work and work-in-progress with other graduate students and with faculty discussion leaders, it has grown to provide a forum for more advanced researchers to get feedback on their own developing ideas as well. The GRN has also had a small but continuing undergraduate presence whose participation is a way of introducing them to the field as much as it is to aid them in their own work, and has provided an important mentoring opportunity to newcomers to the conference, as well as taking a leadership role in helping to support graduate student and non-tenure-track faculty travel to attend. Last year, the GRN also included an afternoon workshop on the job market. In this presentation, we discuss ideas for the future of the GRN. Speaker One, an undergraduate student, discusses her experience, including how she became interested in the field and what brought her to this conference, and posit ways the GRN might better serve her needs. Speaker Two encourages ideas from the audience to consider how the GRN can best go about ensuring that our field makes room for new ideas and new voices and offers the best possible experience to participants—both presenters and discussion leaders—as the GRN begins plans for 2007 and beyond.

B1. What to Grade, How to Grade It, and Students’ Thoughts on the Matter (303)
Michael Martin, moderator

Vicki Hester, “Online, Anonymous Response to Student Writing: Balancing Comments on Content and Form”
Anonymous online grading systems should develop a degree of consistency among graders and a consistency regarding grader response to student writing. If students find no correlation between their grades and revising their work according to grader response, they may quit following (and perhaps reading) grader responses. Moreover, research shows that students value what teachers grade (Hillocks 202; Huot 166; Wiggins). Students often read teacher response as a type of grade justification, so in that sense teachers communicate their values through written responses to student writing. If an institution and its teachers want students to value the process of writing over the written product, and if they want students to value critical thinking, then it is important to have clearly defined theories for responding to student papers. Graders must consistently respond to student papers in ways that lead students to value what teachers and the institution intend for the students to value. Ideally, in a post-process pedagogy, responses to student writing will privilege content over form but not to the exclusion of form. That leaves respondents to question how much attention they should pay to grammar and mechanics during the different stages of the writing process. At institutions that grade multiple drafts, online instructors need theory-based guidelines for their responses. The first section of this presentation focuses on theories of assessment and
response to early drafts (that students will revise) to suggest how graders might balance their responses in ways that maintain student trust and post-process theories. The second section of this presentation discusses theories of assessment and response to later drafts (that students will not revise) to suggest ways that graders might balance responses to student writing in ways that also maintain student trust and post-process theories. In large universities, WPAs should develop consistent response theories to increase the probability that each student's classroom experience will be more consistent with the response practices of anonymous graders.

Drew A. R. Ross, “The Status of Learners' Online Writing: Counting Lexical Choices”
This presentation excerpts findings from a three-year study of three cohorts of independent, online learners in the US and UK, learners who created Internet communities for themselves to support their own learning. Corpus linguistics techniques were applied to large samples of text from each of the three online learning communities and the status of electronic writing on the speech—writing spectrum was interrogated, with an eye towards taking the special status of computer mediated communication (CMC) and exploiting its unique properties to help support learning. Our results indicate that: (1) learners tend to use small sub-vocabularies when writing online about their learning processes, (2) learners use diverse vocabularies when writing online about their personal feelings about their fellow community members, as well as the content of their chosen disciplines. The implications of these findings are two-fold: firstly, the successful use of quantitative linguistic techniques, on student conversations, indicates that it is possible to utilize online conversations that occur within or outside the context of online courses as a potentially rich source of data about learners; secondly, in situations where learners are encouraged to write expansively and improve both word-choice diversity and expression in reflections on their own practice, this can be done more effectively by focusing writing tasks on interpersonal interaction and content, rather than on process.

Karen Lunsford, “The Kettles Revisited: Patterns of Multimedia Influence in First-Year College Writing and Teacher Response”
How does student writing of today compare with that of 20 years ago, and what patterns now characterize teacher commentary? In particular, what aspects of student writing do today’s teachers now consider as errors that require correction and response? This presentation focuses on narrower questions regarding the influences of multimedia on student writing and teacher response. To what extent and in what ways are students incorporating multimedia elements into their projects, even though the papers may not be electronic? To what extent and in what ways are teachers employing multimedia techniques in their responses? What aspects of the students’ multimedia use are identified as error by teachers? These questions are being applied to a random, stratified sample of student projects taken from the larger data set. Interestingly, although there were some submissions of electronic-based projects, most of the collected papers are traditional, print-based hardcopies. Thus, this presentation complements studies of distance-education courses and writing programs that promote electronic composition per se: it documents the nationwide remediation of traditional, first-year, student texts and teacher response. The findings suggest how our discipline(s) may be reaching a new consensus on what to privilege as error and on how to best comment on first-year student work.

B2. Online Writing Environments and Service Learning
Marc Wilson, moderator

Teresa Fishman, “Who are you, and what are you doing here? Finding Our Way[s] in Online Environments”
As teachers move deeper into cyberspace, we become increasingly aware of the necessity to address questions that have heretofore been taken as “givens.” Students’ identities, locations, and authenticity can, and sometimes must, be actively constructed and negotiated and selectively projected in ways that are, at beset, elided in F2F classrooms. This presentation will explore some of the ways in which those constructions occur and suggest ways to make those processes more
visible, useful, and thoughtfully undertaken. It will begin with a brief discussion of weblogs, wikis, and moos as instructional spaces, then continue with a discussion of the ways in which students construct their online identities. The presentation will conclude with suggestions as to how students might be guided toward informed, critical practices regarding the construction of identities, both their own and those of others.

David Barndollar, “Expanding the Frontiers of Computers and Writing Through Service”
My presentation discusses how computers and writing can be brought into a courses such as, Information Technology and Social Life in the Science, Technology, and Society (STS) interdisciplinary concentration at Texas. This intensive reading course includes an academic service-learning component intended to involve students with real-world issues in IT and society. This Spring, students take their experiences in their service-learning project with Austin Free-Net labs and design a framework for the creation of a community-based journal that may be produced as a newsletter, blog, podcast, or video. Through the service project, students in the course grapple first-hand with significant issues in IT and society (how economics, gender, race, et al. affect people and access to and use of computer technology). The students reflect on their experiences as part of their Learning Record portfolios, which requires them to recognize and mobilize their own integration of computers and writing in their evaluation for the course. By presenting my students’ experiences and reflections on this semester’s service project, I hope to show what the field of computers and writing has to offer in teaching outside the traditional scope of computers and writing courses.

Chris Dean, “Embracing the Old to Help the Young: Email Service Learning in Theory and Practice”
The presenter, who included email in secondary school and college service learning projects for nine years, outlines how students in three projects used email to cross geographic and institutional divides. Referring to the work of Goffman, Winnicott, Landow, Selfe, Dewey, and Deans, the presenter shows that service learning works best with well-established technologies. The presenter also explains why email abets service learning and composition studies' three overlapping aims—critical thinking being central to teachers' and students’ class work, students gaining a chance to know about generalized audiences, and the self being defined in composition, computers and writing, and service learning work.

B3. Not Only Poor Carpenters Curse Their Tools: Technology’s Impacts on Composition Courses
Karla Kitalong, moderator

Rick Branscomb, “Staring Across The Chasm: New Students, New Literacies/Old Teachers, Old Pedagogies”
“Leave me alone; I’m writing” may be the mantra of my generation; “Get my texting camera phone, my IM, my Wikipedia, my Blackberry, my iPod; I’m writing” is the mantra of our students. Though it is more often called a contact zone or frontier, in my bluest moments I think that the boundary between students and teachers is best described as a chasm: no contact, no retreat or advancement by either side, a kind of stare-down. And if we teachers do manage to cross the chasm briefly, transitorily, we are “digital immigrants” as Marc Prensky has noted. In our nastier, meaner world we are told (passive intended) to spell out everything in advance: goals, objectives, criteria; leave nothing to chance (or serendipity or creativity). We do it, and students don’t read it. Rubrics for grading student essays are longer than the essays themselves, in many instances. Rather than take 15 seconds to find the due date for the next paper on the course Web site as we would, our students will fire off an email to the course listserv, asking when the next paper is due. (Our students, according to Diana Oblinger, want to interact, to be connected.) Our students expect and want and need visual and auditory content; we like long, silent, stationary essays. (I’m intentionally polarizing here, for starters.) This presentation explores the pedagogical implications
of teaching the Net Generation. The question I pose is, how much do we colonize these new students, and how much do we allow ourselves to be melted in the new pot?

Tracy Clark, “The Latest, Greatest Outgrown and Outdated Things: Analyzing the Effects of Adopted and Abandoned Technologies on Writing Programs”

The cyclical practice of creating, adopting, evangelizing, and then abandoning technologies in favor of “the cutting edge” in computer-mediated writing instruction has exacerbated an increasingly awkward gap in the use of technology from institution to institution and among instructors within institutions. This practice has repeated itself with regularity, though not necessarily with consistency, and is often cited by instructors and administrators who have reduced their use of, or even abandoned, these technologies. Often described as “late adopters,” these professionals stubbornly cling to outdated and/or discontinued technologies for two reasons: the “old” program is what they’re most comfortable with; and/or they are tired of learning and implementing new technologies, only to be asked in subsequent semesters/years to learn and implement a succession of “new technologies,” each billed “the best thing yet.” Meanwhile, students—often sensing their instructors’ lack of complete faith in course technologies—complain that learning is impeded, rather than enhanced, as technology developers, implementers, and adopters had promised. I examine technical and pedagogical features of several popular programs used during the past 10 years and assess the motivations instructors and administrators have in adopting and later abandoning them. In doing so, I advance my argument that only through focused, well-reasoned, and consistent implementation—directed by clearly-articulated standards, meaningful use, and sustained infrastructure/mentoring—can even the most versatile, user-friendly technologies successfully meet their objectives.


New writing technologies like blogs and wikis have refueled our interest in writing technology research. Datagogy and visual rhetoric also help us to use information technology to examine teachers’ and students’ writing practices. However, this recent, energetic devotion is ironic because blogs, wikis, and other such technologies are media, not writing tools. Researchers have not yet investigated tools like keyboards, mice, and voice and gesture recognition technologies, or their role in writing and digital composition. Thus, the presenter proposes that technical communicators help composition studies to develop new writing tools, and that writers become involved in creating writing technology.

B4. OWLs Beyond the Frontiers: Usability and Writing Centers
Tammy S. Conard-Salvo, moderator

Tammy S. Conard-Salvo, “Creating a Usable OWL: Challenges for Writing Center Administrators”

Michael Salvo, “Usability Consulting: Expertise Across Writing Programs”

Jingfang Ren and H. Allen Brizee, “Expert and Apprentice: Hybrid Identities for Graduate Students”

The panel describes the redesign of Purdue’s Online Writing Lab (OWL), specifically how user-centered design can create a more usable collection of digital writing materials. While issues of user-centered design are not new to the computers and writing community, the panel’s focus on a writing center technology—specifically an extensive collection of writing support materials—offers a new perspective in the discussion of usability as it relates to writing curricula and support. The OWL revision has presented challenges and opportunities for writing center administrators, site programmers, and content developers, and it has allowed undergraduate and graduate students in Purdue’s Professional Writing program serve as usability experts and consultants. As such, it acts as an example of effective intra-program collaboration and development.
Historically, the Purdue OWL served as a library of print-based writing handouts and PowerPoint presentations which instructors or students at any institution could use. During its ten years of existence, the OWL grew to more than 200 static handouts that were a throwback to its print-culture roots without consideration of how the WWW could serve as a unique instructional medium. While the OWL site averaged over 30 million hits per year prior to the redesign, many users complained they could not easily find certain materials or answers to particular writing questions. Furthermore, when content developers needed to correct a mistake or update links, they had to sift through hundreds of static html pages to make the changes.

This panel describes the process of making the new Purdue OWL site more user-centered, drawing on the expertise of specialists in the Writing Lab as well as from other academic programs, especially the Professional Writing program. Tammy Conard-Salvo, a writing center administrator, provides background on the OWL revision and offers reasons why writing center directors should confront—and how they can confront—usability issues in the writing center. Michael Salvo, a Professional Writing faculty member, describes his role as usability consultant during the OWL redesign and how his expertise and that of his students supported both Writing Lab and Professional Writing program goals. Jingfang Ren and H. Allen Brizee, graduate students in the Professional Writing program, illustrate how the redesign project serves as a unique internship opportunity for students, allowing students to serve as both experts to writing centers and apprentices who are gaining usability experience with clients.

The speakers will address the following questions as each presenter focuses on a different aspect of user-centered design and the Purdue OWL:

- Why is it important to consider user-centered design when revising (or initially developing) a writing center’s online presence or collection of support materials?
- How can writing center directors, many of whom lack the expertise as programmers, designers, and usability specialists, gain access to such expertise?
- Why is it important for writing center directors to know something about usability, if only to see its application on a writing center web space?
- How can a partnership between a writing center and a Professional Writing program result in both better writing center technologies and better professional development opportunities for graduate and undergraduate students? Where do both programs’ goals intersect with regard to usability and writing instruction?

Panelists will discuss how writing centers and OWLs can move beyond the frontiers of standard, predictable writing center technologies to a true consideration of users’ pedagogical and technological needs, addressing the conference call’s final bullet point: how technology expertise in the writing program is effectively integrated into the writing center and how the focus on accessibility informs pedagogy at Purdue.

B5. Wheat, Chaff, and the Difference Thereof
Joel Kline, moderator


Information management and organization is a critical skill for writers who must deal with both the daunting task of electronic research and the struggle to develop the results into a coherent composition. In the past, only linear tools, like word processors, were available to arrange topics and develop writing. Today, both free and commercial utilities provide access to flexible techniques to present and outline information using existing MindMapping and ConceptMapping techniques. During my discussion I will present examples of both research and development of a composition using these tools.
Susan Lang, “Mining and Analyzing Data in ICON”
For the last four years, the first-year writing program at Texas Tech University has implemented a pedagogy in which the responsibilities of classroom instruction have been separated from the grading of formal student writing assignments. These assignments have been distributed among the entire set of instructors assigned to teach one of the two first-year writing courses. Not surprisingly, much attention in the early phases of the program was given to the logistics of the program—how the assignments are distributed, evaluated, and turned back to the students. Less has been said about how this restructuring of an essentially traditional composition program has helped provide more effective writing instruction for students. This presentation will look at evaluation criteria for approaching the question of assessing effectiveness and examine some preliminary data to see if, in fact, we are collecting data that will help us determine the effectiveness of instruction in this program.

A Google search for “syllabus technical communication (or writing)” will return over three million hits. In these, you will find variations of the same course objectives and assignments: audience, rhetoric, manuals, instructions, and correspondence. Most of the assignments are hypothetical exercises. Over 50% of these courses are taught by non-tenured master’s degree level instructors with a mastery of Microsoft Word and proficiency in Excel and Publisher. Few have ever worked as writing professionals in business and industry. Using recent research by Rainey et al. in combination with data collected from my own survey of practicing technical writers as well as practicing domestic and international instructors of technical communication, this presentation explores the pedagogical implications facing technical communication faculty and suggests the need for a new breed of technical communication teacher. The case study, Widgets, incorporated in this discussion steps away from the standard syllabus and embraces the challenge of developing heuristics combining creative and critical thinking, sound writing instruction in relevant documentation, and advanced applications of computer-based technology to prepare students in keeping with the demands and expectations of the global workplace.

B6. Collaborating Across Contexts: Art & Design and Writing Studies
Gail E. Hawisher, moderator

Joseph Squier, “On Writing with Video”

Maria Lovett, “On Teaching with Video”

In October of 2005, the University of Illinois approved as a required writing course, “Writing with Video,” a writing-intensive course that relies on multimodal composing as the major writing component of the class. The first speaker will talk about the trials and tribulations of initiating and developing Writing with Video, a course that made its first appearance in the fall of 2005. One of the major institutional accomplishments of launching the course was the College of Fine and Applied Arts agreeing to include the following statement as part of its Communication Across Media initiative: communication across media. Fundamental communication capabilities should embrace a full range of modes and media. FAA will collaborate with LAS and the Library in a major initiative to develop and offer general education options for the Composition I and II requirements based on the premise that communications skills are about narrative, persuasion, visualization, discovery, analysis, computation, appreciation, and entertainment, not merely about writing with words. This initiative will build on the writing with video initiative already under way through collaboration of Art and Design, the Center for Writing Studies, and LAS. It will be central to preparing students in the arts and at least as valuable to students across the campus. This approach to communication will become an important part of the spectral signature of undergraduate education at UIUC. In addition to talking about the infrastructure challenges that still remain in scaling up the course, the speaker will discuss the philosophy underlying the class, the
kinds of assignments the students undertook, and future plans for integrating the course fully into the university’s writing offerings. The second speaker will describe the goals for the course and demonstrate the video projects that students undertook in meeting the requirements of the course. (See http://www.art.uiuc.edu/courses/art199-wv/syllabus.htm.) The speaker argues that we not only live in a visually-saturated world, but indeed one in which communication has moved from being primarily text-based to a more visual form. Advances in technology have further accelerated the proliferation of these image-based expressions. Human experience has been transformed by the images we consume. The cultural environment in which we consume these images determines how we interpret them and how they influence our further experiences. Studying visual imagery is just the beginning. Students must also engage in new ways of writing and expressing themselves with this visual text. Educators must supply students with tools for sharing their knowledge and for making meaning in this perpetually changing world. Writing With Video is a gateway for discovering the valuable expression of ideas inherent in images. Visual culture can be more than a vehicle for the perpetuation of consumerism. By becoming media authors, students gain access to a sophisticated medium to “write” about the world in which they live. The session will culminate in the audience joining a discussion on the turn to the visual in literate activity-its promises and challenges.

B7. Composition and Digital Literacy: From “Dick and Jane” to Wholphin
Richard J. Selfe (Dickie), moderator

Keith Dorwick, “Aiming Low: The Really Hot Stuff is Maybe the Low-End Stuff”
Those who work with technology every day naturally think about the next new tool, but most people in cyberspace are using low bandwidth tools such as text messaging and chat rooms, where the occasional still image is disseminated as “high-end” technology. For instance, whereas multimedia messaging is more cutting edge, most people text message from PDAs or cell phones, partially because of cost. For one recently observed group of youths, cell phone text messaging technology was both exciting and fulfilling. In gay chat spaces, too, creating a photograph and putting it on a profile is a barrier for both men, probably for social-cultural and technological reasons—but those who manage to do so often announce that proficiency by begging friends to “see their new pic”. Thus, if a low band-width PDA and an online profile with jpgs is what most people can manage, researchers need to defend and analyze low technologies as new media. The presenter argues that low-end technologies are a democratizing influence in a technological universe where access is still a significant issue and bandwidth is the turning point.

Baotong Gu, “From Word Processing to Datatizing: How Close or Far Are We from the Frontier of Knowledge?”
Those who work with technology every day naturally think about the next new tool, but most people in cyberspace are using low bandwidth tools such as text messaging and chat rooms, where the occasional still image is disseminated as “high-end” technology. For instance, whereas multimedia messaging is more cutting edge, most people text message from PDAs or cell phones, partially because of cost. For one recently observed group of youths, cell phone text messaging technology was both exciting and fulfilling. In gay chat spaces, too, creating a photograph and putting it on a profile is a barrier for both men, probably for social-cultural and technological reasons—but those who manage to do so often announce that proficiency by begging friends to “see their new pic”. Thus, if a low band-width PDA and an online profile with jpgs is what most people can manage, researchers need to defend and analyze low technologies as new media. The presenter argues that low-end technologies are a democratizing influence in a technological universe where access is still a significant issue and bandwidth is the turning point.

B8. Fostering and Sustaining an Ecology of Digital Writing: Community, Engagement, and Application
Danielle Nicole DeVoss, moderator
Dánielle Nichole DeVoss, Angela Marie Haas, and Douglas Eyman

Increasingly, writing takes place in computer-mediated, networked environments and is distributed within and across networked spaces—on Web sites, under the visible surface of the Internet on peer-to-peer systems, within blogs, and across other digital environments. In these spaces, multiple sign technologies (e.g., image, sound, video, text) produce artifacts that can be networked, interactive, and hyperlinked in ways that foster interactivity and transcend time. Given this, the shape of writing itself has changed; composing means weaving “traditional” media (like text, graphics, and audio) with, through, and for computer interfaces (DeWitt, Grabill, Takayoshi, WIDE Research Collective). Consequently, teaching, learning, and research within these environments requires a theoretical and curricular framework that recognizes the ways in which composing has evolved and facilitates the rhetorical practices critical to digital writing spaces.

This presentation offers such a framework—one that emphasizes building community, fostering critical engagement, and engaging in practical application as key tools for understanding, analyzing, and producing digital compositions. This presentation will describe the upper-level digital rhetoric course in which the presenters participated and share the course syllabus, goals, materials, and example student work; address the ways in which this digital rhetoric course lent itself to rethinking the ways in which we teach writing; and suggest ideas, activities, assignments, and curricular initiatives for teaching digital writing within the framework of community, critical engagement, and practical application.

This presentation is sponsored and presented by DigiRhet.Net, a digital rhetoric research collective at Michigan State University.

Lunch1. “Speculative and Formative Knowledge-Making: Conducting Research on Texas Tech’s Online Doctoral Program”
Locke Carter, Featured Speaker

Research isn’t just for earth-shattering, well-formed scholarly questions. Ongoing research on an evolving, new graduate program is a good example of messy research in less-than-textbook situations. It’s a circumstance that cannot tolerate a delay while one waits to collect comprehensive data before asking key questions that might lead to making good decisions, identifying errors of execution as they occur, and correcting mistaken assumptions. In this talk, we will look at early research questions that arose during the proposal phase of Texas Tech’s online doctoral program in technical communication and rhetoric, and will trace those early speculations through firmer and firmer formative data collection as a case study on how program administrators can view themselves as researchers.

C1. New Media and Open Source Course Management Systems
Aaron Barlow, moderator

Anthony Ellertson, “New Media Rhetorics, Interactivity, and Code”

While new media technologies arise, rhetoric and composition researchers discuss multimodal composing and how multimodal communication happens. The presenter situates our technologies in material contexts while promoting functional new media literacy. Thus, this presentation proposes a practical approach to multimodal composing that is grounded in multimedia communication structures and interaction design principles. Recently, object-oriented tools have opened up new possibilities for interactive arguments: Web designers and developers can direct users’ experiences through interaction with on-screen objects, and thereby create rhetorical experiences through the meta-argument of code. The presenter comments on the implications of creating multimedia arguments through code structures.
David McMurrey, “Open Source Courseware: Rapid Online Reviewing and Commenting”

One of the problems we face as writing teachers is the labor-intensive nature of our work. That characteristic seems to be compounded multiple times when we take our courses online. In this presentation, I demonstrate an application that provides a way of addressing the problems of efficiency and effectiveness in teaching and learning online. Classes can group-revise exercises on transparencies displayed on a white board, with the instructor writing the revisions on the projected sentences with a red marker. Online, this becomes a problem. A chat room solution proves way too chaotic to be practical, nor is a threaded-forum solution any better. Using email begins to solve the problem although the process is still laborious and repetitive. The application demonstrated here uses automatic email and web pages to ease the process, and it employs codes to eliminate the problem of entering the same comments again and again. This application, written in CGI/Perl, is in no way limited to specific style problems. This application can be adapted to any situation where brief responses and quick review comments are needed.

Cynthia Villanti, “SLN goes OS: The Pedagogical, Political, and Union Implications of SUNY Learning Network’s Adoption of an Open Source CMS”

In 2005, the State University of New York Learning Environments (SUNY LE) announced its plan to upgrade its learning management system, the SUNY Learning Network (SLN), from a homegrown application based on IBM’s Lotus Notes to a components-based open source application for its statewide online teaching, learning, and research environment (http://le.suny.edu/sln/rcp/sln2tsr.pdf). This presentation will introduce SLN’s technology solution and discuss the pedagogical, political, and union implications of this decision, by one of the largest state university systems in the nation, to go open source. As a former employee of a Blackboard campus and current user of Drupal for my composition courses, I will present an analysis of SLN’s genuinely student-centric, collaborative, social constructivist approach to online teaching and learning, as well as show how SLN’s technology solution is aligned with values in current composition theory. As a member of the SUNY LE Task Force, I will offer an insider’s perspective on the history of SLN and this decision to pursue an open source approach—both to the technology solution and to faculty development and support—in an attempt to meet the needs of our 64-campus system. I will also examine faculty reactions to these changes as well those of other stakeholders, including influential campus administrators and technology deans, who are resisting this decision and pushing for the adoption of a proprietary LMS. As an active unionist on the state (New York State United Teachers) and national (American Federation of Teachers) levels, I will show how a fundamental belief in democratic, collaborative knowledge creation inherent in SLN’s new model is closely aligned with basic tenets of grassroots unionism in our community colleges and demonstrate how SLN’s going open source will encourage faculty innovation, meet our faculty unions’ goals for professional development, and increase cross-campus collaborations.

Cheryl E. Ball, moderator

Cheryl E. Ball, Dan Anderson, Anthony T. Atkins, Cynthia L. Selfe, and Richard J. Selfe (Dickie)

A survey was conducted (150 questions; 45 respondents) to discover what sorts of multimodal composition instruction happens in writing classes at higher-education institutions in the US. The presenters were especially interested in student and faculty production of multimodal texts (rather than analysis-only). The purpose of this roundtable is to share the data the presenters collected in several categories that address the following questions: How do teachers practicing multimodal production define multimodality; what theories do they use to support their teaching; and how do they engage students in composing multimodal texts? How do teachers assess student-produced multimodal compositions? What teaching resources (such as instructional materials) do they use and what resources would they like to see made available? What technological resources do they
have access to and how is the technological infrastructure of their teaching situation administered? What technological and pedagogical training do they get (or can they participate in) to learn more about teaching multimodal production? What methods are available for assessing the kinds of technology training they receive? Do these teachers also produce multimodal scholarship and, if so, how do such texts impact tenure or promotion on their campus? Each roundtable participant discusses one of these questions for 4-5 minutes, provides an overview supported by qualitative and quantitative data from the survey and offers best practice suggestions and further research questions.

C3. Wary Travelers and the Oasis: Discussions of Blended Classrooms and Pedagogical Experiences
Elizabeth A Monske, moderator

Elizabeth A. Monske, Lanette Cadle, and Cheryl Hoy
This roundtable discusses different approaches and elements of the blended classroom, a space that looks like the traditional classroom of chalk and chairs, but under the surface integrates technology into the writing and learning process. In a time where budget cuts are the norm, the dream of computer-mediated classrooms for all writing students, with some lucky exceptions, is just that—a dream. For the vast majority of our peers, the blended classroom is their reality, if they take the initiative to use the digital tools available. Three facilitators for this roundtable discuss current issues at their universities. When networks crash, lack of software, and a continually changing field are present in the classroom, how does a teacher of technical writing help her students become ready for the workplace? At a university where engineering programs are kings and the English department is truly the ugly step-sister across campus, Elizabeth A. Monske expresses the voice of the teacher who uses an out of date computer lab with hand-me-down computers and limited software options. Monske specifically discusses opportunities and strategies for using these limitations within a technical communication classroom to the benefit of the presenter’s students. Lanette Cadle discusses what it is like to use open source software in the blended classroom including breaking away from Blackboard or WebCT and using Drupal alone. The flexibility of Drupal and the low cost makes a savvy choice for writing instructors who must, due to budget or time limitations, make the maximum impact with what is available. Since open source software is free, there is just the expense of a domain for those without sufficient university server space. Tailoring this content management system to the instructor’s needs may take more time initially, but it offers more options. Cadle discusses no-to-low cost ways to digitally expand classroom walls with other tools such as Sakai or Moodle and other technologies such as Podcasts, RSS, and scholarly compilers such as CiteULike. Cheryl Hoy discusses how to teach four classes and technology, including the unique challenges of the adjunct or instructor course load and how blending strategically placed technology, into a more traditional structure, can enhance the process for both student and instructor. Presenter 3 also discusses how teaching a “mix” of computer-mediated classes with more traditional classes changes pedagogy. The roundtable opens with each presenter’s experience and welcomes participants to add their experiences and possible frustrations to the mix. Topics we will explore include: wireless access, either in a specific classroom, building, or campus; when the building is wireless, what that means for your pedagogical opportunities; and how can we help to expand our resources and educate each other about free programs. After this roundtable, participants take away a sense of community and resources to benefit their classrooms.

C4. Web site Designs Across Cultures: A Comparative Analysis
Barry Thatcher, moderator

Barry Thatcher, Chris Ford, and Sipai Klein
Why do teachers resist teaching online courses? Like students, teachers fear venturing into uncharted territories; and for those who are uncomfortable with technology, the situation may become more complicated. Anxiety may also factor into the equation. This is problematic not only
for students, but also for the teachers who cling to a traditional approach to course delivery. How can we overcome this problem? For many, the answer to this dilemma is simple: clear instructions for online course delivery. With the influence of classical rhetoric on education, it is fitting to note that Aristotle and Cicero perceive delivery as a crucial factor to successful oratory. We define delivery as producing an instrument that incorporates clear and logical instructions for the new online teacher. This presentation examines the advantages of following a clearly written guide for online course delivery. We will include a users guide for WebCT as part of our presentation.

C5. Technology & the Composition Curriculum: Training TAs
Pat Tyrer, moderator

Pat Tyrer, Steve Severn, Melissa McCoy, Dollie Buckhaults, and Mary Brittain
This roundtable discussion centers on the need for training which extends beyond pedagogy and theory, to provide a supportive framework for accommodating technology in the composition curriculum. Short presentations from roundtable participants will highlight the training program currently being offered to new teaching assistants in West Texas A&M University’s Department of English and Modern Languages and invites dialogue from similar institutions investing in graduate teaching assistants. The need is great for teacher training in electronic pedagogy; teachers are not becoming obsolete, but training new teachers by handing them a textbook and pointing the way to the classroom, is quickly becoming outmoded. Beginning with an initial graduate seminar in the pedagogical implications for teaching composition, teaching assistants at West Texas A&M University are provided training and opportunity to teach composition courses on-site for traditional students, online for students at a distance, and in technologically-enhanced traditional classrooms. This roundtable invites both pedagogical and technological discussion attuned to preparing graduate students to teach writing.

C6. old + old + old = new: Multimedia Writing, Copyright, and Remix Culture
Dânielle Nicole DeVoss, moderator

digirhet.net (Rob Reyes, Andréa D. Davis, and Dânielle Nichole DeVoss)
Multimedia compositions require writers to handle multiple modes of representation and meaning-making. Whereas modern computers and robust networks allow composers to choreograph a variety of media, composers may not have the rhetorical or technical tools to create audio, video, or other visual elements for multimedia compositions. Composers may also wish to incorporate popular imagery or widely circulating audio or video into their work. However, most circulating work is copyright protected, even though it is relatively easy to download from Internet Web sites or file-sharing spaces. The presentation is influenced by the work of Lessig, Litman, Vaidnathan, Porter, Logie, and others, and explores four facets of copyright in multimedia writing: the widespread confusion about what constitutes appropriate use of copyright-protected materials; the complexities of ethically using another’s words and works; the cultural polarization of copyrightists and copyleftists; and writing teachers’ need to advocate Fair Use while the culture is extending copyright protection and closing access to modes and media of meaning-making. The presenters discuss multimedia pieces they have created that push the margins of copyright and Fair Use, and that open spaces for discussing multimedia writing’s key promises and perils.

C7. Crossing (Out) the Frontier: BrightMOO, Remediation, and Authorship in the Age of the Networked Graphical Environment
Brent Moberly, moderator

Brent Moberly, Keith Dorwick, and Kevin Moberly
Computers and Writing 2006 marks the fourth anniversary of the BrightMOO project. As an open source attempt to develop a graphical MOO interface, BrightMOO is part authoring tool, part electronic environment, and part three-dimensional game engine. BrightMOO was originally conceived to address two of the most pressing problems that students confront when using text-
based MOOs in the classroom: the twinned difficulties of orienting oneself in relationship to the text of the MOO and of simultaneously mastering its oftentimes difficult command-line interface. In its four years of development, however, BrightMOO has increasingly become an experiment in New Media and in what Dan Bolter and Richard Grusin understand as remediation—the process by which new forms of media adapt, incorporate and ultimately assimilate established forms. BrightMOO, in this sense, is as much a pedagogical project as an attempt to develop an open source alternative to what is currently the frontier of networked, graphical environments—the lavish three-dimensional worlds that MMORPGs such as Everquest, Starwars: Galaxies and World of Warcraft offer participants. It is an attempt to realize a vision of networked graphical environments in which authorship and innovation are not the sole privilege of the for-profit corporations that publish, maintain, and ultimately control the content of the environments.

Presenter 1 will demonstrate the capabilities of BrightMOO’s graphical interface. This presenter will not only show how BrightMOO’s interface facilitates navigation, creating and describing objects, and other MOO activities, but will demonstrate how BrightMOO’s terrain editor and image libraries can be used to create complex graphical environments. In doing so, this presenter will discuss the development of the BrightMOO client and will explain how the client reflects the pedagogical imperatives that underpin the BrightMOO project. This presenter will also discuss how the scope of these imperatives has been revised and expanded in the four years that BrightMOO has been in development.

Presenter 2 will discuss the recent conversion of AcadianaMOO from a JHcore database to a BrightMOO database. After summarizing the history of AcadianaMOO and the decision to convert it to a BrightMOO database, this presenter will discuss the challenges that are involved in moving from a text database of more than two hundred rooms to a graphical database. This presenter will thus provide a real-world example of remediation that will speak to the larger theoretical question of how remediation occurs, what it involves, and the costs and the benefits that accompany it.

Presenter 3 will discuss the theoretical possibilities of BrightMOO. Using World of Warcraft as an example, this presenter will explore the question of how grammar, syntax, and vocabulary are manifested in the complex visual rhetoric of networked graphical environments. This presenter will then show how BrightMOO’s modular, building-block, approach to graphics and design foregrounds issues of authorship that are not immediately apparent in the hyper-realistic, three-dimensional graphical environments that MMORPGs such as World of Warcraft offer participants.

C8. Sustaining Service Learning Initiatives and New Media Writing Programs
Deborah Church Miller, moderator

Amber Lancaster, “Video Media in Technical Communication & Rhetoric Programs”

Video production and video editing are becoming more necessary skills in communication-related positions as businesses rely more heavily on the Internet to disseminate information. As a result, technical communicators are likely to play additional roles in the production and editing of video media. What are these roles and are we preparing students for them?

This presentation will provide some insight to the various ways video is being used in business and educational settings, the tools and technology skills required for related jobs, and the learning opportunities for students to acquire video production and editing experience. I will present findings from a year-long project in which I’ve tracked job positions on two free national job databases that required video production and video editing as part of the job requirements. Each job position is categorized as one of the following roles: creating training materials, delivering corporate correspondence, providing sales and technical support, presenting applied research, and other. This presentation will conclude showing that many technical communication and rhetoric programs have yet to respond to a growing trend of video use in communication-related jobs.
Corinne Arráez, “Implementing and Sustaining a Technology Infrastructure for New Media Writing Programs—An Overview”

In Fall 2004, Stanford’s Program in Writing and Rhetoric implemented a writing requirement that focuses equally on new and technology-mediated writing and oral delivery. This presentation reviews the course’s two-year implementation and explains how administrators set up and maintain its expansive media technology infrastructure. The speaker focuses on instructor and student support, equipment management, and cohesion amongst the program’s constituents. Administrators have successfully implemented such a large technology infrastructure in a short time by working with the larger university community and building consensus between administrators and teachers to ensure student support and a uniform technology landscape. This presentation explores the difficulties of establishing large technology infrastructure when different users have radically different skill sets, and also discusses the use of low-cost resources to decrease costs to students and faculty.

D1. New Media Strategies For Embedding Instruction
John Zuern, moderator

Marcia Hansen, “Fully Functional Professional Writing: From Technology-in-use to Technology-rich Professional Writing”

Professional environments have become media- and technology-rich environments and we have the gadgets to prove it. We use our cell phones to not only talk with our colleagues, but to text messages, snap pictures, and play music. Further, we have mp3 players that will not only play digital music, but will also play FM broadcasts, record presentations, take pictures and display videos. Stop. Pause and rewind ten years and an old idea in circulation then was: don't buy a multi-function device (i.e. printer/copier/fax/phone) because if it breaks, then all of your works stops while you fix the multi-function device, versus fixing just device, for example, your copier, and your other work continues uninterrupted. Many instructors who use technology in their classrooms have yet to fully integrate technology into their classes. I suspect that such instructors are still struggling with the idea of multi-function. They have failed to fully integrate technology because they fear if something breaks, then their whole practice and schedule breaks down. While technology does break down and instructors will need to develop coping methodologies, limited technology use is problematic because it fails to capitalize on the media-rich technologies available today, especially in professional settings. This presentation will review the technology-rich revisions made to a single, technology-use professional writing course. Such a review is relevant, for while professional writing courses are some of the newest courses in the English curriculum, they too need to be revised in light of our media-rich and multi-function technologies. Moreover, while this presentation will not advocate abandoning word processed letters, memos, and resumes, it will consider new media-rich forms, especially those that emphasize visual rhetoric and networked writing. We have pedagogies to support such integration. It is one more step to encourage others to fully integrate technology and provide multi-functional courses.

Anthony T. Atkins, “Remediation in Practice: Onscreen Video Tutorials and Professional Writing”

While the concept of remediation has been discussed on a number of scholarly fronts, the speaker presents one project that teachers of writing can use to illustrate the idea of remediation and what Jay David Bolter and Richard Grusin mean by hypermediacy, remediation, and transparent immediacy. The speaker discusses the theory of remediation, shares a pedagogical assignment, and shows what students in an undergraduate course entitled “Writing & Technology” produced as a result. Students in composition and professional writing find themselves involved in many occupations after leaving the university, and this presentation offers some teachers a way to put the theory of remediation into practice. Many students seem to think that remediation is simply a “recycling” of technologies, and while that is a component of the concept, remediation is not necessarily as simple as recycling old technologies. How can teachers of writing offer students assignments that illustrate the whole idea of remediation without giving students the impression
that it is simply a refashioning of older technologies? The presented assignment not only helps students to understand remediation, but also gives them tools to use as they venture into the frontier of making knowledge in business related venues.

Doug Dangler, “Making the Ephemeral Durable: Audio Recording and Online Dissemination of Writing Center Tutorials”

Because of the popularity of MP3 players and the ease of digital recordings, clients and tutors can retain and later review writing center tutorials. This presentation discusses the successes and challenges that one writing center encountered in making tutorial recordings available online to clients. On one hand, these recordings may alleviate difficulties that clients sometimes have with taking notes or remembering the topics and connections that were covered during their tutorial. On the other hand, these recordings open up many theoretical questions: How might tutors consider changing strategy because tutorial recordings will persist after the tutorial, how do clients use these recordings, and how do writing center administrators balance the recordings’ research potential with tutors’ and clients’ apprehension of surveillance? Less theoretical topics include the kinds of programs that can be linked to create relatively seamless workflows for tutors and the kinds of settings that should be used for maximum file compatibility. The presentation covers the issue of allying with corporate audio file distributors and also demonstrates technology that produces a web-accessible audio file of the presentation.

D2. Moving from 20th to 21st Century Research Contexts
Cynthia L. Selfe, moderator

Cynthia L. Selfe, “Where Has All the Research Gone?”

Gail E. Hawisher, “Evolving Research in Computers and Writing”

“The intense interest in research methods and research design continues to create a kairos of significance and of caring for our collective work in computers and writing.” Hugh Burns, 2004, p. 8. (Computers and Composition)

Using Hugh Burns’ statement as a starting point, this session will consider the history of research in computers and writing while at the same time arguing that we must continue to refine our research methodologies for 21st Century contexts. Since the onset of the field, which arguably began in 1977 with the appearance of the first fully-assembled personal computer, research has been key to the work we do. From the start, we have attempted to assess the possible impact of computing on writing and learning and to devise research methodologies for studying new technologies, new theoretical understandings in relation to composing. Research continues to evolve as the contexts for inquiry expand out from the classroom into our professional lives. In this session, then, we attempt to bring together the research in computers and writing of the past few decades as we simultaneously look to the future.

Where has All the Research Gone?

In the session, Cindy Selfe discusses how the numbers of research projects—what used to be termed variously investigations or studies—has declined steadily over the last three decades. Contributing to this trend have been changing attitudes toward particular methodologies (e.g., protocol and speak-aloud analysis, treatment-and-control studies), the diminishing cultural capital of empirical research in the field of composition studies, and the ideological and postmodern turn away from a unified understanding of Truth. This paper focuses attention on this trend and on some of the methodological issues connected with computers and composition research over the last 30 years, tracing the history of methodological approaches and looking forward to the challenges of the future. To mirror some of the complexity that characterizes computers and composition research, the talk will sketch some of the broad historical patterns of methodological
approach, even though these trends are, inevitably, shot through with contradiction, variation, and exception. The paper will, for instance, include references to quantitative studies, as well as those that have employed various kinds of descriptive statistics; and investigations that focus on case studies, and survey data among them.

Evolving Research in Computers and Writing

Gail Hawisher turns to recent studies that have contributed to the rich tradition of research that marks the field. Although in the early 1990s young people were working in electronic environments, most of their online literacy practices in academic settings were primarily alphabetic. At that time, while desktop publishing, email, and photo manipulation were gaining considerable currency, the Web and graphical browsers were just emerging. Only a decade later, however, young people were commonly using visual presentation software, creating web documents, and experimenting with video clips. Their composing, at this point in time, could no longer be considered primarily alphabetic; they had, in Gunther Kress’s words taken a “turn to the visual” and to the multimodal. In an attempt to capture the generational changes that mark this period, this paper will look at research by the two presenters, along with that of several other scholars such as Alexander (2005), Morrison, (in press), Blair, et al. (in press) and Snyder and Beavis (2004). These and other studies will be considered as we attempt to critique, develop, and discuss new methodologies for new times.

D3. The One About Wampum, Hypertext, and Video Game Praxis
Heather McGovern, moderator

Angela Marie Haas, “Wampum as Hypertext: Re-Imagining the History of Hypertext Theory”

The “history” of hypertext is a Western frontier story, a narrative that most often begins with the exploration of the land of Xanadu and the Memex and eventually leads to the trailblazing of the World Wide Web. Although some storytellers in the C&W community have interrupted this dominant narrative with non-Western themes, such as the Chinese I Ching, none have shared stories of hypertexts that existed in Native American territories long before the land of Memex and Xanadu. Consequently, this presentation offers a preliminary hypertextual historiography of how several American Indian communities employed the material rhetoric of wampum belts as hypertextual technologies that extend human memories of inherited knowledges through interconnected, nonlinear designs and associative storage and retrieval methods long before the “discovery” of Western hypertext. Specifically, this presentation tells a counterstory, one that demonstrates that the concept of hypertext, and the rhetorical work it does, is not new—nor is it unique to Western culture, despite the terminology’s Western etymology (hyper + text). To accomplish this goal, this presentation: briefly summarizes the Western origin story of hypertext and a framework of hypertextual features vis-à-vis the work of hypertext theorists, such as Bush, Nelson, Bolter, Lanham, and Landow; introduces the history and function of the material rhetoric and technology of wampum belts; analyzes the hypertext-like qualities of wampum belts in relation to the aforementioned framework, with support from Tehanetorens, Wallace, Williams, and other wampum historians; and calls for a re-visioning of a dynamic history and study of hypertext that is inclusive of non-Western hypertexts.

Derek Van Ittersum, “Hypertext Revisited: Examining the History of Failed Technologies”
In their 2003 article in “Computers and Composition,” Johndan Johnson-Eilola and Amy Kimme Hea look back at hypertext, and work to “rearticulate” it, which “requires us to recognize that the multiplicity of links and nodes did not begin with a technology program, but rather within a cultural network, as a politics about relationships” (418). Similarly, Bruno Latour has shown, particularly in his study of the failed commuter train Aramis, the value of tracing out cultural networks associated with technologies. In this presentation, I focus on the three figures most often discussed as hypertext’s creators, Vannevar Bush, Douglas Engelbart, and Ted Nelson, and follow the networks
they formed and were aligned with. These figures are of particular interest because none of their original designs for hypertext were taken up by users—Bush’s Memex exists solely as paper plans, Engelbart’s workstations never caught on, and Nelson’s Xanadu hypertext system remains unfinished. While existing research focuses primarily on the ideas and bits of technology that are easily traced back to these figures, I believe it is productive to examine what wasn’t taken up, and to trace out in more detail the processes and networks that led to our current hypertext configurations. Particularly, each of these figures had ideas about hypertext functioning as a personal database for its users, an idea that is only now being implemented. While Johnson-Eilola and Kimme Hea argue against looking at these early plans (such as Nelson’s Xanadu) as “pure” versions of hypertext that we should return to, examining the processes by which these “pure” versions were dismissed or dramatically altered provides valuable insight into the functioning of cultural networks. In addition, re-evaluation of these changed parts may be in order as we seek to re-articulate hypertext as something other than a passive point-and-click Web experience.

Judith Szerdahelyi, “Constructing the Video Syllabus For Online Writing Classes”
This presentation will focus on how the syllabus, a traditionally text-based course document, can go through a makeover and appear in an experimental new form called the “video syllabus.” The purpose of this paper is to discuss the implications of turning a traditional syllabus into a multimedia syllabus that provides students with essential course information that they can both read and view. The topics in this session will include an explanation and rationale behind the idea of the video syllabus, the theoretical and practical decisions an instructor has to make when deciding on the distribution of information via text and/or video clip, and the technical challenges encountered while implementing the project. Designing the syllabus in this new medium also provides an opportunity for instructors to rethink the theory behind syllabus design and ensure consistency among course goals, course content, student activities, and assessment/grading practices. The presentation will include the demonstration of a video syllabus for an online writing course.

D4. Smart and Guided Negotiations Between Learners and Researchers
Rob Hudson, moderator

Lynn Hanson, “Style Guidelines for Looping Presentations: Encouraging Smart Use of PowerPoint”
Among others, Karl Keller and Barbara Shwom assert that we can all be smarter about using PowerPoint. In particular, those of us who teach technical communication need to pass along smart practices to students likely to use PowerPoint in their careers. One of the keys to smart usage can be found in Edward Tufte’s complaint against “the compressed language of presentation” (see The Cognitive Style of PowerPoint). Compressed language, also known as telegraphic language, is indeed a problem, but a workable solution for teachers who encourage students to think and write clearly can be found in crafting the PowerPoint assignment. The solution is in emphasizing a different context than we typically see in our common textbooks. Specifically, we can exchange using PowerPoint as a visual aid during a speaker’s presentation for the context of using PowerPoint as a stand-alone text for readers. For example, students can develop informative slide shows of an organization’s upcoming events or rolling advertisements of a product’s features, to name just a few. A PowerPoint assignment like this one allows instructors to emphasize elements that are important in any technical communication course, such as the need for clear, incisive writing; effective techniques for integrating text and graphics; usability strategies; collaborative planning; and revising. We can continue insisting that students write complete, correct sentences and lists with parallel structures. Consistency on our part can help drive home the lessons of the course. As teachers of technical writing, we can assign projects with PowerPoint and be consistent in our requirements, as long as we craft our assignments with care. After all, it is how we use a tool that determines its value. This presentation will (1) summarize the PowerPoint debate since Edward Tufte’s 2003 monograph, (2) provide some sample assignments
using PowerPoint as a stand-alone text, and (3) offer a set of style guidelines for writers using PowerPoint in this context.

Karla Kitalong, “Using Visual Autoethnography to Present Research, Social Commentary, and Memoir”
Ethnographic research has long been a mainstay of composition and professional communication scholarship. Autoethnography, traditionally defined as “the cultural study of one’s own people,” is a variation on ethnography (VanMaanen 106-7). An emergent variety of autoethnography, which corresponds with the visual turn in cultural studies, blends visual representation with narrative and self-reflection. As a visual culture research method, and as a vehicle for constructing memoir, social commentary, and other visual arguments, visual autoethnography has the potential to be a “powerful invitation to communicate and make meaning of lived experience” through language that is “not neutral or objective” but is a “vulnerable and public sharing and expression.”
Autoethnography, combined with visual representation, encourages reflection and in doing so “concerns itself with the moral, ethical and political consequences” of its use (Kawalikak and Dudley). In this presentation, I discuss a visual autoethnography assignment I incorporated into two graduate courses that emphasized visual cultural studies. The bulk of the presentation consists of a taxonomy of genres or types of compositions produced by students. In elaborating this taxonomy, I make a case for the suitability of visual autoethnography as an undergraduate writing assignment.

D5. Breaking the Gaze: Genre Conventions and Identity Construction in Not-For-Profit Medical Organizations' Web sites
Deborah Harris, moderator

Deborah Harris and Jennifer Heckler
We seek to create an intersection between discussions of hierarchical relationships in text-based medical discourses (Barton 2004, Schryer & Spoel 2001, and Popham 2001), and the power struggles in electronic contact zones (Selfe & Selfe 2004), combining these theories to investigate the emerging relationships between medical organizations and the World Wide Web. Moreover, we explore how a narrow specialization of medical discourse can be and is appropriated and used in Web sites that appeal to diverse (often unspecialized) audiences. These discourses emerge as genres, or discursive categories, which organize information and shape conceptual spaces in which we operate. Research into forms as genre (Popham 2001), identity formation through genre conventions (Schryer & Spoel 2001), and constructions of normalcy in infant-feeding discourse (Koerber 2001) have complicated the role of genre classifications in socially constructing medical discourse and medical representations of illness. Our research extends these discussions to include the genre of the Web sites. Using Foucault’s theory of the medical gaze, we discuss the hierarchies created through patient representations on two Web sites, highlighting the usability (or lack thereof) of the Web sites and how the interfaces have the potential to construct and limit users through discursive representations. We compare two local not-for-profit Web sites to a national mental health organization’s Web site, offering examples of rhetorical constructions that empower both patients and users. These analyses can serve as a model for rhetorical investigations in the composition classroom, as well as in business, technical, or professional writing courses. Further, our goal is to discuss the pedagogical applications of rhetorically analyzing Web sites as a means of complicating audience construction, identity formation and issues of agency. In regards to technical communication, we hope to identify existing opportunities for the revision of sites to better characterize and appeal to multiple audiences, inviting organizations’ clients to participate in constructions of illness.

D6. Defining Outcomes and Assessing Them with Validity and Reliability
Kevin Eric De Pew, moderator
Liz Stephens and Lennie Irvin, “LEAP II: A Video-Case Based Program for Critically Examining Technology in Writing from Multiple Perspectives”

This presentation will demonstrate and discuss the recently composed LEAP II, a video-case based tool designed to guide writing teachers, as they examine methods of integrating technology into the teaching of writing. Sponsored by a grant from the National Writing Project’s New Teacher Initiative, the video-cases show teachers in authentic settings using technology in their teaching. Built on cognitive flexibility theory (Spiro & Jehng, 1990), LEAP II’s structural design is based on the principles of this theory and a constructivist approach to learning. The program allows for the viewing of mini-cases, accompanied by text and resources from different perspectives, as well as different purposes defined around particular themes: student role, teacher role, technology, and environment. In addition to providing this hypertextual and constructivist means of “reading” these video-cases, LEAP II affords a means for composing video-supported essays. Users of the program can select parts of video-cases to include in a written presentation. In this way, LEAP II supports cognitive flexibility in both the reading of these video-cases and the multimodal writing process based from these videos. The presentation will show parts of LEAP II and demonstrate how it would be used in a professional development workshop. It will also discuss the technology behind the tool, the challenges of composing it, and future development of other video-case sets.

Kevin Eric De Pew, “Are We There Yet? Defining Outcomes for Computer-Mediated Empowerment”

Scholars examining the empowering potential of computer-mediated writing technologies rarely define dis/empowerment. However, by not articulating outcomes for empowering pedagogy, scholars and instructors risk appropriating students’ subjectivities, essentializing empowered subjectivity, and discounting means of disempowerment (Ballif 1997; Butler 1999). Without articulated outcomes, marginalized users may be attracted to writing technologies’ default, accessible, and empowered “white” position (Blackmon 2003; Nakamura 2003). Romano’s (1993) reflections on computer-mediated pedagogy illustrate the influence of defined empowerment outcomes. Consequently, the presenter proposes pedagogical and methodological suggestions for developing local understandings of empowerment and for negotiating empowerment outcomes with students and research participants.

D7. Just for Fun: Teaching Writing through Immersive Online Games

David Sheridan, moderator

Kym Buchanan, “Designing Persistent-Alternate-World Games for Learning”

David Sheridan, “Kairos and the Promise of Immersivity: Alternate World Games and Rhetorical Context”

Janet Swenson, “Fun and Games—and Learning”

This session will explore the potential of immersive, multiplayer online games for teaching writing. Our principal example will be Ink, an online game being developed by the Writing Center at Michigan State University, with funding from MSU’s Writing In Digital Environments (WIDE) Center. Adopting the metaphor of a city, Ink focuses on civic concerns, emphasizing public rhetoric and its ability to effect social change. The world of Ink has an economy, a government, neighborhoods, streets, and forums for public discourse. As exigencies emerge in this complex social environment, players need to make appropriate rhetorical interventions. The immersiveness of persistent-alternate-world games like Ink foregrounds the highly contextualized nature of rhetorical production and circulation. Writers can assess the reception of their compositions in a variety of ways: they can study the interpretations, counter-responses, and actions of other players. Further, they can analyze the extent to which their exigency was, in fact, addressed in the way they had hoped. The game encourages metadiscursive reflection through a variety of structures, especially “Paths”—sequences of activities (including composing and reviewing texts, as well as various forms of
participation in groups and city council) whose completion is certified by other players within the game, that have themselves, achieved a certain level of game-play. In exploring the challenge of designing pedagogically-effective game environments, we will draw on three trajectories within the field of composition and rhetoric: (1) recent work that emphasizes the contextual nature of rhetorical production and circulation; (2) explorations of online discussion spaces; and examinations of games as educational tools. This session will combine formal presentation with interactive segments, including guided explorations of Ink, which will be in public beta testing at the time of the conference.

D8. Kairos’ 10th Anniversary Celebration
Cheryl E. Ball, moderator

Kairos: A Journal of Rhetoric, Technology, and Pedagogy (http://english.ttu.edu/kairos) turns 10 this year. This panel includes editors, editorial board members, and contributors to Kairos over the last ten years to discuss its impact to the fields surrounding technorhetoric, as well as changes the journal has experienced, and what we might expect in its future. We also invite the audience to share their experiences and stories about Kairos following the presentations.

Douglas Eyman, “The Arrow and the Loom: A Decade of Kairos”
This presentation will provide a historical overview of the development of Kairos, tracing the changes in design, philosophy, and disciplinary position between 1996 and 2006. In addition to this overview, the presenter will focus on two key aspects of electronic scholarship as enacted through the history of Kairos—the economics of online journals and the distributed work practices and processes that lead to the publication of each issue.

Jim Kalmbach, “Reading the Archives: Ten Years on Nonlinear (Kairos) History”
I discuss my analysis of the Kairos archives, a project in which I endeavored to uncover and categorize the various hypertextual strategies that Kairos authors have used in the ten years of the journal’s history. I present the challenges of working with large digital archives and overview some of the major strategies that authors have used for organizing webbed essays.

Tracy Bridgeford, “Kairotically Speaking: Kairos and the Power of Identity”
I analyze Kairos’ identity as an online publication and speculate whether it has the power to change scholarly practices. Using Langdon Winner’s concepts of autonomous technology and dismantling, as well as Manuel Castells’ theory of identity, I consider the tenure system in relation to Kairos’ digitally constructed identity within the field of technorhetoric.

Cheryl E. Ball, “Editing Scholarship in a New Media Age”
I discuss how Kairos editors have to attend to technologically experimental texts, which changes processes including peer-reviewing and copy-editing, among others. I argue that the ethical responsibility of publishing relevant scholarly webtexts should be shared between authors, editors, and editorial board members who should be collaboratively responsible for ensuring accessibility and usability when promoting (by publishing texts that use) the newest technologies available.

Dinner1: “Terminal Velocity: Writing and Editing in Online Overdrive”
Mark Follman, Featured Speaker

Information streams at us like never before—available instantly, delivered constantly, ever more mass-produced. The search engine accelerates us, as blogs crank up the chatter and media outlets race to publish around the clock. These are exhilarating if sometimes daunting times for communication online. Readers must navigate new languages of brevity and endless byways. The political spectrum expands, at once intimate and global. What makes for quality content? What
does it take to find our way to the factual? How does the medium transform the ways we create and absorb information?

E1. Adapting to the Environment and Looking through Others’ Lenses
Ray Watkins, moderator

Beth Brunk-Shavez and Sean Miller, “Decentered, Disconnected, and Digitized: Why Students Successfully Adapt to the Online Environment”
In our hybrid composition course, what we would subjectively call “the best” students did well, but they also completed the minimum amount of work. This observation led us to ask: If it is true that technology-enhanced pedagogies further de-centers the teacher and encourages increased interaction between student and content as well as between students, how do students who are accustomed to learning (and excelling) in the traditional “sage on the stage” format make the adjustment to online learning? We also noticed that those students who initially struggled with the course were more engaged with the online portion. We have begun to wonder, then, if it is possible that the “average” student more readily adapts to the online environment, and if so, why? The findings of this study will lead to further research into student learning styles, pedagogical methods, and interaction with technology. Research along these lines could lead to a new host of pedagogical solutions for online instructors looking to engage their students and increase interactions.

Monica Norris, “Trading Spaces: Finding New Locations for Learning in First-Year Writing Programs”
The new ICON program, used by the first-year composition program at TTU, has created changes in the composition classroom. One of the most notable changes is the way in which ICON redistributes the duties of classroom instruction and responses to student writing. Under the ICON system, these tasks are divided between classroom instructors and document instructors, so that the two groups share responsibility for different aspects of student instruction. Classroom instructors are primarily responsible for in-class (or face-to-face) instruction, while document instructors focus exclusively on responding to student texts. According to spatial theory, as well as composition history and practice, physical space both shapes and is shaped by social practice. Space and place shape both perception and practice. If the spatial theories are valid, then the fact that DI’s and CI’s are working in different spaces could lead us to conclude that each group uses different practices in their teaching. The area of response to student writing is one shared frequently by both categories of instructors, and this presentation focuses on that shared teaching space. This presentation examines how teaching space has changed under the ICON program and the ramifications of those changes for writing instruction and instructors.

Robert Dornsife, moderator

Robert Dornsife, “Paper Mache, a Desk Drawer, and an Old-Fashioned Collage: The (Unforeseen?) Challenges of New Media Evaluation”

Bob Whipple, “Evaluating Student ‘Newmediations’: Foundational Principles and Generational Questions”

Russ Wiebe, “Following: what follows:”

In theoretical and applied terms, Robert Dornsife examines pedagogical, logistic, and modal challenges to Walker, Faigley, George, and others. The presenter addresses what happens to “literacy” when the written word is not required, explains the extent to which other modes like genres occupy the written word’s vacancy, and then indicates where the speaker should put the
deliberately filled and composed desk drawer offered after the class watched Office Space. Bob Whipple examines some difficulties that instructors who finished college/graduate school before 1994 encounter when evaluating “newmediations” composed by multimedia-engaged students. These difficulties range from the cognitive (“We don’t know how to read what they are ‘writing’”) to the curricular (“What should they be ‘writing’?”), and from the political (“What difference does it make that they can ‘write’ this way?”) to the professional (“How can I learn to ‘write’ this way?”) Using examples of student-created “newmediations” and drawing on the work of Dornsife, R. and C. Selfe, Hawisher, Duffelmeyer, Sorapure, and Haas, Presenter 2 suggests pedagogical and cognitive approaches to these questions. Russ Wiebe discusses insights from multimedia in composition classrooms, and uses Nolan’s first film, Following, as the departure point. One paradigm in the movie is unconscious collection: as Cobb puts it, “everyone has a box.” After watching the movie, students are asked to make a box that expresses a character unlike them, and the presenter begins considering the idea of the accidental collage. The presentation examines such “accidental collage” as a principle of the multimedia composition classroom.

E3. Converging Learning Literacies and Diverging Learning Spaces in FY Comp: Where Is the Class in This Class?
Will Hochman, moderator

Will Hochman, Andrea Beaudin, Lois Lake Church, Chris Dean, and Andy Piscitelle
We assert our belief that general education should include first-year writing instruction. That’s our job. We strongly believe that our current attempts to teach academic discourse must continue to be supported. Synchronous to participating in and respecting the mission and work of our writing faculty, we spend more and more time thinking about how teaching college literacy skills with computers changes where writing learning happens. In her keynote address to the largest gathering of composition teachers in 1998, Cynthia Selfe taught us to pay close critical attention to the challenges of teaching technological and traditional literacies. In her words, “We have, as a culture, watched the twin strands of technology and literacy become woven into the fabric of our lives—they are now inscribed in legislation, in the law—in the warp and woof of our culture. But, recognizing this context, we cannot allow ourselves to lose sight of either formation. We must remind ourselves that laws write the texts of people’s lives, that they constantly inscribe their intent and power on individuals.” Selfe stressed several key issues in her ongoing call for active, critical thinking and teaching with computers. First, she advised us to avoid overly narrow, official versions of literacy practices or skills. (Historically, literacy standards have been used by dominant groups to oppress others.) Second, Selfe understood that if we see that written language and literacy skills are the professional business of all educators, then so too is technology. In my opinion, it is no longer acceptable for professors to claim ignorance of using computers and the WWW while claiming to be literacy teachers in the 21st Century. Third, “we have to resist the tendential force that continues to link technological literacy with patterns of racism and poverty.” We understand this concern and believe we must make it our mission to ensure that our students have access and encouragement to participate in 21st Century cyberspace. Our students must not be left behind because they came to school without their own personal laptops or lack some fundamental elements of computer literacy.

E4. Disclosures: Public and Private Accounts of Digital Communication
Joan Latchaw, moderator

Many educators attribute a communication boom/boon to email and discussion forums. While some studies confirm educational and psychological benefits of digital communications, others question, challenge, or qualify the alleged gains. As teachers and researchers, we believe in testing the capabilities and monitoring the progress of both machine and human elements. This panel investigates the dynamics of online communication among students and teachers in public discussion groups/forums and private emails. Presenters will explore the degree to which public
and private communications overlap and the complications/consequences that overlap from various perspectives, including the cognitive and psychosocial.

Joan Latchaw, “Crossing Boundaries: When Private Communications Enhance or Sabotage the Public Good”
Studies of group dynamics and group formation help educators understand the complexities of developing and maintaining online communication. Particularly, research on social presence examines psychosocial factors that enhance or detract from cognitive tasks in online environments. Social presence refers to “a temporary judgment of the nature of interactions with the other users, as limited or augmented by the medium” (Rettie 3). The social presence of virtual communicators depends on the degree of intimacy and immediacy. Although such judgments are based on individual perceptions, rhetorical analysis can identify discursive cues signaling degrees of intimacy and immediacy. This presenter will rhetorically analyze Discussion Board posts and private emails that reveal degrees of intimacy and immediacy, which ultimately determined students’ success or failure. The presentation concludes with strategies for building and maintaining social relations in online environments.

David Peterson, “A Case Study of Knowledge-Making Practices in Online and Hybrid Gen-Ed Discussion Forums”
Computers have always been used as memory devices. The recent shift to mobile computing means that we can embrace an enhanced memory on the go. iPods remember our musical selections and play them back to us wherever we are. Students use iPods to remember course information in audio and visual format at several universities. PDAs remember our schedules, phone numbers, and other aspects of our daily lives. The next breed of mobile computers–reality-shifting devices like that of wearable computers offering an Augmented Reality (AR)–go one step further with their intentions. “Augmented Memory” dwells on augmenting the human act of recalling thoughts. Lofty projects are already in the works. Steve Mann, the world’s most famous computer wearer, uses his “Visual Memory Prosthetic” to not only remember things, but also to forget aspects of his life. He constantly recomposes his memory. Far future projects that employ nanotechnology may someday integrate computers and humans to an even greater extent. This paper explores some early design concepts that arise with, specifically, Augmented Memory applications. It suggests that we need some alternatives in order to avoid creating a rhetoric of a needy human as we design reality-shifting interfaces. Before these devices permeate society and our classrooms, we need to consider them in the early design stages. The writing of Kenneth Burke, Mark Johnson, Marcel Danesi, and several others contribute to the theoretical focus.

Terry Smith, “Theory and Practice of Large and Small Discussion Groups in Online Professional Writing Courses”
Online instructors agree that group constructivist knowledge-making that occurs in discussion forums makes them foundational in the electronic environment. However, shifting discussion from the traditional to the online environment raises group-related pedagogical issues that need to be addressed. In studying group dynamic theory and teaching online professional writing, I have found that one of the most important issues is what type of group to use for what purpose.

E5. I, Netizen: What is a Netizen, and Why Should We Care?
Michael Day, moderator

Michael Day, Brande Nicole Martin, and Mark Hannah
Adopting Michael Hauben’s 1990s term netizen (network + citizen), Michael Day details some compositional skills that readers will expect of wired writers in the future. By discussing example texts from online professional discussion groups, blogs, and wikis, the presenter examines key rhetorical methods that online writers use to establish and maintain their ethos with readers. However, negative examples such as flames, mistakes, and omissions also provide humorous, instructive illustrations of how online writers can damage their own credibility. The presenter
suggests composition teaching strategies based on the concept of the netizen as an ethical network citizen who inspires others by sharing writing on the Internet. **Brande Nicole Martin** describes how student Web site projects can allow students to actively participate as netizens. In most composition courses, students only observe Web sites and lurk in online communities, and in courses using computer and network technologies, instructors typically assign exercises where students analyze how Web developers have applied rhetorical strategies to their sites. Thus, students remain passive onlookers, not active netizens. In contrast, the proposed Web site project encourages students to become immersed in the networked environment by surveying their peers’ Web browsing behaviors and then incorporating survey results into their rhetorical decision-making while they create their own Web sites. Using examples of student Web sites and assignment handouts, Martin explains how students applied their compositional and rhetorical skills and created effective and persuasive Web sites for a specified wired community. **Mark Hannah** illustrates how the notion of the netizen applies to ePortfolio writing assignments. Because an ePortfolio combines writing from print and electronic media, it can provide students with timely opportunities to recognize and respond to the differing rhetorical contexts of wired and non-wired writing. The presenter highlights various ways that teachers can organize their instruction to teach webbed and paper-based composition skills, and also notes the unique assessment opportunities that ePortfolios provide because of their interactive nature.

**E6. Green Screen Your Teaching and Learning and Living**

*Brian C. Ladd, moderator*

**Stacey Pigg and Bill Doyle, “Turning the Computer Screen Green: When Does Digital Become Natural?”**

Environmental and ecological metaphors abound to describe both the spatial characteristics of online communities and the “natural” development of literacy throughout individuals’ lives (Hawisher and Selfe, 2004; Barton, 1994). Although our everyday language and even our scholarly publications ring with discourse of nature and environment, it is far less often that we take the time to critically assess the relationships between disciplines of computers and writing and ecocomposition—to explore what might be gained by linking the two fields with more scholarship. Panel members explore new territory at the crux between ecocomposition and computers and writing, seeking new ways to rethink the historical nature/technology dualism for writing theory and pedagogy. **Stacey Pigg** discusses “A Place for Nature: Connecting Wikis and the Web of Life.” Many ecocomposition courses—as well as traditional first year composition courses that include a unit on nature writing—incorporate field outings as part of the curriculum. Researchers in composition studies (Roorda, 1998) and environmental education (Orr, 1992) have written about the ability of such experiences to increase the “capacity to notice pattern in nature, and community, and to recognize that the patterns radiate outward to include the human observer” (Lyon x). This presentation begins by reviewing the value of incorporating such experiences into first-year writing courses and discussing how writing courses can take advantage of the connections between scientific ecology and the ecology of nature writing. The presentation then discusses early attempts to take nature writing from the physical world to the electronic world (Woodlief, 1994) and presents another pedagogical model for exploring a third level of ecological connections by having students develop a course wiki that blends nature essays, writing on contemporary authors, and research about the environments in and around campus. **Bill Doyle** discusses “Real Bodies in Nature: Listening for ‘Natural’ Digital Voices.” Robert Yagelski in “Computers, Literacy, and Being” remarks that “we must re-imagine not only how we approach the teaching of writing and the uses of technology in our teaching, but also, and more importantly, how we understand those activities as part of our being in the world.” Extending Yagelski’s logic to student learning, this presentation complicates the split between “real world” and “virtual” interaction by accounting for the ways in which students’ digital communication constitutes a very real way of “being in the world,” rather than a disembodied escape from the physical, natural world as it is often touted. To follow, the presentation examines student digital writing and survey data from a recent study of literacy in the first-year writing classroom to show how the physical, experiential, and relational nature of students’ interactions in virtual mediums creates digital vernacular literacy that demand more
attention from writing teachers and scholars. By helping students learn to critically examine those
digital vernacular language practices that feel so natural to them, literacy teachers can help
students come to critical consciousness and self awareness in their language practices across
mediums and in different social writing situations, online and in the real world.

E7. We are what we own? Identity, Infrastructure, and the Tomorrow of Composing
Katherine E. Gossett, moderator

Katherine E. Gossett, Carrie Lamanna, and James P. Purdy
Many members of the computers and writing community have made the argument that multimodal
activity is the future of composing; however, promoting such a vision may require us to rethink how
we define our discipline and possibly how we define the university. As a discipline, Writing Studies
has a history of intellectual and pedagogical relationships with other disciplines most obviously
demonstrated by WAC programs which have required our programs to foster partnerships with
various disciplines and departments. Many of these relationships have resulted in permanent
infrastructural partnerships such as writing intensive courses and the development and expansion
of writing centers. Today, a commitment to multimodal composing is again requiring us to develop
interdisciplinary partnerships, especially with those departments that are already invested in
creating such texts. On our campus, we have found that these interdisciplinary relationships
eventually require the implementation of top-down initiatives from the college or university in order
to be sustainable. An examination of three initiatives on our campus shows how small
interdisciplinary relationships have become bottom-up initiatives sparking college-wide programs.
One unexpected result of the movement of these programs from local to college-wide has been to
make visible to us the ways that our identity is shaped by both these new partnerships and our
control (or lack thereof) over infrastructure. Throughout our discussions of these three initiatives,
we will focus on how our identities as writing scholars have been challenged, expanded, and
changed both within our discipline and within the university. We will argue that the identities of
writing studies programs at individual institutions are not only or primarily shaped by the
scholarship they produce, but by the courses, rooms, buildings, and equipment they control. We
will begin by examining how a small reading group comprised of professors and graduate students
from the Center for Writing Studies and the Department of Art and Design grew over the course of
five years and eventually, with additional sponsorship from the College of Liberal Arts and
Sciences (LAS) and Apple Computers, led to the creation of a new second level composition
course called Writing with Video. We will then look at the Writers’ Workshop, the campus-wide
writing center administered and primarily funded by the Center for Writing Studies. Although the
Workshop has campus wide support systems and networks, with the increase of multimedia-rich
classes on campus, it became clear that the Workshop’s mission needed to expand to include
visual as well as verbal compositions. In order to obtain the technology necessary to support this
expanded mission, the Workshop applied for and received a grant from the College of LAS. Finally,
we will explore how these two local initiatives have, in part, spurred the College of LAS to begin a
top-down initiative: the Learning Commons. Realizing that departmental labs are not enough to
promote and support the new types of composing practices and products across campus, through
the Learning Commons the college is seeking to secure wide-spread access to multimedia tools
and technologies by promoting campus-wide and corporate partnerships. As writing studies
programs expand the frontiers of multimodal composing through interdisciplinary and campus-wide
partnerships we need to be mindful of how these partnerships will alter the borders of our own
disciplinary identity. Whether these moves will be beneficial or detrimental to the discipline remains
to be seen. However, we will argue that understanding and addressing these infrastructural
implications is vital to the future identity of our discipline. Therefore, the goal of this presentation is
to move the discussion forward from DeVoss et al.’s of infrastructure emergence/construction to an
examination of how these moments may shape the discipline tomorrow.

E8. The Sites (and Sounds) of Publicity: The Promise and Challenge of Multimodal Public
Rhetoric
This presentation focuses on how acts of rhetorical delivery constitute knowledge-making events. New technological additions (email, file sharing, Facebook, etc.) to the rhetorical landscape call for greater scholarly attention to a host of emerging strategies and tactics for rhetorical delivery in both digital and analog environments. Traditional heritage theories of rhetorical delivery (Aristotle, Quintillion, Bulwer, and Austin) focus on oral delivery with an audience present. Written delivery, however, remains a promising area for further scholarly exploration. In particular, as Jim Porter noted last year, network delivery calls for the development of new rhetorical theories of delivery (Porter, C&W 2005). This presentation focuses on how “the rhetorical landscape” may be understood in terms of social and material resources—the available systems of delivery and distribution. By rhetorical landscape, I mean the political, social, economic, time, and place the delivery of rhetoric may traverse. I look at instances where strategies of rhetorical delivery are broadly dispersed across time and place. Then, through a series of examples, I explore how rhetoricians may learn through engagement with these means of distribution. I then demonstrate how this engagement, either successful or not, constitutes the valuable discovery of episteme.

F1. What You Didn’t Learn in Grad School: Strategies and Stories for Success Post Ph.D.
Jennifer Bowie, moderator

Heather McGovern, Anthony T. Atkins, Cheryl E. Ball, and Jennifer Bowie
This panel explores the transition from graduate student to faculty and beyond. We cover various issues: the rewards and challenges of working at a liberal arts school, considering a second job search, time management issues, and teaching graduate students. This panel is designed for doctoral candidates, for new hires and untenured faculty, and for faculty at the institutions that grant Ph.D.s. Panel members will share their personal experiences of being new. The panel will also provide plenty of time for audience discussion and questions. The first panelist discusses rewards and challenges of working at a liberal arts school. The second panelist discusses about how the first job in academics does not always turn out to be what one expects. The third panelist focuses on the time management balancing act of teaching, research, and service, particularly addressing the concerns and issues of assistant professors. The final panelist addresses the issues of teaching graduate students. Together, these four panelists provide strategies and stories for success post Ph.D.

F2. New Media + Rhetoric
Dene Grigar, moderator

Dene Grigar, David Sutton, Cheri Crenshaw, Jennifer Brockman, Aliscia Rogers, Christine Hilger, James Maher, and John Barber
With digital media emerging as a suggested area of expertise for positions in Rhetoric and Composition at universities in the US, it’s important to consider what it entails as a field of study, how it may differ from the subfield of computers and writing, and what exactly it offers to rhetoric and composition research and teaching. Thus, the question this round table poses to itself and those participating in it is, “What does new media offer rhetoric?”
This round table grows out of discussions most of the panelists have had together for the last two years about the relationship between new media and rhetoric and brings together two universities from the North Texas area: Texas Woman’s University and the University of Texas at Dallas.

Because the round table is designed to generate a lively and open discussion with the audience, it begins with a brief position statement by each panelist and accompanying example of the work the presenter is engaged in with her or his research (i.e. video, image, animation, etc.); the bulk of the time remaining is devoted to an open discussion among all participants at the session. Because the general assumption we begin with is that New Media is inextricably linked with a practice—whether that practice be artistic or pedagogical in nature and expressed as visual, sonic, kinetic, multimedia, or multimodal work—the panelists' work has some aspect of the Media Arts and Digital Media at its center. We invite the audience to join us in determining what new insights or perspectives emerge when bringing these aspects of New Media to Rhetoric.

F3. Data Mining and Student Feedback
Joan Latchaw, moderator

Christy Desmet and Ron Balthazor, “Marking up the ‘Major Errors’: What Data Mining Can and Cannot Tell Us”
This presentation extends 2005 research on data mining in first-year composition (FYC) at the University of Georgia. Participants using ePortfolios and <emma> (Electronic Markup and Management Application) can mine document collections for rhetorical and grammatical patterns. These presenters review error marking, teacher practices, student writing, and their data. They then address factors conditioning data evaluation, such as their T.A. training program, <emma>’s strengths and limitations, and the self-fulfilling prophecy of teachers who are conditioned to privilege certain errors over others. The presenters anticipate learning how to work with technologies like <emma>, rather than against or in service to them.

Mary Minock, “Nice Try, Wrong Answer: Students Share the Logic of Their Multiple Choices in an Online Discussion Forum”
This presentation relays one of those “teaching moments,” an epiphany occurring after I started a discussion forum for students to justify their “wrong” answers on a multiple-choice final examination. I will briefly chronicle the background: how I decided to try the automatic-scoring test module in Blackboard; a few of the ambiguous questions that netted challenges; and the machinery I devised to organize the forum and give credit for justified alternate choices. The forum proved to be a remarkable exercise in collective analogic logic, a remarkable deconstruction of a multiple-choice test, and a remarkable event in that several students voiced that this was the first time such a sharing of the logic behind individual choices occurred. I want to draw a few conclusions in this presentation. The first conclusion I’ll draw deals with how we function as teachers in American universities. If online teaching presents the opportunity to de-center authority in the “classroom,” it also presents an opportunity to import the authority of the teacher to the electronic medium. The second conclusion hinges on how we conduct business in “school.” It is an irony then that students, so well-trained and capable of becoming “amped” over multiple-choice tests, can become just as “amped” at challenging the test and justifying their answers in writing.

F4. Is there a Wiki in this Class?
Matt Barton, moderator

Matt Barton, Bob Cummings, Scott Banville, and Doug Eyman
Of the many new writing spaces to emerge in the past several years, none has aroused as much deep skepticism and egalitarian zeal as wikis. For many, wikis raise insightful philosophical, ethical, and critical questions about the intricate power relationship between the veracity of knowledge and its expression. Enthusiasts proclaim that wikis are the great liberators of information and a powerful foundation for building global citizenship. Others worry that wikis efface the identity of their
participants and substitute a vapid and deceptive general consensus. Regardless of one’s position on these issues, wikis obviously have the potential to introduce writers to an imminently egalitarian and sometimes anarchic space where texts form like layers of sediment in a swift-flowing stream. It is this potential that is of most value to compositionists looking to expand their students’ understanding of writing ontology (the what as well as the how).

The members of this panel have worked extensively with wikis both in and out of the classroom. After a brief introduction to wikis, Cummings will describe the centrality of revision for the wiki way. Cummings’ work explores both the theoretical and practical issues that arise when anyone can edit a page by comparing and contrasting three contesting definitions of wiki. Banville will then describe his efforts to introduce wikis into his composition classroom by having students write entries for the Wikipedia. Next, Barton will discuss the Wikipedia sister project Wikibooks and the Free Composition Textbook, an ongoing project in which his students collaborated to build a comprehensive wikitext for first-year composition. Doug Eyman will finish up the set by addressing the questions of authority and authorship raised by the collaborative nature of wiki writing, suggesting that the wiki can provide a focal point for students both to consider themselves as writing agents with authority and to see the texts they write as equally revisable as part of a collaborative writing environment.

F5. Learning to Teach Online: What to Look For and What to Avoid
Pavel Zemliansky, moderator

Patricia Thatcher and Gillian Anderson, “Embracing Change: Learning to Teach Online”
Why do teachers resist teaching online courses? Like students, teachers fear venturing into uncharted territories; and for those who are uncomfortable with technology, the situation may become more complicated. Anxiety may also factor into the equation. This is problematic not only for students, but also for the teachers who cling to a traditional approach to course delivery. How can we overcome this problem? For many, the answer to this dilemma is simple: clear instructions for online course delivery. With the influence of classical rhetoric on education, it is fitting to note that Aristotle and Cicero perceive delivery as a crucial factor to successful oratory. We define delivery as producing an instrument that incorporates clear and logical instructions for the new online teacher. This presentation examines the advantages of following a clearly written guide for online course delivery. We will include a users guide for WebCT as part of our presentation.

Neil P. Baird, “Bearing Witness in a Virtual Classroom”
Last year marked the publication of Trauma and the Teaching of Writing, an anthology of essays in which composition instructors reflect on their responses to teaching in times of trauma. While many of these essays might be of interest to scholars in computers and writing, absent from this focused attempt to interrogate what it means to teach about and during times of trauma are voices from those who teach in fully online classrooms. A fifty-year-old Vietnam veteran began my fully online, second-semester composition course as a student who had no desire to share personal details of his life in order to begin fostering an online community. As the course progressed, he began to bear witness to his wartime trauma and experiences as a paramedic after the war, significantly altering his relationship with other members of the class. An email he wrote to me shortly after the course came to an end expressed his gratitude at being able to come to an acceptance of himself and his trauma, an acceptance, he argued, that would not have happened in a traditional classroom. What was it about the virtual nature of my composition classroom that produced such a transformation? This presentation will bring two discourses together—trauma theory and teaching writing in virtual environments—to examine the ways this student was able to come to some sort of acceptance of himself via his participation in our online course. Acknowledging the difficulties of asserting general conclusions from a single case study, this presentation will invite discussion about virtual identity, how students perform themselves in online classrooms, and fostering community in virtual classrooms.
F7. Academic Alchemy: Mixing Methods in Studies of E-Space
Joyce Walker, moderator

Joyce Walker, “Basic Ingredients: Methods and Methodologies for Internet”

Daisy Pignetti, “A Journey in Time: Representations of Time and Space in Online Responses to Real World Events”

Ryan Meehan, “Establishing Authority: Analyzing Social Cues in Online Ethnography”

As teachers and researchers in Computers & Writing, we continue to explore an incredible range of online activities. Like the discipline of Writing Studies in general, scholars in Computers & Writing are inherently interdisciplinary in our approach to research, borrowing trends and tools from a wide range of disciplines, including Sociology, Library and Information Science, Science Studies, Technology Studies, Anthropology, Sociology, History, Literature, and Cultural Studies. The result of this borrowing is a unique research culture that is comprised of a textual center surrounded by an almost endless array of contextual participants (human and non-human actors, physical and virtual geographies, affect and cultural norms). The presenters on this panel believe that while the multiplicity of our choices provides us with an incredibly rich toolkit, we have perhaps not done enough to identify how our choices about research methods affect our work in these online spaces. Our presentations will discuss the processes through which we learn to use the internet as a space for research, as well as providing specific examples that illustrate how the evolution of methodological frameworks can shape both the content and perspective of a particular study.

Joyce Walker will examine approaches to internet research and the processes through which we interrogate the methodological tools we use to do research in online spaces. The goal of this presentation is to provide a space for discussion about how we teach and learn specific strategies for looking at internet spaces. Where do we start? What guides us in our efforts to see an internet-based space or to understand the affordances of a particular digital tool? Ultimately, cultivating an awareness of how we develop these strategies can help us to see how scholarship in Computers & Composition can connect to and help to shape scholarship in other disciplines. Considering online communities and blogs as spaces for ongoing social interaction, information exchange, and persuasion, Daisy Pignetti will discuss how her research methods had to change, due to the exigency of her topic, responses to Hurricane Katrina. Looking at how sites such as Katrina.com, NOLA.com, and Craig’s List were remediated required screenshots and tracking of discussion board posts almost up to the minute, and checking for the evolution of group trends over time. Blog sites such as Metroblogging New Orleans and The Interdictor required a different kind of tracking, which included the examination of the ethos, pathos, and logos, of the blogger as an individual author. Chronicling the attention paid to the Internet as a newsworthy medium since 9/11, Pignetti’s presentation ultimately attempts to determine how community and trust are best formed online. As online communities grow more complex, we as researchers have realized new ways of analyzing social change online. Ryan Meehan will discuss how increasingly complex software development has led to a richer environment for ethnographic research on the Internet. With particular attention paid to discussion forums, Meehan will discuss how the analysis of social cues and additional quantitative data can reveal how writers establish authority online. In addition to discussing research methods within a particular discussion forum, he will also demonstrate how comparative analyses among various online communities are also valuable in online ethnography.

F8. Methodology Hope: (Re)articulating Research Methods in Computers and Writing
Will Banks, moderator

Will P. Banks, “Toward a Hacker Methodology: Some Thoughts on the Materiality of Online Research”
Jonathan Alexander, “Media Convergence: Reconsidering Methodologies for Studying New Media”

Becky Rickly, “Where Do We Begin? Preparing Graduate Students to Make Knowledge on the Frontiers”

If we really are still struggling to “make knowledge on the frontiers,” then central to our concern must be the continuing problem of methodology: how, exactly, do we make knowledge and what are the epistemological bases of those methods? Speaker one highlights some of the unresolved methodological issues that continue to frustrate computers and writing scholars, specifically as compositionists and technical communicators interested in pedagogical practices, when we study new media. To unpack these issues, the presenter discusses recent studies of how student writers interact with and use Facebook.com, an online networking tool originally designed for college students; this research demonstrates some of the challenges—and possibilities—of developing emergent methodologies for studying new media with an eye toward better understanding and improving pedagogical practices in the contemporary writing classroom. Speaker two explores a “hacker methodology,” one based on early articulations of “hacker culture” by social critics like Andrew Ross. For Ross, the hacker works from an insider’s position, one of knowledge, and often toward an open-source epistemology, one focused on building a better system. Using research on blogs and blogging as a case study, speaker two argues for research that vexes such categories as ethnography and participant observation, which compositionists have relied on so far; rather, this understanding as a “participant” in weblog conversations grows from “hacking” various blog publishing platforms (GreyMatter, B2, Moveable Type, and WordPress 1.0 and 2.0) and discovering how participants shape, and are shaped by, the technologies they use for publishing. Specifically, speaker two demonstrates how knowledge of blogging and bloggers is inextricably linked to materialist notions of writing and self-composition that older methods and methodologies do not necessarily capture. Speaker Three discusses where new methodologies might come from: What should be taught in the graduate level research methods course to enable modern day “pioneers” to study digital environments effectively? How can the required graduate research methods course both provide an overview of traditional methods, yet enable the researcher to adapt to new contexts? Based on a preliminary survey of recent graduates, speaker three suggests ways in which we might re-frame this course—one that is present in almost every Composition and Technical Communication graduate curriculum—to better prepare us all to “make knowledge on the frontiers”.

Lunch 2. “Research Agendas, Academic Capitalism, and the Humanities Scholar”
Kelli Cargile Cook, Featured Speaker

As public funding of higher education diminishes, university administrators are increasingly requiring faculty to seek funded research, as part of a trend to diversify institutional income streams and buffer losses of traditional funding. Given this climate, my talk will focus on academic capitalism as an economic trend at state-supported institutions. I will define academic capitalism, briefly review how this trend has affected science, engineering, and education research agendas; and consider how this trend affects research in the humanities. Projecting from these effects, I’ll suggest how faculty, particularly scholars with interests in computers and writing, can prepare themselves to address these pressures.

G1. Graphic Novels, Blogs, and Immersive Online Teaching and Learning Environments
Dene Grigar, moderator

John Barber, “Great Balls of Exploding Light: Teaching Composition with Graphic Novels”

Ezra Pound conceptualized books as balls of light in one’s hand. As balls of light, books that we know as “graphic novels” seem always on the verge of exploding and are valuable resources for igniting our composition students’ imaginations. There are several reasons for this claim. First, the
combination of sequential words and images typical in graphic novels promotes the telling of all kinds of stories, from historical accounts to poignant memoirs, from biography to autobiography, from journalism to fantasy and science fiction, from humor to musings on modern life. These same sequential words and images invite readers to dwell, to reflect, and to meditate in ways that pure text cannot, and will not. The pace and tone of reading as well as the interaction with the medium of graphic novels are pliant and controlled by the reader/interactor. This intrinsically increased sensory relation to narrative components provides a level of intimacy with the medium unmatched by cinema, television, theater, audio recording, or pose-only text. How then may graphic novels, as a medium, facilitate the teaching and learning of composition, or literacy, or visual rhetoric, or the literacy of visual rhetoric? This presentation seeks to answer this and other questions and stimulate useful discussions regarding using graphic novels for teaching composition.

*Cynthia L. Jeney, “Granny! What a Big Blog You Have!: The Logos of Ethos in a Mass-Pathological Century, and Other ‘Truthinesses’ in Web Communication”*

Writing for the Web, however creative, avant garde, or innovative, is dependent upon principles inherent in rhetoric and technical communication. Regardless of intent, web texts everywhere are meeting with much larger readerships than their authors may have intended or imagined. However, Web Writing text books and courses seem endlessly slogged in a river of code and pixelfreunden (often oversimplified “design principles”).

As the hard-code era wanes, we have become less “code-fussy” while at the same time sometimes faltering in our attempts to retool our assignments so that students can flex real rhetorical muscles on their Web sites. Composition and Technical Communications classes are less often bogging down in endless “geekfestations” of computer coding and markup, but when it comes to the technology of human language, we’re taking different paths to E-nirvana.

When a technology becomes too complex for the average consumer, technology manufacturers and marketers work hard to adjust the interface, hoping to hide the complexity. But can we do this with principles of English stylistics? Is there a way to move Human Language and Rhetoric behind the 1024 x 768 curtain?

While students who are naturally curious about the technological complexities and issues of codeworthiness and “open-sourciness” will migrate into technology studies, students need help learning how to wield their “symbolic action” fast—they need it now, and we can help them avoid trouble in the “blogosphere,” the “websphere,” and the expanding “Xangasphere.”

I propose that we can “trope the light fantastic,” by helping students discover that irony isn’t the only stylistic game in (cyber) town. The web is crawling with schlock-mockery, and it’s a good idea to help students see how they can ramp up the sophistication of their blogs, homepages, Web sites, profiles, facebook entries, and e-folios, without necessarily employing characters from South Park® or Zippy the Pinhead®.

I’m unfurling some ancient scrolls of “truthiness,” so let’s bring our quills, crayons, and laptops, for some fabulous fun with the [rhetorical] figures!

* [Note: Neologisms courtesy of (and inspired by) the Comedy Central television show “The Colbert Report” (pronounced cole-BEAR re-POUR)].
http://www.comedycentral.com/shows/the_colbert_report

Sources


Gina Maranto, moderator

Gina Maranto, Karen C. Culver, and Blythe Nobleman

The rhetoric of Composition often frames student writing as a form of public discourse, yet all too often, writing assignments are merely one more opaque transaction between student and instructor. Likewise, though programs usually encourage faculty to share assignments, lesson plans, and rubrics with one another, busy program members often forgo this opportunity. At the University of Miami, we have been attempting to push transparency by publishing student work and electronically sharing faculty resources in a range of formats. This presentation will include both theoretical and practical discussion about how to create and manage these technologies, increase transparency and community, and shift student and faculty thinking about the nature of audience and discourse.

Gina Maranto will discuss the evolution of her efforts to move student writing out of the classroom, first through “publishing” exemplary student pieces on Blackboard, then through working with the Dean of the College of Engineering to establish EngineeringOnline, which publishes a half dozen pieces written by freshmen engineering majors on a roughly quarterly basis. Maranto will also touch on her creation of a webzine course that has been through several iterations.

Karen Culver and Blythe Nobleman, who have taught the course, will talk about the introduction of Content Management Software and multimedia pieces to the course, and initiatives by students to market the webzine. The introduction of wikis has given us another means of increasing transparency. Last fall, engineering students posted drafts, proposals, and final pieces to a pilot wiki, commenting on one another’s work, asking questions, and extending their conversations about writing outside the classroom. In addition, we launched two new programmatic teaching circles run through wikis. Culver and Nobleman will relate their experiences leading one of those circles, which started a wiki intended as a clearinghouse for information relating to pedagogies and practices within the department.

G3. Remediate This, Punk: Where Memory Can Take Us

Terry Smith, moderator

Isabel Pedersen, “Early Design Concepts and Augmented Memory Interfaces”

Computers have always been used as memory devices. The recent shift to mobile computing means that we can embrace an enhanced memory on the go. iPods remember our musical selections and play them back to us wherever we are. Students use iPods to remember course information in audio and visual format at several universities. PDAs remember our schedules,
phone numbers, and other aspects of our daily lives. The next breed of mobile computers—reality-shifting devices like that of wearable computers offering an Augmented Reality (AR)—go one step further with their intentions. “Augmented Memory” dwells on augmenting the human act of recalling thoughts. Lofty projects are already in the works. Steve Mann, the world’s most famous computer wearer, uses his “Visual Memory Prosthetic” to not only remember things, but also to forget aspects of his life. He constantly recomposes his memory. Far future projects that employ nanotechnology may someday integrate computers and humans to an even greater extent. This paper explores some early design concepts that arise with, specifically, Augmented Memory applications. It suggests that we need some alternatives in order to avoid creating a rhetoric of a needy human as we design reality-shifting interfaces. Before these devices permeate society and our classrooms, we need to consider them in the early design stages. The writing of Kenneth Burke, Mark Johnson, Marcel Danesi, and several others contribute to the theoretical focus.

Coretta Pittman, “Running Away But Back to Technology: Radios and Compact Disks”
By the time I entered graduate school in the late 1990s, technology had passed me by. I found myself wondering awkwardly between computer networked and traditional classrooms. My graduate school peers convinced me that networked classrooms would take over traditional lecture and discussion based classes in writing. I lingered over the idea as I received proper training in what was then computer mediated freshmen writing classes. After my training, I taught two courses designed to teach students the availability and affability of computer-mediated classrooms. We made some progress: shy and confident students thrived while participating in a chat room. At the end of both sections, I was not sure that I had properly trained my students to write “well.” Today, I have left computer-mediated classrooms for compact discs and radios. I do not believe the profession has adequately analyzed the possibilities of using music to improve the composing process. Students respond to the ideas expressed by their favorite musicians, and in spite of the debauchery present in musical lyrics, gifted songwriters and musicians emerge who discuss and write about the very ideas our students hold dear. I propose that we return to older forms of technology to engage our students in the creative but sometimes painful process of writing.

John Paul Walter, “Ong’s Digital Turn: Published and Unpublished Writings after Orality and Literacy”
Although the merits and particulars of Walter Ong’s study of orality-literacy contrasts are the subject of some debate, the influence of Ong’s work on many who study computers and writing and digital culture is not. While Orality and Literacy: The Technologizing of the Word, remains his most influential and widely known work, Ong continued to work with orality-literacy contrasts for another 15 years, a good amount of it taking up the role of digitization. While Ong’s turn towards the digital can be seen in such publications as “Hermeneutic Forever: Voice, Text, Digitization, and the ‘I’” (1995), “Information and/or Communication Interactions” (1996), and “Digitization, Ancient and Modern: Beginnings of Writing and Today’s Computers” (1998), it can not be fully understood without considering such unpublished works as “Secondary Oralism and Secondary Visualism” (a lecture), “Time, Digitization, and Dali’s Memory” (an article) and Language as Hermeneutic: A Primer on the Word and Digitization (an unfinished 40,000-word manuscript). This presentation will summarize and contextualize Ong’s digital turn and identify a number of its implications for tecnornorhetoricians and others seeking to apply Ongian thought to digital culture, including issues, such as, the debate over Ong’s ideas, the use and misuse of secondary orality, visualism, the relationship of digital technologies to analog electronic technologies, and the role of digitization in Western Culture. The purpose of this presentation is not to argue that Ong’s digital turn was groundbreaking or that its implications will revolutionize the study of digital culture. Rather, the goal of this presentation is to bring to light Ong’s own reworking of orality-literacy contrasts after the publication of Orality and Literacy, so that we may better understand his thought as we continue to use it as a point of departure for our own work.
Nancy Barron, “Digital Architects of Peace”
In this presentation, I argue that students’ work in an introduction to multimedia course exhibits Stuart Selber’s (Multiliteracies for a Digital Age, 2004) call for taking responsibility of what digital literacy may look like in a humanities classroom I combined a multimedia design course with a course in rhetoric that focuses on the language of peace to create a graduate level course entitled, Introduction to Multimedia: Digital Architects of Peace. The course is a blend of the functional, critical, and rhetorical concerns in current computer literacy, visual rhetoric, and peace studies. The challenge for the students is to learn how to use software and hardware while learning about representation and self-identity as they produce products with outside audiences in mind. Their end goal is to post a multimedia Web site to the Peace Forum, Vancouver, B.C. The students’ sense of identity as North American students is heightened because of the current war and the reputation our federal government has in many countries. Using Selber’s concept of functional, critical, and rhetorical literacy, I will show student projects submitted to the Peace Forum, incorporating their responses to the project and the over-arching course goals.

Andréa D. Davis, “Multimedia Delivery and the Contextualizing of Native Spaces”
Writing instructors typically teach students only the first three rhetoric canons—invention, style and arrangement. Although Porter, Lunsford, and others have discussed technology’s impact on delivery, rhetoric studies research mostly ignores delivery and memory. Delivery is the public presentation of oral or written discourse, and such contemporary performance is a critical, persuasive tool within social contexts. Through digital and visual rhetoric, multimedia communicative acts encompass the same physicality of delivery and persuasion that physical gestures, vocal articulation tricks, and figures of speech once provided. This presentation pushes the notion of multimediated communication as rhetorical delivery beyond Gurak’s concept of reinscribing the body in virtual space, and examines parallels between multimedia communications and the canon of delivery. Referencing Bolter, Connors, Porter, Dragga, and others, this work analyzes a National Museum of the American Indian (NMAI) gallery to demonstrate how multimedia displays are contemporary delivery performances. In the Our Universes gallery, eight different Western Hemisphere tribes present their traditional philosophies through multimedia installations. Unlike traditional museum displays that decontextualize objects to create tidy timelines, the NMAI multimedia installations recontextualize museum holdings in light of contemporary practices, transcend fixed timelines, and thereby engage visitors in collaborative meaning-making. Through multimedia, the installations perform rhetorical delivery.

Jim Ridolfo, “Paper Airplanes and Networks: Rhetorical Delivery as a Knowledge-Making Practice”
This presentation focuses on how acts of rhetorical delivery constitute knowledge-making events. New technological additions (email, file sharing, face book, etc.) to the rhetorical landscape call for greater scholarly attention to a host of emerging strategies and tactics for rhetorical delivery in both digital and analog environments. Traditional heritage theories of rhetorical delivery (Aristotle, Quintillion, Bulwer, and Austin) focus on oral delivery with an audience present. Written delivery, however, remains a promising area for further scholarly exploration. In particular, as Jim Porter noted last year, network delivery calls for the development of new rhetorical theories of delivery (Porter, C&W 2005). This presentation focuses on how “the rhetorical landscape” may be understood in terms of social and material resources—the available systems of delivery and distribution. By rhetorical landscape, I mean the political, social, economic, time, and place the delivery of rhetoric may traverse. I look at instances where strategies of rhetorical delivery are broadly dispersed across time and place. Then, through a series of examples, I explore how rhetoricians may learn through engagement with these means of distribution. I then demonstrate how this engagement, either successful or not, constitutes the valuable discovery of episteme.
Jody Shipka, “Sound Engineering: Toward a Rhetoric of Multimodal Soundness”
In this presentation, I will suggest ways that the activity-based multimodal framework for composing provides us with better understanding of how, when, and why students might choose to explore the affordances of sound in their work. Because it resists attempts to bracket off individual senses and the uptake of select semiotic resources, this framework offers those working in computers and composition a more robust, integrated approach to multimodal composing, one that resists sharp delineations between new media and other forms of multimodal composing. To illustrate how the framework facilitates the move toward what I have termed “a rhetoric of multimodal soundness,” I offer two accounts of students who produced complex multimodal texts that explore sound’s potentials. Importantly, the students’ uptake of sound was neither determined, nor suggested by me, but resulted from the students having finally determined that sound(s) would allow them to accomplish, in part, the kind and quality of work they hoped to accomplish. In presenting these accounts, I attempt to let the students speak to the sound(ness) of their work by drawing upon the detailed statements of goal and choices these students produced for their work. In doing so, I seek to amplify another sound that has been largely absent in our scholarship—the sound of students accounting for rhetorical objectives and the specific choices they make in service of those goals.

Madeleine Sorapure, “Self-Representation and Interactivity in New Media”
Encompassing everything from clicking on a forward or back button to creating a virtual world, “interactivity” is a term that is perhaps too broad to be of much use in discussing the meanings of new media. However, focusing on how interactivity happens in one type of new media composition—the self-representation or autobiographical work—allows us to specify the effects and implications of particular kinds of interactivity and thus makes the term more relevant to an understanding of new media. Drawing on works done by students and by professional new media authors, this paper examines what happens when an author opens up their own self-representation to the input of a reader or computer. What new understandings of identity are available when our self-representations become subject to mutual, reciprocal constructions through interactivity with readers and computers? What different kinds of stories can we tell about ourselves and about our lives when we structure these stories with interactive options? More broadly, this presentation considers how personal expression interacts with and is shaped by media and technology.

John Zuern, “Enough Rope?: Self-Preservation and Self-Assessment in Student Multimedia Authoring Projects”
After acquiring basic multimedia development skills, student writers develop a thrilling sense of possibilities. That awareness can interfere with their ability to complete projects and accurately demonstrate their authoring capacities. As deadlines loom, students may also take on too much and lose focus or confidence. Even if teachers don’t impose rigid or inappropriate demands for completeness on final projects, students are frequently dissatisfied with their work when the academic term closes: the presenter hears versions of “I could have done so much more” each semester. Thus, this presentation describes strategies for integrating project archiving, documentation, and assessment principles into student assignments to limit potentially debilitating scope creep. Professional developers combat scope creep by regularly assessing tasks in light of their overall project vision, timeframe, and budget (Goto and Cotler 2004). With good digital art practices (Monfort and Wardrip-Fruin 2004), archiving and review procedures channel project authoring pressures. They create invaluable materials for assessing students, instructors, assignments, and courses and can also augment whatever ePortfolio initiatives may exist. As an example, this paper refers to a recent undergraduate digital literature seminar in which students created critical and creative electronic documents and employed self-preservation and self-assessment techniques.
G6. Daughters of the Revolution: Females Born in the 70’s & Early 80’s, Writing, and the Digital Revolution

Jennifer Bowie, moderator

Jennifer Bowie, Alicia Hatter, and Heather McGovern

Marc Prensky and others who like to classify digital and pre-digital generations (digital natives and digital immigrants according to Prensky) often neglect an important and unique group. This group is those who fall in-between, who grew up during the digital revolution, whose hobbies and career choices and ways of seeing the world were shaped by technologies that were emerging at the same time they were attending school or beginning their first jobs. This generation of computer users (defined for us as those born in the Computer Error and early Computer Error) may share characteristics with the digital natives and digital immigrants, but fit into neither category. It is this unique generation we focus on. At the same time, we draw attention to the experiences of females, accepting that males and females may not have experienced technologies in the same way and focusing on the experiences of women. Our presentation explores the digital histories of the Internet-savvy daughters of the digital revolution, those born in the Computer Error and early Computer Error. We integrate the results of a large survey of females born in the Computer Error and early Computer Error with the personal digital writing history narratives of three women born in those decades to explore how digital writing technologies affected those women who came of age alongside them. Our investigation considers a range of issues from first computer uses and types of writing done online, to digital hobbies and many other topics. By tracing the digital (and) writing herstories of the daughters of the digital revolution, we hope to better understand this often neglected generation and perhaps better define the generation.

G7. Constructing Self Online: Space, Politics, Race, and Culture

Katherine E. Gossett, moderator


A growing number of writing teachers, scholars, and programs have embraced the communicative potential of digital technologies (Manovich 2001, Kress & Van Leeuwen 2001, Wysocki, Johnson-Eilola, Selfe & Sirc 2004). As composing text becomes increasingly intertwined with an array of new technologies, we must work to create instructional environments that support such teaching and learning. This presentation discusses the development of a center for multimodal communication design as it has occurred within an English department that houses graduate programs in rhetoric and professional communication. Through coursework and student-run consultancy projects, the center will immerse learners in communicative activities by combining instruction and theoretical inquiry with practice-based approaches. Furthermore, production and research collaboration across disciplinary, university, and industry boundaries will allow students and faculty to investigate the communicative potentials of digital interactivity and multiple modalities for a variety of contexts and audiences. This presentation addresses a series of theoretical and practical complications on pedagogical and programmatic levels. I discuss decisions regarding physical layout and selection of equipment as they related directly to teaching and learning goals. I also examine how to begin moving from a population of students with relatively low technological experience to one in which students see value in and develop capacity with multimodal communication. Insights from this process should be valuable to attendees interested in developing resources for digital media.

Tracy Bridgeford, “The Visual Construction of Identity in Students’ Visual Technology Autobiographies”

The construction of identity online has been of concern since the Web appeared in 1994 (Turkle). Some of this concern has focused on the impact of identity construction in online environments and the loss of self to a machine. Given that students often have only rudimentary knowledge of software applications, they need to pay attention to the ways in which Microsoft, Adobe, and other
software providers structure the workspace of their computer and how that structure shapes their identity. Because students often don’t move past the default applications settings, especially if they work in a shared lab, they accept the visual construction of their workspace without question. In this presentation, I report on a “Visual Technology Autobiography” assignment I gave in an information design course. This assignment encourages students to recognize the autonomous technology perspective of applications and their participation in that identity construction. By reflecting on the role of technology in their work, students distance themselves from the technology in order to develop an image of their working selves (Selber).

**Samantha Blackmon, “Night Elves, Negroes, and New Media Studies: Interrogating Racialized Representations in Video Games”**

In the 2004 text, What Video Games Have to Teach Us About Learning and Literacy, James Paul Gee makes it clear that he does not focus on issues of violence and gender representation. I argue that racial representation also gets summarily dismissed by Gee who sees problems with racialized character creation, but claims that “wider choices will, I am sure, be available as time goes on” (11). On the other hand David J. Leonard argues in “Not a Hater, Just Keepin’ It Real: The Importance of Race- and Gender-Based Game Studies” that “Excluding race (and intersections with gender, nation, and sexuality) from public discussions through erasure and acceptance of larger discourses of colorblindness contributes to problematic, if not faulty, understandings of video games and their significant role in contemporary social, political, economic, and cultural organization.” In this presentation I interrogate how gamers interpret race in games such as “Grand Theft Auto: Vice City Rockstar Games” (2002) and Blizzard’s “MMORPG (Massively Multiplayer Online Role Playing Game) World of Warcraft” (2004). For this paper I work with texts and interviews of gamers from diverse educational, racial, and ethnic backgrounds in order to interrogate how these gamers perceive race and racialized characters in video games and to ascertain whether or not Gee’s basic learning principles can be extended to critical thought about character creation/representation, the game environments, and virtual worlds themselves.


*Carl Whithaus, moderator*

Pavel Zemliansky, “Subverting the Status Quo: In Support of Electronic Publication and Distribution of Writing Course Texts”

Kirk St. Amant, “Open Media and the New Nature of Professional Discourse: Preparing Students for Professional Success in the Digital Age”

Historically, professional information sharing with online media had limited audiences. More recently, however, advances in “open” technologies such as blogs and wikis have expanded professional discourse through more interactive distribution channels. This panel examines the new nature of professional academic and industrial discourse as it evolves with such technical developments. Pavel Zemliansky discusses electronic publication and the distribution of composition texts, and states that the relationship between writing teachers and big textbook publishers is strained: The market of available composition textbooks drives classroom pedagogy because publishers maintain the textbook status quo by printing historically successful titles rather than investing in innovation and creativity (Rankin). Publishers’ approach slows new textbook development, discourages innovative teachers from disseminating ideas, and floods bookstores and libraries with nearly identical books. However, the ease of online publishing has changed this situation. For instance, online resources like Merlot and Wikibooks challenge big publishers' monopoly on producing classroom texts. Such sites publish and promote classroom texts that are often written collaboratively and revised based on user feedback, but for electronic textbook distribution to take hold, several important pedagogical and administrative issues must be resolved: availability of high quality electronic classroom texts with alternative models for peer and
student review; copyright (left) issues and Creative Commons licensing; cost effectiveness of
electronic classroom texts; electronic work counting as scholarship; distribution of texts among
students online, on CD or DVD, and in print); and increased collaboration among higher learning
institutions for creating alternative, open access classroom materials. Kirk St. Amant argues that
in today’s business environment, rapid information exchanges are essential to organizational
success, and so businesses are increasingly abandoning traditional communication media such as
business letters in favor of more rapid, open Internet communication technologies (ICTs) that are
interactive for multiple users (e.g., blogs and wikis). These open media permit global exchanges, a
factor central to corporate strategy. The presenter suggests that tomorrow’s successful employees
will have mastered professional communication via open media. Unfortunately, relatively little work
has been done on teaching students appropriate, professional, and expected uses for these
technologies. Consequently, Presenter 2 overviews factors that have increased professional use of
open ICTs, examines the use of open ICTs in professional contexts and the expectations and legal
limitations that affect open professional discourse, and presents exercises for teaching students
about professional discourse in classes and through technical and professional communication
curricula.

H1. Rethinking Collaboration: Strategies for Effective Remediation
John Paul Walter, moderator

Patrick Berry, “Replaying and Remixing Narratives of ‘Old’ Media”
As techno-rhetoricians contend with the ongoing demands of new media, narratives of old media—
of writing studies history—have received limited attention. And yet, the narratives of the current
traditionalist, expressivist, and social epistemist play in the background like an old movie televised
for the hundredth time. We argue that these narratives warrant closer scrutiny, both because they
continue to impact our pedagogies, and because they can be reenacted in unexpected ways in
new media contexts. Mechanical correctness, for example, is more than simply attention to
grammar and spelling; it is also the technological features that guide and discipline composing
processes and products. “Remixing,” in our title, refers to a reflective recombination of these
narratives—especially, but not exclusively, as they contribute to our understanding of composing in
new media. Drawing upon recent experiences in teaching and authoring in new media—particularly
digital video—we offer a tentative first attempt at remixing/rethinking these narratives for the 21st
Century. Our paper is organized around the three narratives about writing. In the first section
(current traditionalist), we consider how “mechanical correctness” gets reconfigured when the
network of actors is broadened to include nonhumans. In the second section (expressivist), we will
examine the writing classroom as studio and discuss how personal expression and creativity are
reconceived when the material and semiotic requirements change. The third section will explore
the personal-social divide that underscores the social-epistemic model. Drawing on the work of
Bruno Latour, we will argue that a reconsideration of this binary is necessary to better understand
writing processes in both old and new media.

Aliscia Rogers, “Motivating Students Through Telematic Collaborative Writing Activities”
Telematics encompasses more than just an Internet-based course. Telematics blends the use of
the telephone and the computer, which allows students to communicate via Personal Data
Assistants (PDA), text messages on cell phones, Web logs, and others. Today, Computer Assisted
Instruction (CAI) is moving beyond the fad, that administrations were passing down to teachers in
the 1990s, and developing into a valuable teaching tool. Since some students spend more time on
the Internet rather than in face-to-face classes, I assert that a collaborative writing assignment
utilizing telematics can motivate student participation and foster equal ownership of the project. I
also argue that making students accountable to their peers, and monitoring and evaluating
students based on their qualitative and quantitative output in telematic driven activities, can
effectively increase student interest and learning. My research addresses strategies that instructors
can use to increase student participation, through telematic group activities in first-year
composition courses; and incorporate group activity into Internet-based courses.
Jimmie Killingsworth, “Phenomenology on the Frontiers of Knowledge: A New Perspective on Computers and Writing?”

Haunted by Lyotard’s offhand comment that computers are the new nature, I’ve begun a long-term project tentatively titled Place and Persuasion: Natural, Artificial, Virtual that bears directly on the teaching of writing in computer classrooms and web-based courses using what is now called the New Media. I want to know what such teaching feels like to newly mediated teachers and to students. I want to know how they perceive New Mediation and how it relates to other teaching “environments.” The question of experience remains for me somewhat slighted in the current literature on computers and writing because of such phenomena as hesitancy, resistance, anxiety, and the sense of loss, and to focus on the experience of power, utility, and productivity. On the way to developing a phenomenology of computer-mediated literacy, I analyze comments reported in the literature and given in focus groups by students, teachers, and other computer users, both newly mediated and more experienced users. Their narratives and their metaphors suggest that crossing the frontiers of technological literacy involves not just the shock and homesickness of the novice, but the distractions, obsessions, and addictions that hamper productivity for the experienced user.

H2. New Rhetorical Spaces, Learning Environments, and Strategies

Lennie Irvin, moderator

Juila Romberger, “Piece by Piece, Byte by Byte: Using Bricolage to Understand the Epistemology of Multimodalities”

Historically, the epistemologies that have been most privileged in a text-based world have come from the knowledge making process of the sciences, particularly at the beginning of the 20th Century (Berlin). However, because the nature of communication is changing, scholars in education, literacy, and composition are arguing for a move to accommodate these changes by exploring multimodal forms of composition (New London Group), which are often facilitated by the use of digital writing technologies. As the focus of composition and professional writing classes turns from a primarily text-based form of communication to one that explores multimodality, new epistemologies are put into place and pieces of the scientific past are ruptured and repurposed. This presentation explores the ways in which an epistemic, grounded upon notions of bricolage, appears to be emerging. Multimodal education tools such as WebQuests, articulations of student projects in multimedia composition classrooms, and the scholarship on inclusion of multimodality and its meaning for computers and writing instruction is examined to outline the parameters of this new epistem.

Dene Grigar, “A Rhetoric of the Senses”

In Writing Machines N. Katherine Hayles describes text as the printed and spoken word, as well as "graphic images, sound, animation, motion, video, kinesthetic involvement" (20). The implications of this statement go beyond the literary theories she critiques, impacting rhetorical analysis as well. For if texts include those formed by media technologies like computers, video, and animation, shouldn’t a rhetorical analysis of texts include movement and motion? Sound and touch? Shouldn’t we analyze text with a rhetorical language derived from a multi-sensory perception?

This presentation analyzes a multimedia performance-installation that includes images, video, sound, music, lights, and the spoken word as a way providing an expanded view of rhetorical analysis, one that involves a mode of expression that extends beyond the written and spoken word—and the still image—to that of sound, motion, and touch and offers methods and practices for “a rhetoric of the senses” that may go far in promoting multimodal literacies in our students—and ourselves.
Carolyn Handa, “Digital Space: Rhetoric’s Emerging Frontier”

In 1991, before the World Wide Web and multimodal texts became the commonplaces of 2006, Jay Bolter explored the traits of a different space for writing—the electronic space—in his study “Writing Space: the Computer, Hypertext and the History of Writing.” Fifteen years later, writing spaces have become digital, multimodal, and conceptually even more spatial. Bolter’s words, however, still outline a way to explore one of our emerging rhetorical frontiers: digital space.

Arguing that text is more a space than a linear progression of words, Bolter originally wrote: “How the writer and the reader understand writing is conditioned by the physical and visual character of the books they use. Each physical writing space fosters a particular understanding both of the act of writing and of the product, the written text” (11). Here is Bolter’s text, revised and updated for our world of digital space and for multimodal compositions even more unbounded by the two-dimensional theories applicable to a codex book and literature: “How the [architect] and the [viewer] understand [digital space] is conditioned by the physical and visual character of the [space] they use. Each [digital multimodal space] fosters a particular understanding both of the act of [digital composing] and of the product [the multimodal space].” This presentation introduces ideas that can help us to understand one of rhetoric’s emerging frontiers: digital space. By drawing from some of the structural and spatial theories used in anthropology, cartography, and geography, and by comparing the floor plans and photos from physical, cultural spaces like the Civil Rights Museum in Birmingham, the Japanese American Museum in Los Angeles, and others, to their companion digital Web spaces, I hope to illustrate the rhetorical nature of both physical and digital space, and then to argue, additionally, that rhetorical-spatial study can help us to better understand community, culture, and history.

H3. The Fifth Estate: Digital Civic Sphere
Virginia Kuhn, moderator

Bob Stein, Vicki Callahan, and Virginia Kuhn

In his latest book, Electronic Monuments, Gregory Ulmer expands upon the work of Internet Invention and the EmerAgency, a conceptual consultancy of scholars and students created to use the Internet as a civic sphere. Noting that the shift in the language apparatus, brought about by image-based digital technologies, impacts notions of both identity and agency, Ulmer calls for a fifth estate, to bring the practices of arts and letters education to bear on matters of public interest, via collective reasoning. One method for establishing this collective reasoning comes as Ulmer creates EmerAgencies in his classes, assigning MEmorials, digital projects in which students combine individual experience with larger cultural influences. Ulmer notes that collaborative efforts may take multiple forms and that his model is simply one of many possibilities. This panel explores various incarnations of the fifth estate, as an institute, a curriculum, and an artifact, all three of which represent challenges to traditional academic practice that Ulmer promotes. Presenter #1 discusses the group he directs, The Institute for the Future of the Book, a group which supports academic institutions, as it also creates 21st Century digital networked tools that represent fresh intellectualism and attempt to democratize e-space. So unlike academic institutions which arose in the age of print, the Institute for the Future of the Book is freed from the traditional print publishing cycles and hierarchies of authority. Born in the digital era, it conducts its work in ways appropriate to the emerging modes of communication and rhythms of the networked world and carries out its activities as much as possible in the open and in real time, with a healthy skepticism about the social impact of the long-term changes to society afforded by new technologies. Presenter #2 describes, “Conceptual Studies in Media Arts Production,” a program developed within the Department of Film at University of Wisconsin-Milwaukee. At the heart of this program, is an effort to rewrite academic boundaries between image and text, artists and scholars, and theory and practice. In most film programs, the assumption is that any integration of theory and practice comes after a sequence of courses that are theory, history, or practice specific, and that there are typically few or no venues for the intersection of these, except as perhaps idealized goals for students work on at some distant and unnamed point in the future. In the Conceptual Studies program, the assumption is that these elements must be taught side by side. This integration is facilitated by digital technologies, which have opened up new possibilities for research, expression,
and indeed, theorizing. Finally, Presenter #3 will discuss the type of scholarly artifacts produced in the digital era for while digital artifacts have been rampant in the public realm, the academy has been slow to embrace such work. Dissertation committees and tenure review boards are hesitant to accept digital scholarship and this bias seems to stem, in large part, from the lack of awareness of what constitutes appropriate standards in such work. In addition, as Ulmer points out, digital technologies are image-based; as such, matters of citation, and source attribution of pictures are heightened and copyright tenets are attenuated if not rendered obsolete. Using the example of her digital dissertation, Presenter Three explores the type of bias that informs the academic views of digital scholarly endeavors.

H4. The Effect of Electronic Commenting on Teaching & Learning
Karen Lunsford, moderator

Michael Martin, “Correcting Papers without Pen and Paper”
Correcting Freshman Composition papers, I am able to provide written comments while remaining completely paperless. As a participant in the UW-Stout Scholarship of Teaching and Learning project, I asked students for their response to receiving papers entirely online while still receiving hand-written comments. While the results are preliminary, student responses and the quality of their revisions were significant. The students seemed to pay close attention to both the comments and the marking that occurred in their drafts and resubmitted substantially better papers. I used the tablet written script method throughout the semester on a variety of assignments. Student’s demonstrated improvement in both sentence and paragraph level revision as well as in the organization and development of the typical 3-5 page essay. This preliminary study raises several questions which I will address: How far can we push the technological frontier and maintain a personal contact with our students? Can we use tablet technology to maintain a face-to-face atmosphere when the academy is pushing for online composition classes? This paper reflects on the initial research done in two Freshman Composition sections to begin to answer these questions and provides the spring board to where this new frontier might eventually find itself.

Meagan Otwell, “Editing and the Paperless Office”
The editing profession has experienced great change as computers have gained a dominant presence in the workplace and academy. This presentation examines the history of editing and the push for electronic editing practices. Dating from the 1970s to the beginning of the 21st Century, I found three eras of practical trends. An apprehensive attitude of fear towards electronic tools prevailed through the 1970s and into the 1980s. Overlapping this era, a stage of colloquium began, where practitioners shared complaints, ideas, and problem-solving tips for electronic editing. The current trend, beginning in the 1980s, marks a period of acceptance, in which editors have inducted computers into their daily routine, but still remain dividedly faithful to the benefits of hard copy mark-up. As electronic tools become prevalent, I pose questions regarding the stability of the editing profession. In light of the changes brought about by the digital age, editors must incorporate technology into editing practices and play a more active role in writing and production processes. In order to sustain their position in the future office, editors must take on the many roles of usability testing, document design, and graphics editing.

Scott Wyatt, “Missing Input: How Online Composition Can Reduce Instructor Feedback”
Many composition instructors find online tools reducing their feedback to students, and so students may be missing instructor insights. Causes range from poorly designed content management systems to teachers’ discomfort with responding to students online. California State University, Fresno, uses the Blackboard Academic Suite, and instructor interviews there suggest that better application design would encourage more feedback. Even skilled instructors resort to inefficient “work-arounds” to respond to student compositions with Blackboard. As a result, responses diminish during the semester and instructors offer students less individualized guidance. Most instructors surveyed for this study prefer handwritten responses, and some resort to printing papers submitted online so that they can return hard copies to students with feedback. Such
strategies defeat the purpose of an online system, and tell students that real composition results in printed pages. Although institutions need better CMS applications, this presenter argues that we should also use existing tools. Writing teachers have a duty to model how students can utilize technology during the writing process. Computers and online systems should not reduce teachers’ feedback; they should enhance it. If instructors are trained to use the available tools, composition courses will greatly improve.

H5. Reflection and Self-Presentation in First-year Composition ePortfolios
Christy Desmet, moderator

Deborah Church Miller, “Reflective Introductions in ePortfolios: Avoiding Lists and Sycophancy”

Wesley Venus, “Biographies and ‘Wild Card’: The Rhetoric of Balancing Creativity with Scholasticism in ePortfolios”

Christy Desmet, “Reflection and Self-Display in Students’ Accounts of Their Writing Process”

The three papers in this session analyze ePortfolios generated over the 2005-2006 academic year in the University of Georgia First-year Composition Program (FYC), the first year in which ePortfolios have been completely incorporated into the curriculum of this large composition program. The portfolios play a key role in student assessment, standing in for the traditional final exam in the new curriculum; as such, FYC Portfolios ask students to “put their best face forward,” supporting a particular self-representation with both epideictic rhetoric and deliberative rhetoric. Because the Program frames the portfolio’s products with a “Reflective Introduction,” the process also asks students to engage holistically with their own development and to view their class performance longitudinally, in relation to their past education and future goals. Finally, the existence of more “creative” possibilities in the portfolio Bio and an exhibit called the “Wild Card” foregrounds a more exuberant rhetoric of self-celebration. The papers in this session examine how these different rhetorical dimensions of the FYC ePortfolios work with and against one another. The new FYC portfolios have required students to balance a personal and ultimately subjective writing self with the academic and “objective” voice to which they are introduced at the university. Further, the dynamic media potential of the ePortfolio affords a student the opportunity to represent himself or herself in visual forms not limited to text.

Deborah Church Miller begins with Ed White’s observation (CCC, June 2005) that the Reflective Introduction is the key piece of a student portfolio, especially in terms of evaluation. In this essential portfolio e-document, students are asked to reflect on their engagement with the goals of the course and/or with the criteria described in our FYC Program’s grading rubric. Church Miller analyzes some examples of the ways in which students have successfully negotiated and contributed to the rhetoric of reflection, as well as some examples of students who unfortunately fell into what we came to call the rhetoric of sycophancy and the rhetoric of the list.

Wesley Venus argues that the biography and “Wild Card” components of the portfolio offer a dramatic counterpoint to the Reflective Introduction. This speaker provides examples and discusses the strategies employed in students’ ePortfolios for adjusting their subject areas from their own writing for class to themselves as people and as creative minds.

Christy Desmet concludes the session by analyzing reflection and a discordant “rhetoric of the facebook” in the most “academic” portion of the FYC Portfolio, the students’ two revised essays, and the exhibits that reflect on their own revision and peer review process. The paper seeks to identify how academic writing and the epideictic rhetoric of self-display can reinforce one another in
positive ways, so that the portfolio’s multiple rhetorics can support reflection rather than simply fragmenting the writing self.

H6. Coalescing Assessment Communities > Building Knowledge > Individuating Through ICON
Fred Kemp, moderator

Mialisa Hubbard, Quentin Vieregge, and Daphne C. Ervin
Many first year composition programs employ graduate student instructors, and some programs even evaluate their grading commentary. Oftentimes they do not have the opportunity to view how colleagues prefer to evaluate student writing. While graduate instructors do not self-assess their personality preferences when evaluating student writing, some scholars believe personality preferences affect document assessment. However, the Interactive Composition Online Program (ICON), pedagogical software used at Texas Tech University, provides a technological opportunity for instructors to anonymously view each other’s commentary to students. This technology provides a new digital frontier to build assessment knowledge and to determine the significance personality plays in instructor commentary. We explore in our research both the extent to which tested personality traits predispose educators to view documents in different ways and the degree to which educational software, namely ICON, allows these same graders to develop more well-rounded grading techniques. This panel believes that an instructor’s personality type may have a significant effect on how he or she evaluates compositional writing, and we wish to compliment and extend Jensen and DiTiberio’s argument that “Jung’s model can be used to alert teachers and raters to some sources of their biases and the egocentric ways they may respond to texts” (134).

Mialisa Hubbard will offer an overview of the MBTI and Writing Assessment as well as introduce the study’s problem and multimodal method combining case study results of novice graduate instructors. They will discuss initial case study descriptions. Quentin Vieregge will discuss the results of the case study findings. Daphne C. Ervin will describe the quantifiable results of the entire study.

H7. Rhetoric, Technology, and the Field of Medicine
Cynthia L. Jeney, moderator

Barb Blakely Duffelmeyer, “The Overlapping Rhetorics of Technology and Medical Advertising”
Popular culture analysis is one domain where rhetoric, critical pedagogy, and visual literacy intersect in interesting, influential ways, particularly given burgeoning media convergence and saturation. Within pop culture analysis, advertising remains hugely influential but under-theorized as an undergraduate pedagogical issue. Product advertising represents itself rhetorically as educational and informative text rather than as persuasive, information-asymmetrical, and promotional text that taps into compelling cultural constructions. Advertising is cultural text, but must appeal to seemingly timeless, natural, self-evident “truths.” The visual and verbal rhetoric of advertising for medical products such as pharmaceuticals in Direct-to-Consumer (DTC) advertising and technological products such as computers, iPods, and cell phones connotes consumer agency. However, critical technological rhetoricians, teachers, and students must ask, “Is this agency and empowerment? Agency and empowerment for what?” Understanding how product advertising works at a textual level is appropriate work for popular culture analysts and has important pedagogical implications for students. In one Popular Culture Analysis class, students studied how technology and pharmaceutical print ads used visual and verbal rhetorical appeals to negotiate the increasingly blurry line between information and promotion.
Albert Rouzie, “Negotiating Knowledge, Resistance, and Identity in Web-Based Brain Cancer”
The World Wide Web has become famous for offering medically afflicted and disabled people, their friends, and their family the means to not only learn more about their condition, but also share experiences, compare notes, and offer support in Web site bulletin boards. My presentation focuses on bulletin boards (and blogs) that provide interactive discourse about brain cancer by brain cancer victims and their families. I focus closely on how those with the bleakest prognosis use the fora to acquire information and support not easily available from the medical establishment. I am especially interested in seeking answers to the following questions: What drove people to participate in these fora? What knowledge were they able to acquire through interaction on fora that was not apparently available through professional channels such as consultation with doctors? How has what they have learned affected their processes of making decisions about treatment or otherwise altered the way they perceive their condition? How has interacting in brain cancer fora helped shape their sense of an emerging identity connected to having brain cancer (or in resistance to that)? What types of stories and other discourse have they found the most affecting in this regard? My method is two fold: I analyzed these fora for the issues of motivation, knowledge, and identity expressed in the above questions; I also queried participants offline to flesh out specific examples. This presents case studies to demonstrate significant differences across participants that might illuminate the important role of these fora in supplementing and, perhaps more importantly, resisting established approaches to brain cancer treatment and survival.

With the advent of technological innovations, the role of dissection, as a teaching tool in medical school, is under the microscope so to speak. Much of the beginnings of anatomic learning came from theologians who described and redescribed the inner workings of the human body without ever seeing inside the body. This was a verbal learning, handed down from one teacher to another without question. Anatomist Andreas Vesalius changed this way of thinking with his anatomical drawings, insistence on observational techniques, and hands-on experience to teach the lessons of the human body. Many books with illustrations and images have since been published as well as cards, charts, CDs, and images in online programs. Traditional learning tools, such as static atlases, are being overtaken with technology that represent the body in 3-D format as well as programs that turn, spin, strip, and stack digital images. It is this technological representation that will be the impetus of helping the disciplines of technical communication and medicine converge.

H8. The History and Current Practice of Design and Delivery
Heidi McKee, moderator

Erin Karper, “Researching Beginning Web Design(ers): Then and Now”
The technologies that allow us to compose for and on the Web are constantly changing. Are the composing processes that individuals use to compose for and on the Web changing as well? Has the shift towards using database-backed content management controlled by cascading style sheets changed how those beginning to use the Web approach Web design and Web writing? Is it easy or difficult for beginning Web writers/designers to shift between writing static Web pages and generating dynamic Web pages? This presentation compares research into the composing processes of beginning Web composers done in 2003 and 2006 and discusses the similarities and differences in how novices write, design, and navigate rhetorical and technical challenges when building Web pages. It also discusses the research techniques used in both studies and how traditional composition research practices can be altered to critically research composing for the Web.
Dean Rehberger, “Knowledge Architecture: Information Design and the Rhetoric of Context”
Knowledge architecture asks students to think rhetorically to organize and structure information to meet the varying needs of clients, users, and contexts. This is a task that often requires difficult meta-discursive negotiations. The structure, categories, and organization, if they are to function well, must be robust, scalable, and often highly complex. Yet on another level, students must design Web interfaces that disguise the complexity while enhancing the usability. Thus, this presentation argues that knowledge architecture can be used not only to help students develop Web sites but to understand the rhetorical complexity of any written text. This presentation explores the correlation between designing for the Web and writing for more traditional paper environments. Focusing on user-centered design, Web design asks students to reflect on matters of usability and information architecture as a way to meet the needs of specific rhetorical contexts. This presentation also explores the various ways the meta-discourse of Web design can be used to help students understand their rhetorical situations. Internet technologies can be used to help students become more proficient rhetoricians, and this presentation will explore the implications of applying usability criteria as a method of writing instruction to encourage students to think about their own texts as pieces of visual and information rhetoric.

Robbin Zeff, “Assignment Garden: Transforming the Design and Delivery of Writing Assignment Directions by Applying UDL (Universal Design for Learning), Usability, and CSS”
When teachers add UDL (Universal Design for Learning), usability, and CSS (cascading style sheets) to assignment design and delivery in a first-year writing course, they transform assignment instructions from minimally used, moderately helpful material into valuable learning tools. UDL originates from architecture’s universal design, which increased building accessibility for people with disabilities from planning stages rather than retrofitted additions. An unexpected outcome of universal design was that seamlessly integrated accessibility benefited everyone, not just those with disabilities. Like building users, students enter writing classrooms with diverse knowledge and needs. Applying UDL to teaching and instructions can make learning accessible to all. Usability, a product development fundamental, entails fitting products to consumer needs by recognizing that developers are not users, and confirming product success with testing. CSS changed Web page development by separating page content from its design. This presenter uses CSS Zen Garden, a popular web developer CSS site, to demonstrate that online assignment publishing requires more than digitizing text. It also means applying the best technology and teaching, designing appropriately, and enriching content to make the information universally accessible. Applying UDL, usability, and CSS to first-year writing assignments can transform assignments into comprehensive tools for writing students.

Dinner2: “Texts as Tech: Rethinking Computers and Writing”
Clay Spinuzzi, Featured Speaker
We’re faced with a proliferation of communication technologies, and these have led to some stunning changes in our public, private, and work lives. In particular, changes in work organization have cascaded into other facets of our lives, including our entertainment, personal lives, and civic lives. Rhetoric has actually increased in importance—if we can only figure out how it is implicated in these changes. So how do we do that? In this presentation, I’ll take a crack at this question. To get there, I’ll talk about several subjects that usually are not discussed together: football, warfare, telecommunications, computers, and writing. Drawing from their connections, I’ll suggest new ways to think about computers and writing research, theory, and pedagogy. In particular, I’ll draw from warfare theorists, knowledge economy work, Michel Serres, and Machiavelli, as well as scholarship in our subfield, as I explore ways to encourage genuine, sustained civic engagement, negotiations, and alliances in computers and writing. Finally, I’ll suggest the implications for rhetoric in general.
T2. Townhall II: “Software Development, Daedalus Old-timers, New Hot Programmers”  
*Moderators: Corinne Arráez and Hugh Burns*  
*Invittees: Corrine Arráez, Hugh Burns, Fred Kemp, Paul Taylor, Locke Carter, Wayne Butler, and others*  

This open forum will include reflections over the impact of programming on the field. Speaker positions are available through [http://computersandwriting.org/cw2006](http://computersandwriting.org/cw2006). Each presenter will have 2-3 minutes to provide an opening statement. One of the most influential early programs in the field of computers and writing is Daedalus. Hear from many of the original Daedalus team, and see where programming is going now. Provocative discussion prompts:  
- Computers, Cults, and Codes: Then and Now  
- Old Whines in New Bottles: Lessons Still Not Learned Well  
- On the Road Again with The Grateful Daedalus  

I1. Interdisciplinary Research and Course Management Systems  
*Locke Carter, moderator*  

_Ida Rodgers, “Designing Research: Learning From Writing and Other Fields”_  
Research methods are changing along with technology and increasingly interdisciplinary academic studies. As a result, researchers face new opportunities and challenges when designing their methods. This presentation addresses opportunities afforded by technology and challenges of validity and reliability that arise for studies that depend on technology. I use, as an example, my dissertation research of Web-based training in workplaces. I claim that each research project requires formative, summative, and reflective methods specifically designed to address the validity and reliability of the project’s results. In addition, I claim that space, in the final report, should be devoted to providing readers with an assessment of the validity and reliability of results rather than throwing figures into a table, providing the correct statistics, and requiring readers to know statistical conventions to judge the results. My presentation provides the computers and writing field with a look at research methods that correspond to our approach to writing. For example, just as writers benefit from invention activities, researchers and their projects benefit from formative evaluation measures. Writer’s write, then seek feedback from others, while researchers collect summative data. Writers reflect on what they have written and learn from that part of the writing process. Likewise, researchers should design and conduct reflective evaluation measures to determine the validity and reliability of their results and report this information.

_Morgan Gresham, “Building OASIS: A Cross Disciplinary Online Learning Space”_  
Drawing together resources from professional communication, composition theory, educational psychology, biology and chemistry, the Class of ’41 Studio for Student Communication, and funded by a National Science Foundation grant, students and faculty at Clemson are building an online learning space for at-risk science, particularly chemistry, students. When completed, Online Academic Success in Sciences (OASIS) will be a three-week long, math, reading, and study skills intensive online course to prepare students to be successful in introductory chemistry courses. In this presentation, I will briefly provide the history and goals of the project, and then narrate the story of two teams’ interpretation of the project. Using the OASIS project as a client, graduate students in a master’s level introduction to professional communication class divided into teams to research the OASIS project, develop user and design analyses, and then create a prototype based on their research. Using Blackboard as their required medium for the project, the two teams developed different strategies for their collaborations and their prototypes: one team focused on collaboration while the other focused on concept mastery. These basic guiding concepts shaped both their in-class presentations and their out-of-class communications as well. Both prototypes meet the goals of the project, and thus provide us with an interesting combination of possible approaches to online learning environments. Ultimately, the students and the principle investigators on this project found that the physical classroom space in which they met and presented ideas, the Class of ’41 Studio for Student Communication, shaped the online space we
intend to create through its flexible design and its collaborative focus. OASIS needs to be able to meet the multiple needs of many entering students; we believe our online collaborative space will allow us to do so.

**James Ford, “LEMMA (Learning Environment with Multimedia Augmentation) and Fogscreen Technology: A Study of Physics Students and the Impact of an Augmented Environment”**

Augmented Reality (AR) systems superimpose virtual objects onto the user’s experience of the real world; thus, augmenting the world around the user. AR systems have the ability to greatly impact common technical communication and educational practices as we currently know them. Although computer scientists are a few years away from creating stable AR systems for widespread industrial use, other similar technologies do exist and allow for an enhanced reality environment. One such technology is called Fogscreen. Fogscreen allows for image and text display on a thin layer of fog. Imagine a large dry erase board that allows for displays where the user is able to interact, manipulate, and author the images and texts with a glove, along with being able to walk through the fog and interact with displays on both sides. It is the only walk-through projection screen currently available. The LEMMA software system created at the University of California, Santa Barbara (UCSB), works with the Fogscreen technology to provide an augmented personalized tutorial to physics students at UCSB. In this presentation, I report on findings from research being conducted on 25 physics students in the Department of Creative Studies at UCSB. These users have been asked to complete the LEMMA tutorial and then complete a series of written tasks that coordinate with the physics lesson. Using textual analysis and text-based interviews, I seek to understand how students translate concepts they learn in an augmented three-dimensional environment into written words and two-dimensional images. This report will focus on what textual and representational strategies the students employ, the composing processes they identify, and the reactions of their instructor. It thus addresses the next phase for visual rhetoric: how users learn in a world in which AR representations may complement, compete with, parallel, and interact with two-dimensional textual ones.

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**I2. Making It Happen: Technology that Works With Real Learners**

*Marc Wilson, moderator*

**Wayne Ballentine, “The Language of Learning in the Intergenerational Classroom”**

A visit to today’s colleges and universities reveals a student body that is generationally and culturally diverse. Today in our urban institutions, we can have four generations sharing classes which can present unique challenges to both the students and the instructor. We all know the inter-dynamics of parents, grandparents and young persons. Imagine what happens when those attitudes, learning styles and group dynamics enter today’s classroom. While traditional instruction is put forth and received, its measure of success is easily, and often, questioned. The participants in the intergenerational classroom learn in very different ways even to the point of being diametrically opposed to one another. This presentation proposes to look at what is transpiring in this particular classroom setting and what can be done about it. Given the different and competing styles which characterize the intergenerational learning experience, can an instructor develop successful methods of instruction for his/ her students?

**Marc Wilson and Rich Rice, “Andragogy: Reality-Based Pedagogy”**

“Andragogy” is Malcolm Knowles’ term for the study of how adults learn. Knowles points out that adulthood is, “the point at which individuals perceive themselves to be essentially self-directing.” Fostering self-directed learning is almost an organic part of computer mediated instruction and computer mediated learning. This workshop examines instructional methods that build on andragogic principles of learning and teaching. An adult is someone with characteristics that are derived from a strong sense of self-reliance and personal competence. The characteristics of adult learners include: being self-directed; focusing on practical issues and problem-solving; setting goals for their own activities; and pausing to reflect on and draw from accumulated life experiences.
experiences. These characteristics have specific implications for teaching college and college-bound students. Such learners need to know the connection between what they are studying and what they are living, for instance. In other words, material must be explicit and personally applicable. Instruction should be task-oriented, and it should take into account the widest possible range of experiences. One approach to this is to create learning opportunities that are problem-centered, rather than content-centered. Students need to be able to relate to and to provide input into what is being studied; that is, they need authentic and generally intrinsic motivation in order to be in a position to learn. Teachers of adults have to be aware of these characteristics and needs. It is critical to avoid what Vincent Rogerio calls “mind stuffing”; learner-centered classes are absolutely critical to stimulate dialogue and knowledge construction. Adult learners need the tools to evaluate the effect of the learned skill, and to connect both theory and practice to their own activities. To this end, while adult learners benefit from a scaffolding approach to build and enhance self-reliance, removing the support and extra bracing as quickly as possible is just as important. Writing For Life (the approach described in this session) encourages teachers to become facilitators. It encourages students to engage with the content, with their classroom colleagues, and with virtual peers as well. The content is life, and the primary message is that reflective writing can result in real life changes. Though some learners will begin courses with pre-dispositions or expectations for conventional pedagogies, teachers of adult learners should work to expand students’ comfort zones to generate self-reliance and meaning making. After discussing principles of andragogy and its impact on teaching, session participants will have the opportunity to read, write, and think using two methodologies of teaching and learning. That is, one sample reading will be provided where participants interact as they might in a traditional classroom. Another sample reading will be delivered, however, using andragogic teaching principles and techniques. Both approaches can make use of enriched technological platforms (e.g.: digital video readings by student authors), but participants can be immersed in their own quasi-experimental study and will have an opportunity to reflect on and share observations about ways to apply andragogic principles to activities and material that is related to classes they teach in their home institutions.

I3. Publishing, Professional Identity, and Labor Issues: Your Chair Wants you to Attend this Panel
Leeanne Schroer-Motz, moderator

Robert Samuels, “Computers, Composition, and Academic Labor”
This presentation examines how the use of computers, to teach composition in American colleges and universities, has affected the academic labor market. By looking at questions concerning academic freedom, contingent labor, intellectual property rights, workload, and shared electronic resources, I assess ways of promoting the use of new communication technologies in the writing class by protecting the expertise, degrees, and experience of composition faculty. The presentation also discusses some of the institutional factors limiting the effective use of new technologies in higher education.

Kris Blair, “Digital Scholarly Publishing and The Dilemma of Graduate Education in Rhetoric and Composition”
This presentation initially outlines the possibility for digital tools to address the presumed crisis in scholarly publishing. Related crisis discourse has included concern about the demise of university and scholarly presses, the skyrocketing cost of academic journals as well as traditional copyright restrictions that continue to limit access to scholarly research. Clearly as computers and writing specialists we must help our English colleagues understand how the forms and processes of digital scholarly production help to create an oppositional discourse to the crisis rhetoric, with such production not only creating possibilities but also warranting further consideration in academic reward systems that in many cases continue to privilege print-based, single-authored, and all-rights reserved models. This presentation also challenges those of us who call for digital literacy and publishing practices to further consider issues of access and training within graduate programs,
both in the traditional teaching practicum as well as in more formalized graduate seminars in rhetoric programs across the country. Inevitably, this presentation calls to action rhetoric and composition specialists to address the importance of graduate education in the future of digital writing and research, including such forums as the Consortium on Doctoral Programs.

Catherine C. Braun, “Navigating the Terrain of Professional Identity in the Age of Digital Media: The Case of Tenure & Promotion Policy”

Tenure and promotion policies not only set criteria for evaluating academic work, but they also position departments within institutions and in relation to disciplines. They represent “who a department is.” The extent to which digital media is addressed in these policies sets up expectations about the role it should play in scholarship and teaching. These policies shape the professional identities of individuals by delineating a range of options of what constitutes academic work. Just as tenure policy represents a department’s identity, the tenure dossier represents a faculty member’s identity: it is “who you are” as a professional. At the moment of evaluation, then, faculty identity and department identity are in negotiation. These tensions need to be examined in order for digital work to be consistently and fairly evaluated in local settings. In my presentation, I analyze interviews with departmental administrators and tenure-track faculty members, promotion and tenure policy statements, and the MLA’s and CCCC’s position papers on teaching with digital media and evaluating electronic scholarship.

I4. Interdisciplinary Metaphors: Magic and Matter
Jimmie Killingsworth, moderator

Susan Youngblood, “Internet Metaphors: Shaping Students’ Perceptions of the Internet as a Writing Medium”

Young introductory technical communication students often use the Internet for shopping, emailing, researching papers, and chatting in chat rooms; they may see the Internet as fully developed, with room for refinement but not great change. Most faculty, however, have seen the nascent Internet transform into a robust complex of technologies. Consequently, they are more aware of early metaphors that described the Internet—“information superhighway,” “electronic frontier,” and “cyberspace”—and are also more aware that Internet technology continues to change rapidly. Whereas introductory technical communication classes still teach paper-based end products, the Internet is growing as a writing medium. Teachers present online publication as a workplace writing context because students may create documents or content for work Web sites, while students showcase their writing online via Web sites and blogs. As teachers train students to produce online work, the concept of the Internet as a democratic space instead of a conduit for expert information shapes how the next writing generation interacts with the Internet. The presenter examines the most common Internet metaphors in introduction to technical communication textbooks and companion Web sites, and explores the metaphors’ impact on approaches to teaching writing as it intersects with the Internet.

Sarah C. Spring, “Community, Environment, or Workshop?: The Computer Classroom and Metaphors of Place”

Authors and scholars agree that the goal of the writing classroom should be to promote writing, yet they disagree on the best way to accomplish this. Within the computer classroom, however, the problem is doubled, as the addition of computers requires orientation within both the discipline of English and technology. In order to successfully orient ourselves, we must first consider the enduring questions of setting. What is the best way to “see” the computer classroom? What kind of theoretical place is it and how do we describe or understand our experience within it? A variety of metaphors have been offered in answer. We do not always pursue the full implications of these metaphors, instead, we use them as preliminary appeals to attract an audience or make us comfortable. Further investigation is necessary, for these terms not only influence the ways we are encouraged to understand the computer classroom, they also reflect individual ways of knowing or approaching the much larger issues of teaching, writing, and thinking about composition. A look at
recent literature enables us to critique the way metaphors are used in relation to the computer classroom and to expose the unexamined assumptions beneath each metaphorical turn; such a study is also helpful in determining the most productive metaphor for approaching this space.

Brian C. Ladd, “The Code of Art”
Maurice Black, in his dissertation, The Art of Code, defines the “nexus of literature’s and computing cultures related but distinct aesthetic systems.” This presentation originates in the same nexus, approaching from the direction of computer science pedagogy rather than modern literature. Computer science students are overwhelmed by details: keywords, punctuation, compiler switches, semantics, and syntax. They must learn to communicate both through and about the technologies they seek to tame. The development of a semester-long interactive fiction system and corresponding narrative enables student engagement at multiple levels: they learn to read IF, they learn to analyze IF, they learn to write IF, and they learn to apply the same techniques to computer programs. Writing an IF narrative stimulates thinking simultaneously at multiple levels of abstraction. Beginning students learn to write interactive, console-based, programs much more quickly than they learn to write complex, GUI-based, programs. The commonalities between hypertext/interactive fiction, hypertext rhetoric, and computer programs provide the instructor with almost unlimited opportunities to analogize and analyze multiple levels of structure. This presentation addresses applying higher-level techniques of hypertextual fiction analysis to teaching students in a CS1.5 course to learn to program.

15. To Blog or Not to Blog is No Longer the Question
Pam Brewer, moderator

Amy Hanson, “Blogging: The Newest Form of Professional Communication?”
According to a Technorati report in late 2005, a new blog is created every second, and the number is growing exponentially. While blogs have traditionally been considered personal writings, they are finding their way into the realm of professional communication; companies are creating blogs to market their products, conduct market research, spark creative discussions among their employees, disseminate information to customers, recruit employees, and more. Students in our professional writing courses may be as likely to be asked to write blog entries as to prepare formal proposals. So while the traditional characteristics of effective professional communication, such as awareness of audience and purpose and clarity, are still relevant to this new genre, we must consider what unique communication challenges our students might face in their workplace blogging. This presentation will consider first the scope of professional blogging as well as projections for future developments. I will discuss blogging as it compares to the professional communication genres we currently focus on in our courses, and then I will discuss its unique characteristics, including legal concerns about privacy and liability. There are millions of blogs available for readers and writers, and much of the writing in this genre is what we, as writing instruction professionals, would classify as “unprofessional” communication. Students who are used to ignoring capitalization and punctuation in their personal blogs, for example, have to be able to shift their thinking about blogging in a more professional direction for their workplace blogs, and we, as instructors, must begin this process by recognizing the “professional blog” as a genre, learning about its unique characteristics, and incorporating them into our classroom instruction. Otherwise, we may not be providing our students a complete background in the forms of professional communication they will need.

Aaron Barlow, “Quick Response Teams: Writing Students, Their Blogs, and Their Audiences”
Spurred by a “Teachnology” grant from Kutztown University’s Center for the Enhancement of Teaching, blogs are being used in KU classrooms as a means of bringing audience back directly into the classroom writing equation. Because of their public nature and through the inclusion of response, blogs are both real publications as well a venue for dialogue that force students to take greater and more personal responsibility for what they write and even allows them to enter into
direct conversation with readers outside of the class. Blogs are also proving particularly useful in helping students break the formalist barriers that have evolved with growing reliance on standardized writing tests and static grading rubrics in many secondary schools. The presentation provides an exploration of this correlation and other effects on the composition class, all of which results of the narrowing of writer/reader gaps the use of blogs engenders. Included are samples from student papers evaluating the blog experience in the classroom, papers presented at Kutztown University’s annual First-Year Composition Conference by the students themselves.

**Devon Fitzgerald, “What’s Blog Got to Do With It?: Identity in the Writing Classroom”**

Contemporary culture is quickly becoming a digital culture. The Internet offers digital spaces for communication including hypertext, chat rooms, discussion boards, and blogs. Composition courses have also moved online utilizing the technology of webboards, blackboards, and open source forums, as well as chat rooms and blogs. Recent research has suggested that technology offers students a way to establish a kind of personal and intellectual ownership of new concepts while they visualize and interact with abstract ideas. Technology in the classroom is not a new issue for rhetoric scholars and compositionists, but with the onslaught of changing technologies, new fields of inquiry are emerging and require exploration into the issues and debates generated by digital environments. On November 3, Doug Hesse gave his talk, “Essayistic Literacy and New Media,” which was held at Illinois State University. In this talk, Hesse asked, “What would a writing course where students wrote mostly in blog forums look like?” This study’s focus is an attempt to answer that question. This presentation traces students’ (ages from 19-22) use of blogs in an advanced college writing classroom over the course of a semester. All of the students’ writing occurred on blogs they created using pseudonyms. This case study analyzes these blog posts and focuses on the ways in which blogging can be used to raise important questions about the way students see themselves as writers in a public forum. I explore how students enact identity through their language, design, and structure in blogs and how student writers portray, perform, and convey themselves in digital spaces. I begin by looking at the new rhetorical situation writers and readers encounter when texts “go digital,” and then I further examine the ways in which student writers react to the immediacy, the “public-ness” and the politics of writing online.

**Jim Kalmbach, “Public vs. Private Blogging in Computers and Writing Classes”**

Since at least 1939, our discipline has argued about the relative value of writing for public audiences vs. writing for classroom and scholarly audiences. Blogging in its various manifestations have provided a new opportunity to revisit these conversations. In the fall of 2005, I taught a computers and writing class for middle school and high school teachers using password protected community software. This experience was so successful that we decided to set up a second, public blogging, space. In working with these two spaces, I came to see them as complimentary rather than competing forums for writing. In this paper I will share what I learned about the relative strengths and weaknesses of public blogging vs. classroom blogging in password protected environments. This issue is particularly important for middle school and high school teachers. As much as public school teachers may want to incorporate public blogging into their classes, teachers will need extraordinary technical and theoretical support to make effective arguments for this form of writing to administrators and parents.

**I6. Sound Value Added in Research, Teaching, and Service**

*Tammy S. Conard-Salvo, moderator*

**Kelly Jones, “Digital Storytelling: Ancient Art, New Media, and Engaged Writers”**

Digital stories are personal narratives told through New Media and shared over the World Wide Web. Digital stories are typically two to four minutes long, and they are written, revised, storyboarded, shot, edited, and directed by the storytellers themselves. This emergent methodology is quickly earning a place in the classroom because it offers new techniques to help students develop their writing and critical thinking skills. By helping students find their own voice, and produce their own digital stories, we can create a constructivist learning experience that will
both engage and empower those we wish to teach. We have used Digital Storytelling for the last three years at Mercer University, and the results have been incredible. Digital storytelling has proved itself a viable vehicle for teaching writing across the disciplines to undergraduate, graduate, and non-traditional students. The process is simple and no expensive software is required. Digital storytelling is cross-platform, user-friendly, and interdisciplinary. It is a tool that offers exciting possibilities to those working within the realms of writing instruction, collaborative learning, student engagement, and 21st Century literacy. This presentation will include examples of student-created stories and helpful handouts for instructors.

Kevin Garrison, “Bringing Text-to-Speech Software to the Writing Frontier”
This research will present ways in which text-to-speech (TTS) software can be practically added to FYC programs, writing centers, and writing-intensive curriculums in order to benefit computer learning environments. My own research, combined with research from Tammy Conard-Salvo, has revealed that having students edit their essays with TTS programs yields more grammatically coherent essays while saving students time in the revision process. Quantitative research has furthermore shown that TTS software is more effective than Microsoft Word at inducing student revision of drafts. Nevertheless, this information is not widely known and more research is needed to determine the most effective means of introducing TTS programs to writing teachers and writing administrators. In response to the conference’s call to examine how new knowledge is being recognized, this research purports to offer practical ways to introduce new knowledge about computers and writing to the academic communities. As well, the conclusions of this research will offer a set of principles for how to best introduce students to the new technology, considering that the technology is not well known nor commonly used. Finally, this research will consider which areas TTS still needs further research and suggest opportunities for furthering the knowledge about this promising new writing tool.

Jill Hawkins, “Did You Say ‘Aural Reading’?: A Study Comparing Effects of Aural VS. Visual Reading on Comprehension and Memory”
Theories of literacy, writing and representation, semiotics, linguistics and cognition have always included the notion of multimodality at some implicit level. Consider the use of tokens or notches in early accounting practices (Schmandt-Besserat, 1996). Attentiveness to multimodality is evident at the turn of the 20th Century with Saussure’s identification of sound patterns and signals (1916). Rudolf Arnheim (1936), exploring multimodality, writes of aural and visual meaning-making in radio and cinema. However, he ultimately settles on vision as the primary sensory mode. Others, including Michael Halliday (1967) and David Crystal (1975), touch on the importance of vocal intonation and rhythm in language. Roy Harris, in the 1990s, proposes his integration theory linking context with sign, while Gunther Kress and TheoVan Leeuwen (1996; 2001; 2003) launch their endeavor to explore and ground multimodal approaches to literacy. They look at sound, smell, taste and even toys, but in the end give primacy to the visual image. Without contesting the distinct value of visuality, I argue that theorists of multimodal composition must pay more attention to aurality’s place in theories of literacy, writing and representation, semiotics, linguistics and cognition, as well as in pedagogical practices, which habitually overlook the rich potential of audio to facilitate learning. In this presentation, I report on the findings of a preliminary study in which I compare the effects of aural reading (listening to recorded text) to the effects of visual reading on the comprehension and memory of college students in two sections of the same undergraduate class at a small, private, Ohio University. Students in one group visually read a textbook passage, while students in the second group listen to a recorded version of the same passage and then write. Writing samples are analyzed using a trait scoring rubric to identify any significant increase or decrease in learning between the groups. In a second phase, the treatment is switched so that the visual group reads aurally and the aural group, visually. Findings have significant implications for student reading practices and future research.
Jonathan Arnett, “I Assign Lots of Grades...But Am I Fair and Reliable?”

In 2003, Texas Tech implemented an innovative computer-based first year composition program in which students turn in every assignment via the internet, a pool of graduate student instructors grades the assignments anonymously, and a database stores over 65 separate pieces of information per document, including two grades for every essay assignment. At last count, the database contains over two million drafts, each tagged with two instructors’ IDs and the grades they assigned. The presentation will describe the results of statistical analyses on the grades assigned by graduate students and lecturers in the Texas Tech first-year composition program. The data will reveal instructors’ reliability (their consistency over time) and severity (their tendency to give higher or lower grades than other graders) over the course of a single semester, within assignments, to the same assignment in different semesters, and over the entire course of their employment in the first-year composition program. Writing Program Administrators can benefit greatly from this type of information by analyzing instructors’ grading patterns and provide specialized training or remediation.

Derek Ross, “Ars Dictaminis Perverted: The Personal Solicitation Email as a Genre”

We are increasingly bombarded with unsolicited emails which escape even multiple layers of anti-spam software. These phishing emails deceive individuals into giving out personal information which may then be utilized for identity theft. In this presentation I argue that personal solicitation emails (PSE’s) constitute a genre worthy of examination. PSE’s mimic personal letters—modern, unethical, perversions of ars dictaminis (the classical art of letter writing). These letters are excellent twenty-first century teaching tools for pathos-based argumentation, logical appeals, the creation of ethos, and kairos in the development of perceived exigency. In addition, by categorizing and norming them, normative genre identification criteria may enable more effective blocking software.

In my presentation, I will discuss nineteen appeals common to personal solicitation emails. These appeals were established first by conducting generative rhetorical analysis, then by volunteer coding, on 170 emails collected over a twelve month period. These common appeals, such ethos construction through use of title and institutional affiliation, or pathos-based appeals from description(s) of death, flattery, or appeals to charity, are organized into category by their use of ethos, pathos, logos, and kairos.

I end by suggesting how the PSE functions as a pedagogical tool, and by examining how further inquiry may cast new light on the importance of ars dictaminis in the technical communication canon.

Laura Palmer, “Information Design as Composition: The (de)Construction of Visual and Verbal Messages”

In this presentation, I frame information design as a dual mode of composition; not only must students learn to work with a written message and create an effective rhetorical focus, they must also learn to develop an equally compelling visual message with a unique set of computer-based tools. I will discuss how the composition of visual messages occurs and how, through the use of written design rationales, students increase their understanding of the processes and concepts underlying the creation of effective textual/visual messages.

Will Hochman, moderator

Nick Carbone, “Innovation Matters: The Current (and Future) State of the Art”
Fred Kemp, “Management Matters: Supplying the Missing Link between Theory and Learning”

Mike Palmquist, “Metaphors Matter: Designing Writing Environments for Student Writers”

The participants on this panel will address the potential of large-scale course-management initiatives that support the teaching and learning of writing. Each member of the panel will speak for roughly ten minutes; the remainder of the session will be reserved for general discussion among the panel members and the audience. The opening speaker will frame the issue, calling attention to commercial course-management systems that either dominate or would like to dominate the market. The second speaker will argue that these systems lack the flexibility to support anything other than the pedagogical status quo. Through the use of computerized, database-driven administrative processes, we can move innovative instructional approaches out of the “pedagogical ghetto” and into the mainstream. Speaker three will discuss the importance of the metaphors underlying our development of digital tools for writers and teachers of writing and report on efforts to develop an instructional writing environment and companion course management system informed by the metaphor of the “student writing in the act of composing.”

In the first talk, Nick Carbon frames the key issues addressed by the members of this panel: the growing use of course management systems (CMS) and instructional software to support the teaching and learning of writing; the fact that a CMS carries pedagogical assumptions; the importance of questioning those assumptions (and our assumptions); and the commercial challenges in taking something home-grown and grounded deeply in a department’s approach or personality and redesigning it to work (and sell) beyond the department. As a way of framing these issues, I’ll discuss some course management systems that are in wide use in writing courses, such as WebCT/Blackboard; emerging CMS’s such as Angel and Desire 2 Learn; and open source options such as Sakai, Drupal, and Moodle. These systems typically offer a one-size-fits-all solution for colleges and universities. They offer learning environments and course management tools that have some features which are not always well suited to use in process-oriented writing courses, but others that can be made to work. I’ll conclude my talk by reflecting on potential directions and challenges that might be taken by the faculty-developers of course management systems and instructional software for writers.

Fred Kemp then explores the following. Since the late 1960s, the “New Rhetoric” has developed a number of pedagogies to replace the presumed stagnant “current-traditionalism” and “formalism” of the previous 100 years, grouping these pedagogies in categories such as “expressivist,” “cognitivist,” “process,” “collaborative,” “social epistemic,” “postmodern,” “service learning,” and so forth. The methods derived from these approaches at one time or another have each had a dominant cachet among the composition cognoscenti and generated much intellectual stir, but in retrospect, by almost all reports, little in the way that writing is taught across the country has changed during these 35 years of instructional exploration. The problem, I speculate, lies in what I call “the missing link” between these instructional theories—all laudable and each undoubtedly effective in various contexts—and what by far the main body of writing instructors across the country actually do. Our overriding concern is this: it matters little if smart people come up with effective methods that never make it into widespread practice. The purpose in developing an improved pedagogy is to change what thousands and tens of thousands of students encounter in composition classes, but this purpose dies on the vine if few or no writing instructors actually employ each new pedagogy. The “missing link” occurs when good learning ideas circulate only among the professoriate and never make it into the consciousness—much less the syllabi—of the people who teach the classes in thousands of colleges and high schools. My presentation will suggest that such a gap in effect isolates a lot of good intellectual work in a “pedagogical ghetto” that ends up, in the long run, benefiting only those intellectuals wrestling with the tenure and promotion system, and not those tens of thousands of students wrestling with lack of writing skill. My presentation will describe how my university has aggressively targeted the “missing link”
problem through computer, database-driven administrative processes. Over the last four years, my large state university’s writing program has developed internet-based composition courseware that requires program-wide implementation of a process, peer-interactive pedagogy. The specific difficulties have been pragmatically addressed of engaging graduate-student instructors and non-compositionist lecturers in theoretical approaches that they may not be—by training and inclination—disposed to accept. The resulting administrative processes have been criticized, sometimes properly so, but the underlying need has not been well articulated or responded to outside of our program. Writing program administrators have tended, as a group, to assume that “the problem” has been solved once a theoretical framework has been articulated. The trick is not to come up with better ideas but to come up with methods that are actually employed on a large scale. This has always been the problem of instructional theory. I will describe how my university, over the last four years, has responded to this problem principally using computer technology.

In this talk, Mike Palmquist argues that writing teachers—and, perhaps more to the point, designers of digital tools for writing instruction—can benefit from rethinking the metaphors that inform their development efforts. I’ll begin my talk by noting that four important areas of development relevant to writing instruction—word processing tools, digital writing environments, online writing labs (OWLs), and course management systems—have been informed by metaphors that are not directly relevant to the majority of student writers. Most word processing tools and digital writing environments, for example, address the needs of professional writers (or, at least, writers in professional settings); most OWLs provide digital analogues of materials and services available in writing centers; and most course management systems, and in particular WebCT and Blackboard, are informed by the metaphor of lecture-based courses. I will suggest that a more appropriate metaphor for developing digital tools for writing students is the metaphor of “the student writer in the act of composing.” This metaphor, which emerged from our analysis and reflection on a year-long study of teachers and students in computer-networked writing classrooms, places the student—instead of the professional, the writing center, or the course—at the center of our efforts to development digital tools. This metaphor encourages us to ask questions such as “what does the writer needs as he or she writes,” “how can the writer get feedback on written work,” “how can the writer develop ideas,” and “how can the writer locate the information relevant to a writer project,” among many others. Instead of asking “how can a teacher share class notes with students,” for example, the designer might ask “what can be done to help students better understand the needs, interests, values, and beliefs of their readers.” In my talk, I will discuss the rationale underlying our decision to use the metaphor of the student writer in the act of composing to inform our development of a Web-based instructional writing environment. This environment, now in use at more than 40 universities, colleges, and secondary schools, has grown significantly since it was released roughly one year ago. More than 20,000 writers have created accounts, for example, and more than 1,000 courses have been supported by its course management tools. During my discussion of the development of the environment, I will demonstrate some of its key features. I will conclude my discussion by reflecting on the potential benefits of using alternate metaphors to shape our development of digital tools for student writers.