The Public Work of Composition

CCCC 2013
Las Vegas

Reviews of the 2013 Conference on College Composition and Communication

Las Vegas, Nevada | March 2013

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Table of Contents

American Dreaming and the Public Work of Composition: An Introduction to the 2013 *Kairos* Review of the College Composition and Communication Conference in Las Vegas, Nevada

By Christopher Dean
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> "I want you to know that we're on our way to Las Vegas to find the American Dream."— Raoul Duke, AKA Hunter S. Thompson, to an unnamed hitchhiker at the beginning of *Fear and Loathing in Las Vegas*

Driving into Las Vegas for this year's Conference on College Composition and Communication (CCCC), I had *Exile on Main Street* on the stereo and Hunter S. Thompson on my mind. In 1972 Thompson had published *Fear and Loathing in Las Vegas*, with its telling subtitle, *A Savage Journey to the Heart of the American Dream.* This book, for good or ill, has haunted me since I first read it in my early twenties. This book is shot through with the vilest passages imaginable—every crime short of murder is part and parcel of the fictional/real/surreal "narrative." At the end of the piece, it's pretty hard to really like Raoul Duke, the protagonist and narrator of the piece, but it's hard to deny that he has something important to say about the "American Dream": a dream that can become a nightmare in record time; a duality that haunts our nights and days in 21st century America.

Thus, heading into Las Vegas, my thoughts were, as Thompson might say, a bit "dark and savage."

Faced with the lurid glow of neon from those advance scouts of Vegas, the M Resort and South Point, I found myself thinking, "Why are we meeting in Las Vegas for the Cs?" It seemed to me impossible that much meaning about the considerable public work of composition could be made in a city devoted, from my own bleak previous experiences and Thompson's writing, to gambling, drinking, and the numbing of consciousness. It seemed equally impossible to think of doing, as Howard Tinberg encouraged the field to do in his "Greetings from the 2013 Chair," to "put on display the valuable public work that our field engages in every day" (5).

However, by the end of the conference, and after reading the sixty pieces written for the 2013 review of the Cs, I'm not so sure that having the Cs in Las Vegas was a bad idea. As with Thompson's "American Dream," there is duality to our field, which was in some ways captured by the city of the conference. Las Vegas is where mob murders have occurred over legal and illicit gambling, but it has also been a place of promise to working-class, unionized workers. It is a city that sucks up water resources like an insatiable beast, but it also offers up a beautiful desert place like **Red Rock Canyon National Conservation Area**, a mere 20 miles from the Strip.

Our field and the Cs Conference are also filled with dualities. Our field has worked hard since the Wyoming Conference Resolution in 1988 to address issues of equity for contingent labor, but, as Kelly Ritter points out, "A 2007 Associated Departments of English (ADE) staffing survey indicates that 80.8% of all first-year writing courses offered in public institutions were taught by teaching assistants (29.5%), part-time (33.3%), or full-time, non-tenure-track faculty (28.0%)" (388). Despite our field's best efforts, more people end up teaching composition in positions that have little security or continuity. As for the conference,

for every wonderful session there are those that can disappoint or bewilder, and for every great conference moment, like seeing old friends over fine food, there is the possibility of eating marginal Chinese food alone in 24-hour food court in a remote corner of the Riviera Casino.

Still, I think while perhaps many, myself included, were initially resistant to the charms of Vegas, many—like some of the tweeters in Andrea Beaudin's "#4C13: Tweeting the C's"—learned a great deal about the field and even themselves while in Las Vegas for the 2013 Cs.

One thing that I've learned this year is that the annual review of the Cs has continued to grow apace. In 2000, we offered up the first of our reviews of the College Conference on Composition and Communication through the now shuttered online journal **Academic Writing**. It was a decidedly smaller affair than what it is today. In 2000, Will Hochman and Diane Masiello authored 23 reviews of conference sessions, events, and even **"CCCC 2000 Fashion"**, and the work offered a fine snapshot of the conference.

This year the review is publishing sixty pieces that do everything from reflect on what it might mean for the field of composition to meet in "Sin City" (check out Mysti Rudd's excellent piece **"From Sin City to Sin City: An Ex-pat Returns to the Megaconference of Composition"**) to why one of the last sessions at the conference (Featured Session N, **"The Public Work of Contingent Labor"**) might have been the "must see" session of this year's conference. It is our largest and most thorough review yet, and reading all 193 of the single-spaced, word-processed pages, I can't but help to feel that this review has captured the richness and texture of the 2013 Cs.

I hope that you find the pieces as compelling as I do. All that is good and fine in our field can be found in pieces like Lynn Reid's **review of session C.27**, "When Apprentice Writers Can't Read What We Write: Rethinking WAW Courses from Student Perspectives," a session that Reid says was "one of the most informative conference panels I have ever attended." You will also find pieces that question the future, shape, and ethos of our field, like the wonderfully thought-out piece by Cydney Alexis called **"Meditations on Place, Meditations on Las Vegas."**

Ultimately, I hope that everyone reading this review finds something that, if they were in Las Vegas in 2013, reminds them of the good things they saw, heard, and felt. And if you weren't with us in Las Vegas, I hope that this review reminds you of the public good that our field can do and what a review like this should do.

Quite selfishly, I also hope that reading what is written here convinces you to come to Indianapolis in 2014 and write for the Kairos 2014 review of the Cs, which promises to be as big and multivariate as the city of Las Vegas was—and is.

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Lords of the 4C's Cloud: After Wendy Bishop's Conference Poem

By Will Hochman
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Noun-verbing
Squirms me
Like ghosts
And colleagues,
We are data entities
Due to info liberalism,
A collective, affective
Mutation almost
Anywhere but Vegas--
Here radiation
Seems playful
First iPhone pix
Cuts out Sinatra
Singing at the C's
Tenure sent
From my iPoem

We converge with
The usual exteriority
And discourse usurpation,
The drama of academic absence,
The lack of curse
Words playing ego bingo
In self serve screen
Plays for staged
Scholars to fuel
Believing by fanning
Graduate fame dreams
Into flames flaring
From unusual interiority

Seizing old friends'
Scattered attentions
To serve students
At our best price point,
We collect colorful
Cool collaboration

As a sure bet,
An academic bargain
Transfer flipping
The gratuity of school
With tireless brain
Circuits reconnecting

Last dinner at LeFleur
Where Vegas players
Know which dishes
Cannot be missed
Like a midnight drive
On the strip, this
Lingering, urban dessert
For America gets
Topped with cactus
Magic from a final
Bite of displaced
New York Cheesecake
Served neon style
With a conference topping
Of sin and C's baking
Anywhere we came from
To taste almost holy

#4C13: Tweeting the C's

By Andrea L. Beaudin
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Introduction

At the 2012 C's in St. Louis, the editors of CCCC's Kairos Reviews met and discussed ideas for extending the breadth and experience of the conference review. We realized that we were missing one important area: the Twitterverse. (Carolyn Dadas's 2012 review, "**Tweeting the Conference: The #4c12 Connections**," highlights the many opportunities that C's attendees use and can benefit from the hashtag.) So for 2013, this editor did a lot of research on archiving tweets. Using a script developed by **Martin Hawksey**, I created an archive of all tweets using the 4c13 hashtag. The script ran every hour from February 28th to April 28th, recording the results in a Google spreadsheet.

Well, it ran almost every hour. One issue with the script is that it created duplicates. The problem? With the duplicate tweets, the spreadsheet hit capacity by mid-Friday. A possible 15 minutes of tweets were not recorded. Mea culpa.

So how much did we tweet and when, who was tweeting, and what were we, as C's attendees, all a-Twitter about?

Using the free online apps **Text Analyzer** and **Taxgedo**, I've crunched a few numbers and made a couple of word clouds to sift through and understand the data. I also randomly selected and categorized some tweets to share with you.

#4c13: The Aggregate

The "big picture":
- Total Tweets (2/28/2013-4/29/2013): 8033
- Busiest days (ranked by total tweets):
    - Thursday, March 14 (2699)
    - Friday, March 15 (2103)
    - Saturday, March 16 (1329)
    - Wednesday, March 13 (1017)
    - Tuesday, March 12 (405)
    - Sunday, March 17 (274)
- Busiest hours (ranked by total tweets)
    - Thursday, March 14, 11:00 -11:59 a.m. PST (369)
    - Thursday, March 14, 10:00-10:59 a.m. PST (359)
    - Friday, March 15, 11:00-11:59 a.m. PST (328)
    - Thursday, March 14, 2:00-2:59 p.m. PST (324)
    - Thursday, March 14, 9:00-9:59 a.m. PST (313)

Top Tweeters

Who were the most prolific tweeters?

Tweet Content
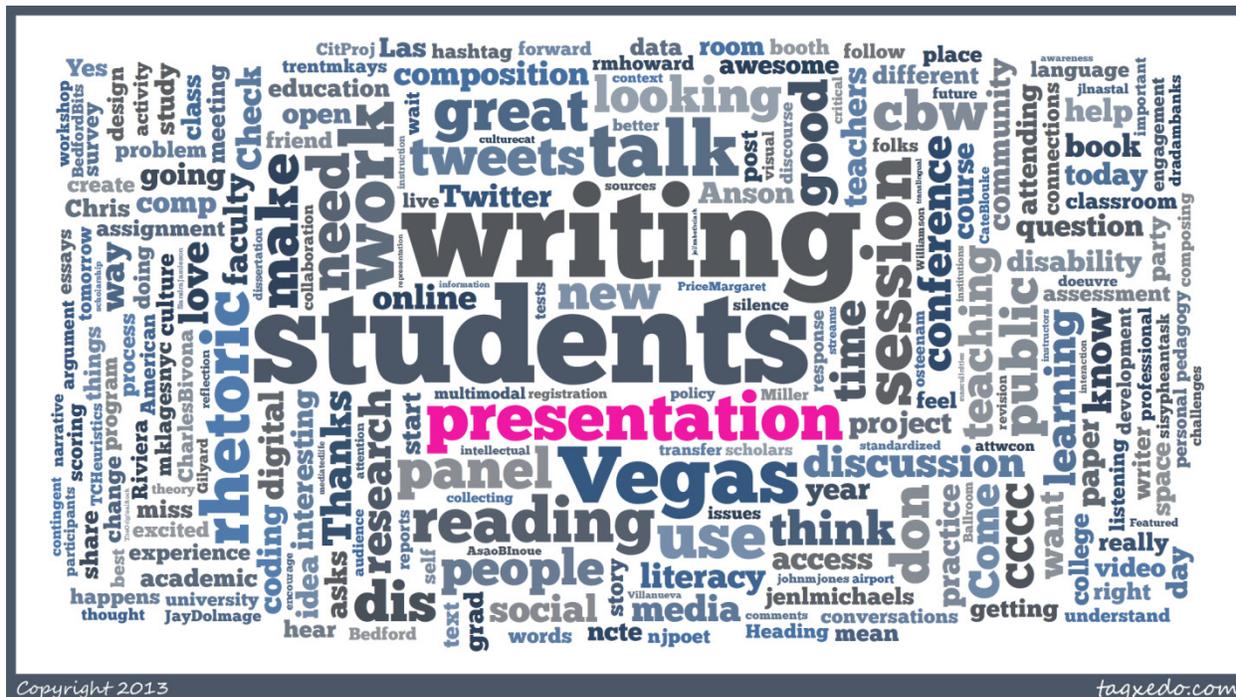
Top Twenty Most Common Terms

Taking out common English articles, conjunctions, and pronouns (the, to, of, I, etc.)...

Term	Occurrences
Writing/writer(s)/write	735
Student(s)	764
Vegas	357
Great	299
More	294
Work	292
Session	274
#dis	260
Talk	251
Good	251
#cbw	241
Panel	238
New	228
Need	227
People	226
Time	199
Reading	191
Public	178
Research	175
Conference	174

Top Ten Most "Popular" Tweeters

Who was most commonly re-tweeted (RT) or had a direct tweet (@username)?

Username	Re/Tweets
Jenlmichaels	95
Mklagesnyc	89
charlesbivona	84
Rmhoward	73
Trentmkays	69
Warnick	65
sisypheantask	60
Bedfordbits	59
dradambanks	58
Osteenam	57

And the Tweets Themselves...

Here's a semi-random selection of some of the tweets for the event that I attempted to group conceptually:

Session Quotes:

Yancey: What is the success we want to see w/ transfer & the grade in the assignment? #qrn13 #4C13—QRNETWORK

@angela_haas #4C13 How have our students benefited from colonialism (relative to Native American treaties)?!?!? LOVE IT!—TheOriginalRock

Susan Naomi Bernstein: "Bodies of emotions play such a big part in who we are as writers." #cbw #4C13—webbsusa

Peter Adams: Goal of grammar work: "not to produce grammarians but that can carefully edit their writing." #4C13—osteenam

Challenge accepted: try to create writing spaces where students "come to class to do something not to hear something" #4C13—Meagan_A_Clark

Viillanueva talking about how that feeling of not belonging never goes away--but that becomes its own power. #cbw #4C13—webbsusa

Nancy Sommers' student: "Too many teacher comments are written to the paper and not to the student." #4c13—esreid

Hesse: if writing teachers work only from defensive positions, in response to policy already created, we will be at a big disadvant. #4C13—rgfeal

If you can't unionize, you can still create coalitions & find allies. Identify who can help and who is working against you. Act. #4C13—amylynchbiniek

#4C13 Seth Kahn calling us out as a field on our lack of labor action. You go! Truth. Disturbing.—marlowjm

Merz: other students need to take increased responsibility for their own educations #c05 #4c13—KerryH_B

#B21 "Make coding schema more visible" WORD! This will help people outside the field take Comp research more seriously. #4c13—ErikaTJ

#4C13 Becky Howard is a FEMINIST! I am shocked, I tell you. Shocked!—kairoshorses

Can't imagine a more persuasive argument for data-driven work in our field than the one Becky Howard is making now. #4c13—cbdilger

Good question from the audience: "What do you do when students don't want to focus on writing course--see it as less important?" #A17 #4C13—amycep

Writing didn't destroy memory, it just destroyed one definition of it. Anne Wysocki #4C13. Brilliant.—sarae_crowe

Rhodes: The queer text bursts its frames, centers and re-centers attention #4C13—Ladymadrietta

We expect imagination from our students, but we don't practice it ourselves. -Chris Anson #4C13—ashsevans

Keith Gilyard: "Cast widely. You never know what fruitful connections you might make." #4c13—voleuseCK

Hesse: easier to make snarky remarks smong ourselves abt public policy rather than commenting smartly outward. #4C13—rgfeal

All ETS has done is take the behavior of these human machines and replicate it on a computer. #4c13 #e28—Rhetoricked

Jonathan Alexander asks what would happen if students chose a social network to use for online course. Interesting thought! #4c13—Jenae_Cohn

Cheryl Glenn is immensely inspiring. Sister rhetors working together in multiple spheres for advancement and equality. #4c13—rachelbigeyes

Miller "Our job is to teach people to confront their own ignorance." #4C13 (1 of 2)—amandalicastro

(2/2) Miller "The Internet prevents us from doing this because we are surrounded by people who agree with us." Yes! EDGE RANKING! #4C13—amandalicastro

R. Gregory: asks: in what ways do our pedagogical practices stigmatize aut students? what ways can we empower aut ppl? #4c13 #dis #autism—myergeau

Section 107 of copyright act are based on 4 factors: purpose, nature, amount, and effect #4c13 #fairuse—tonygoestowork

christiane donahue: in a globalized world, the decision to write in english is not neutral #4c13—tmcnama2

Silence can be productive both for instructors and students. #i19 #4c13—intellichick

Michaels asked students to build a storify for their research papers. #4C13. Always great when folks frame students as researchers. #J15—mklagesnyc

Testing culture has created mismatch between what students are asked to write and what we ask them to read #4C13 #J37—amycep

Code can also be any of the structural elements that work at the level of the sub-surface. Policy is code. -@ eymand #K15 #4c13—intellichick

Rhetoric has always been about citizenship: Beth Danielle #teachingrhetoricaspublicwork #4c13—jeaneencan

L.07 begins w/ permission to use the room in any form that accommodates. "Hack it 'til it works¦as long as we don't incur a charge." #4c13—chris_friend

C15 This panel alone was worth traveling to Vegas for and reminds me why I was drawn to rhetoric. Excellent! #4c13—cindy091896

I want to incorporate more "textual mischief" into my classes. #4c13—ALLCAPSComix

Conference Impressions:

Looking forward to seeing what happens when 3000 compositionists descend upon the casinos of Vegas. #4c13—marlowjm

Words you hear at #4c13 : agency, iterate, embodied, dominant, discourse, resistance, 2.0, power.—abeesnest

#4C13 makes me excited to change the world, one classroom at a time.—sarae_crowe

I wonder how old I'll have to be before people stop ushering me to the "newcomers" table. #4C13—ashsevans

#4C13 REALLY full room at #rnfcccc.—rlsnead

Always a little amazed to see how white the profession is when I come to CCCC #4C13. Would like to see more people of color here.—comstone

How to spot a #4c13 -er: instead of sashes and tiaras, blazers and cardigans.—SundriedTomatoe

Unable to locate Sparklepony from last year's #cstheday to bring along to #4c13. Uncertain of proper response: panic, grief, or shrug?—chris_friend

It's amazing when familiar scholars become actual people and actual interactions. #happygradstudent #4C13—ericaljansen

Best info comes at convo at end of sessions. Again, make the whole session convos. #4c13—ChrisDickman

Thought more rhetoricians would understand that monotone reading of a conference paper is not effective communication #4C13—jtloveridge *[editorial note: several tweets bemoaned paper reading at the conference]*

Before going to grad school I was told I wouldn't fit into academia. The #cwpa bfast reminds me that I do. #4C13—WritingCucc

When hearing "I would never use that syntax" in a passing conversation, you know you're at an English convention! #4c13—jeaneencan

Well over 100 people, on a late Friday afternoon in sunny Las Vegas. This stuff matters to people. #4c13—write2memags

Kinda sad 4Cs is over. The energy and the people were awesome. Needed it to recharge my dissertation batteries #4c13 #vegas #motivation—nayeleev

Bummed about the end of #4C13 and returning to a world where eyes glaze over when I talk about stuff I'm interested in. Amazing conference.—paigethesage

#4C13 is the SxSW of comp/rhet.—bsprofessor

Vegas:

I've never been to Vegas so pardon my tweets of shock and awe. #4c13—christateston

The monorail's given me a bit different view of Vegas. It's actually a whole city! #4c13 #public4cs **http://t.co/xubYKRG4QM** —adamstrantz

STEVE WYNN ROBOT WON'T SHUT UP IN MY TAXI! #4C13—WallsDouglas

I've been eating paleo for 8 weeks. I'm now at the In n' Out Burger in Vegas. You do the math. #4c13—kristinarola

The struggles of an english major in vegas: finished my book and can't find a place to buy another one. #4c13—SandraLSchaefer

Imformal research project: Bellagio = not smoky. Ballys = smoky. Harrahs =really smoky #4c13—kayakkid

Like, I don't mind noise or crowds or even indoor smoking. But I need a chair that is not bolted to a slot machine. #4c13 #public4cs—voleuseCK

This is Vegas, folks - where they provide you with a side holster for your yard margarita... #4C13 **http://t.co/JeVtWQZf9z** —CateBlouke

I don't know how *you* guys party, but @ChrisVCedillo and I stroll about and loudly note all the problematically themed slot machines. #4C13—MMelissaElston

The shower in the Riviera is created by Satan, and Google Reader leaving me is destroying me emotionally. Rough morning at #4c13—slhedge

Eager to escape the sounds of Wheel of Fortune slot machines. #4c13—LNSchen

Aural dissonance--the Beach Boys, slot machines, a call for poker, and a screaming baby #lasvegas #4C13—Humble_Musings

I won $25 in the Kitty Glitter slot machine! #4C13—tesseractive

The Riviera casino: where dreams go to die. #4C13—webbsusa

The fountains at the Bellagio are a multimodal composition. @melodypugh @crystalvk #4C13—SarahSwoff

Hey #4c13 remember that if you can't spot the sucker at the table...—tim_laq

Humor:

Anyone wanna make a Harlem Shake video with me during #4c13? No, I don't know if I'm joking either.—mlmmlmmlm

Trying to look crazy so nobody sits by me. #southwest #4C13—jennyrice

Ok, hungry enough to eat a basic writer. #4c13—osteenam

Just saw Tom Green in the hall. Should have asked his thoughts on the bum song as multimodal composition #4c13—stephenjmcelroy

Friendship is the booze they feed you ¦"Actually, with #bsmprty13, booze is the booze they feed you." #4c13 **http://t.co/VBfVoIQgp3** —GeorgeOnline

When I make a group wear feathers, I peacock us. / Where I talk IP with scholars: IP Caucus. #4c13 #rhymeaday #myworstrhymeyet—kstedman

#4C13 Fun Fact: The shower heads in the hotel bathrooms were originally designed to be used exclusively at Gitmo.—warnick

Worried I'm the only one still working on #4C13 paper. #jokes—TravisMargoni

I've lost my voice, can barely say hello. / For voice advice, should maybe ask Pete Elbow? #rhymeaday #4c13—kstedman

I would live tweet my own panel, but it would be full of things like "I have to pee." #4C13—Zombieranian

Out of context quote of the day: "It's OK to grab people's chest in Las Vegas" #4c13—h0mero

How to spot all the #4C13 people at the pool: they are the one sitting in the shade reading.—FogoVonSlack

See this carpet? @spinuzzi designed it. It's an actor-network diagram.—@bangorbrewer #4c13 #Stratosphere **http://t.co/1sIM7QzHtb** —ChelseaMoats

I actually thought Sid Dobrin was wearing a wireless microphone. #4c13—craniac

I'm rethinking my talk tomorrow: buy a swagtastic yellow suit & a podium with an LCD that simulates running. Sing Forrest Gump. #4c13—rooksbay

New challenge. Work "hullabaloo" into your #4C13 presentation.—WallsDouglas

Past, present, and future walked into a bar. It was tense. (Overheard at #4C13 earlier today.) Lurv.—serabithia

New #4c13 game: drink anytime someone says "MOOC"—rscottnelson

   and my personal favorite…
I think I just saw @spinuzzi tweet with his mind. #4c13—jennyrice

Questions and Suggestions:

if 4C had to change names, what would ya change it to? #4C13—HarlotTweets

I think I say this every year… Twitter handles on name tags. #4c13—mklagesnyc

   And finally…
TOO MANY TWEETS. CAN'T SHARE OR READ FAST ENOUGH. NOW I'M YELLING #4C13—osteenam

From Sin City to Sin City: An Ex-pat Returns to the Megaconference of Composition

Reviewed by Mysti Rudd
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"Las Vegas? But I don't want to go to Las Vegas!" I told my colleague and friend, Jen, in January when she offered to split a hotel room for the March 2013 gathering of CCCC. For three years I had been away from *the* national convention in my field, whose 368-page program answers Marvin Gaye's question "What's goin' on?" in the field of composition. If the teaching of writing can be considered a calling—which many graduate students, including me, spiritually responded to—then perhaps the index of participants listed in the last 25 pages of the program serves as the congregation's roll. For someone who proudly calls herself a compositionist, I had strayed from the fold—my name missing from this roll several years in a row. I had grown weary of the difficulty of getting a proposal accepted, plus I was tired of scrambling to secure funding for professional development. For five years now I had been juggling conferencing with completing my dissertation, so when my co-horts from IUP inquired whether I would be attending CCCC, my rehearsed mumble has been, "Too big, too exhausting, too expensive."

But this year was different. My dissertation finally defended and uploaded (Praise be the God of ProQuest), my funding secured by an international branch campus (IBC) of an American University, and enough leave time allowed to attend the Wednesday workshops (which I highly recommend), I found myself giddy to be traveling to CCCC via Madrid. "The place doesn't matter," Jen had contended, implying that the conference is more about people sharing ideas than about being stuck in a particular location. But she had not just spent a year teaching FYC in the Middle East.

Last July, I accepted a visiting professor position to teach composition for a Western university with a campus in the country of Qatar. There are six of these satellites in the city of Doha, the oldest originating fifteen years ago while the newest is around five years old. Pending construction completions, each university is housed in its own building, but they all share a single physical campus labeled "Education City" on a map of Doha neighborhoods. Each university focuses on a particular discipline, so students at Northwestern University's satellite major in journalism, students at Virginia Commonwealth major in design, students at Carnegie Mellon major in business, students at Cornell major in medicine, students at Texas A&M major in engineering, and students at Georgetown major in foreign studies. To choose a school is to choose a major; therefore, students are pressured to choose their majors early, and, once chosen, to stick with these choices. Because the parents of many of our students did not have the choice of receiving a prestigious Western university degree without leaving the Middle East, they want their children to benefit from the placement of these IBCs; therefore, these parents are intricately involved in choosing their children's schools and majors. However, not all parents are pleased by the existence of Education City—and some have even substituted the word *education* with the word *sin* to call it what they are afraid it really is: Sin City. Which just might make it a sister city to Las Vegas.

Las Vegas has been referred to as *Sin City* for decades. Initially used as a derogatory term to describe the gambling and other forms of adult entertainment readily available there, the name *Sin City* has more recently been embraced by a tourism industry that is capitalizing on the popularity of movies such as *The Hangover* that glorify bad behavior, declaring, "What happens in Vegas stays in Vegas." If the maxims on the silk-screened t-shirts for sale on the strip are to be believed, this mantra has been updated to declare, "What happens in Vegas stays on Facebook!"

I had first visited Las Vegas over twenty years ago, stopping to visit an old high school friend while driving from California to Minnesota. And though I had cruised the strip like any thorough tourist would do, I was appalled by all the electricity wasted as the air conditioning was engineered to spill into the open air between casinos. "How much money must a city have in order to be able to air condition its streets?" I wondered then.

Apparently, not as much wealth as Las Vegas displays now. As I walked the strip after the Wednesday workshops at CCCC this year, I was struck by the lavish new hotels, restaurants, casinos, and malls. But I was even more surprised by the lack of contrast between the city I had flown from, Doha, and the city I had traveled to, Las Vegas. The opulence of both cities was on full and glitzy display in their newly constructed facades: upscale retail stores so empty that they seemed to serve more as backdrops rather than places to shop, enormous fountains with light shows complemented by musical scores (featuring Frank Sinatra's "New York, New York"), and proper names lifted from other places with just a syllable changed here and there (Villagio in Doha, Bellagio in Las Vegas). In Doha, you can pretend you're in Venice by taking a gondola ride on a waterway reconstructed *inside* the upscale mall called Villagio; in Las Vegas you can gaze romantically at the lights of the scaled down Eiffel Tower at a hotel called Paris, complete with a cloud painted ceiling. With all of these replicas available in a single city, why bother traveling to the cities of the original attractions?

And perhaps this hints at the conflicted heart of the cross-cultural experiment that is Doha's Education City. Certainly, it is financially possible for the wealthy country of Qatar to recruit famous architects to design state-of-the-art buildings and then to populate these buildings with professors paid to expatriate. But can you really replicate Western universities in the Middle East? And if so, should such fine-tuned replication—without significant cultural considerations—be the goal? Or are we simply creating mini-Eiffel Towers in a place whose residents can afford to fly to Paris to experience the real thing?

Best practices in composition assessment call for responsiveness to local contexts, recognizing that if education does not take local needs and values into consideration, then it becomes an arm of top-down control, a one-way avenue of dictating rather than listening. So when I hear a student say that her relative mutters "Sin City" when referring to the place where her niece has chosen to enroll and I have chosen to teach, as a compositionist I sit up straight and listen, wondering, "What can I learn from this?"

Which leads me to recollect my own educational choices. How my parents approved of my first college, St.Olaf, because it was an afternoon's drive from the family farm and once there I would be surrounded by familiar cornfields and Minnesotan Lutherans of Norwegian ancestry, like me. How my mother despised my sojourn in Chicago on an urban studies program, calling to remind me of the crime statistics there, and begging me to come home so as to avoid becoming one of these statistics. How I didn't dare tell either of my parents that I was tutoring at both a prison and a halfway house. How they never wanted me to teach kindergarten to Scientologists in Los Angeles or Ananda Margans in Portland, nor rucksack through a single country in Europe on my own. And, if they were still alive today, my Mom and Dad would have firmly— and separately—advised me *not* to leave the Midwest in order to teach in the Middle East. Even a couple of my Middle Eastern students last semester asked me, "Why would you want to give up your American freedoms in order to teach *us*?"

Yet each of these choices has left me richer than I was before—pushing me beyond my comfort zone, forcing me to expand my world view, to revise my restrictive ideas of how people are supposed to be and what they are supposed to value. More than anything, this variety of educational experiences has taught me the importance (and difficulty) of hanging back and observing before rushing to judgment, and continues

to coach me in the discipline of practicing the daily tenacity it takes to keep trying to understand a person, a culture, a place.

Did these educational choices change me to the point that my family would not recognize me? Not necessarily. But each time I return to Minnesota, I have to work a little bit harder at fitting in. The lilting Norwegian-American brogue comes back as quickly as the time it takes to utter the one-size-fits-all interjection "Uff-dah!" But in the midst of family, I sometimes find myself exercising the same restraint against rushing to judgment that I practice while living in a foreign culture, wondering if and when it's okay to comment on classism, heterosexism, or ethnocentrism—or to speak of any of the injustices I see. I worry about falling into longer and longer bouts of silence as I censor my thoughts from my family, like Richard Rodriguez describes in his memoir *Hunger of Memory*, citing this silence as the most personal—and significant—cost of his ivy league degrees.

More than anything, education has taught me to see things differently, and it is easy to imagine how this could be a threat to one's family—especially for family members who have never been to college. So for the relative of my student who believes her niece is enrolled in Sin City, her fears are worth listening to. If sinning results in having one's eyes opened—as was the case with Adam and Eve when ejected from the Garden of Eden—then education and sin are connected indeed. Western education values critical thinking and therefore encourages questioning, which leads to exploring possibilities, which then begs the freedom to make choices in order to realize these imagined possibilities. And these choices *might* lead back to family, but there is a significant risk that choices will be made which stray from tradition—whether that becomes apparent in language, fashion, relationships, occupations, or religious practices. A critical pedagogue might say that recognizing what impacts these choices is a necessary and powerful step toward education as the practice of freedom. A religious conservative might consider it a sin to question one's religion or explore other traditions. A social activist might consider it a sin *not* to notice and comment on the injustices she witnesses.

I often see my current students in Education City struggling between two conflicting goals: to uphold tradition—to please their families and their countries—while also striving to remain open to learning. But perhaps I am creating a false binary here, reducing the problem to a simple choice between two competing forces—for who's to say that their family's vision for them coalesces with their country's? Or even that all members of their family agree on the educational path chosen by and/or for each of these students?

Although I have compassion for the struggles my students endure as first generation Middle Eastern students in a replica of a Western university, I often add to their responsibilities, calling upon them to open themselves up to this strange system of Western education, to allow themselves to be changed by education. In fact, I tell them that education=change, and if they don't change at all in their four years of working towards a university degree, then they should ask for all of their riyals to be refunded. On the surface, I see my role as that of a writing coach, inviting them to imagine and explore new possibilities as they seek to find their places in a rapidly shifting knowledge-based economy. But underneath this veneer, I aspire to be the teacher that bell hooks describes in *Teaching to Transgress*:

I have sought teachers in all areas of my life who would challenge me beyond what I might select for myself, and in and through that challenge allow me a space of radical openness where I am truly free to choose—able to learn and grow without limits. The academy is not paradise. But learning is a place where paradise can be created. The classroom, with all its limitations, remains a location of possibility. In that field of possibility we have the opportunity to labor for freedom, to demand of ourselves and our comrades, an openness of mind and heart that allows us to face reality even as we collectively imagine ways to move beyond boundaries, to transgress. This is education as the practice of freedom. (207)

21

Like my students, I sometimes feel torn between teaching worlds—between providing my students with a Western education while honoring their Middle Eastern traditions, between accepting them just as they are and pushing them to grow. If I have to make a choice between these two extremes, then I choose to push my students—even if it makes them occasionally uncomfortable, even if it causes their relatives to label me as sinful. If sin is the result of exercising the freedom to choose, then Sin City in the Middle East just might be the perfect laboratory to practice "merging moral courage with intellectual integrity" as public intellectual Henry Giroux called upon his audience to do in a featured session so powerful it brought tears to my soul. "Never give up," he counseled the hundreds of us in the audience that Friday in Las Vegas, "Conduct your life standing up, and not on your knees," reminding us that the deepest roots of education are moral, not commercial.

As an expat who almost skipped the CCCC this year, I am grateful to Jen for convincing me to travel 7000+ miles to split a hotel room that ended up costing each of us a mere $35 a night. "The conference is what you make of it," she reminded me, "you can go to as many or few sessions as you want to." And instead of packing in as many speakers as I could in a day, I began choosing how I spent my conferencing time more deliberately, ignoring several circled sessions for the cornucopia of conversations by the pool with former workmates Eric, Moe, and Amy. Everyone who sacrifices time with family and money for traveling in order to attend CCCC hopes to receive something worthy in return, and this year, in the middle of Sin City, I was surprised by the bounty of inspiration, rejuvenation, and anchoring that CCCC in Las Vegas gave to me. Four days at the 4 Cs reminded where I've been, who I am, and hinted (sometimes not so subtly, thanks to Henry Giroux) at the adjustments I should make now in order to affect my future trajectory. As an anti-gambling ex-pat who fully expected to be disappointed in spending her brief trip to the U.S. stuck in Las Vegas (rather than visiting her children in California or her siblings in Minnesota), Sin City did all right by me. I chose not to participate in the gambling or the girlie shows or the gluttony, but I dearly cherished the company I kept at CCCC, especially the teary-eyed conversations with my Jiminy Cricket of a conscience called Kathleen. Time and again she walked with me and listened as I tried to make sense of the work I was doing in the Middle East, coaching me, "You'll figure it out, Mysti." And by the time my plane left the ground in Vegas, I believed in her belief in me, carrying this gift all the way back to the other Sin City.

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Meditations on Place, Meditations on Las Vegas

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I had been to Las Vegas before CCCC was held there this year, yet I had not had the opportunity to experience Vegas with rhetoricians and compositionists. I was eager to "learn from Las Vegas" once again—to meditate on the rich visual and rhetorical significance of this city of signs, on the architecture and visual arrangement that was championed and made famous by Robert Venturi, Denise Scott Brown, and Steven Izenour in their seminal text, *Learning from Las Vegas*. I was dismayed, then, by the discussions I witnessed on the Writing Program Administrators' listserv in the months preceding the conference. Instead of focusing on Vegas' rhetorical and pedagogical potential—which is so complexly laid out in Venturi et al.'s text—the discussion seemed to hover around bedbugs, the cultural impropriety of gambling, and the perceived lack of vegetarian food on the Strip.

This discussion left behind some critical points of consideration for our field to have while attempting to chart a flaneur's path in a well-trodden, admittedly dizzying city: What potential does Las Vegas have for compositionists attempting to teach students about visual rhetoric, written rhetoric, the agency of objects, and place? How do we respond, as academics, to popular cultural forms and electrified surroundings? Just as our courses are frequently themed, how do we articulate our responses to themed environments in which we are asked to hold meaningful discourse? How does reducing Vegas to The Strip negate the city's labor history, working-class population, and geography? Why does this city nested in this wondrous landscape and in close proximity to some of America's most iconic national landmarks and landscapes (such as the Grand Canyon) inspire at once such reckless performance and adulation from its visitors, as well as the fear and trepidation of those who wish to mark themselves outside of mainstream taste?

A colleague, who is a Vegas native, and I discussed our reaction to the WPA listserv conversation as well as our plans for *reading* Las Vegas during the conference, for treating it as a serious text worthy of analysis and interpretation. As he guided me through the city and narrated its labor history and emotional valence, and as I traversed its zig-zagged walkways and cakewalk escalades with colleagues, charting a new Vegas course, we pondered Vegas' various resonances and significations. In this vignette, I present some of these collaboratively generated musings on Las Vegas, as well as short reviews of two sessions that directly addressed the important role of considerations of place in composition studies.

Vegas as Quotation: Musing on the Paris

One of the most rhetorically powerful devices Vegas routinely performs is quotation. One pleasure of many themed landscapes is experiencing the symbolic resonance of the familiar or the nostalgic, the distillation of something imagined or remembered into something present, something experienced. The trick of a Vegas hotel, or of other themed environments, is to try and communicate the essence of a place through the most iconic and least numerous signs. How does one quote Paris? The **Paris Las Vegas**, where a colleague and I stayed, utilizes the symbolism of the Eiffel Tower to communicate the romance of its origin city. The important thing is that this is not a case of unaware patrons being duped; patrons experience, instead, the pleasure of distillation, the pleasure of quotation, what Venturi et al. refer to as "allusion and comment, on the past or present or on our great commonplaces or old clichés, and inclusion of the everyday in the environment, sacred and profane" (53). Patrons know, in art critic Dave Hickey's

words, that this is "honest fakery" (52). Much like the visceral experience of scholarly work comes from the interplay between an author's convictions and her reliance on scholars whose work plays variations on a theme, the power of Vegas comes in the interplay between original and copy, between signifier and signified, between what is held to be sacred (Paris) and profane (Vegas), as well as the movement in-between.

Proximate Vegas

As I walked each morning to the Riviera, the conference hotel, a walk that took me up and down and around for a jaunty and desired 25-minute stretch, I reflected on the strip as synecdoche, on what happens when we label a city by its most iconic street. This is not quotation—it is, instead, reduction. Vegas is an environmental disaster nestled in an environmental wonderland. Yet the wonder around and beyond the Strip is often negated in literate discourse about the city. Venturi et al., against the trend, championed the city's confusion of forms, its resistance of boredom, its unwitting rejection of the monotone, unexpressive Bauhaus ideal. In Vegas, one is surrounded on all sides by sublime mountains that form a circle around the city. The traveler bumps up against this natural landscape amidst the neon splendor of the city that turns nighttime into daytime both inside the casino and out, once again, sacred and profane (77). My trip to Vegas included a drive to the Grand Canyon with a colleague, which is its own form of themed enterprise, in many ways a sculpted experience (For some, this statement should harken back to Cronon's reflections on the "trouble with wilderness."). And yet the gaping chasm that is the Canyon was a place where we could reflect on the pleasurable friction of seeing two such extreme landscapes back-to-back, each complementing the other. The Grand Canyon encourages one to feel small, to meditate on the vastness and one's inability to dwarf what we cannot comprehend; Vegas, instead, encourages close reading. It asks one to consider its construction, its fakery, its presence, its symbolism, its signs. Vegas is, ultimately, a proximate space, a space of play, of invention, of friction, of chemical reactions, and of meandering—a space irreducible to any of its parts.

Living Vegas

The colleague I referenced earlier, Eric Leake, presented at CCCC on a panel titled "Learning (Again) from Las Vegas" (K.09). In an unintended turn of events, finding this panel took some effort, twisting, and turning, as the panel was hidden in a vast room in the Monaco Tower, distant from the majority of the presentation spaces. The conference organizers had overshot the popularity of the panel, setting up a couple hundred chairs for an audience of a few dozen. I was surprised that the audience was not bursting in number: here was our field's chance to explicitly engage with Vegas' rhetorical significance and pedagogical potential. Isn't this the beauty of why we are here? All of the presentations on this panel (delivered by Scot Barnett, David Rieder, and Jeff Swift) honored the conceptual complexity of Vegas as compositional space and of the conference's location within this rhetorically driven city; Leake's presentation communicated particular gravitas because he wove his experience as a native of Vegas with his ruminations on this city's visual and social significance. Leake narrated the story of a first date—he and a friend gathered with other locals to watch the city demolish The Sands, a revision practice, he argued, as much woven into the city's identity as its bustling walkways, performance extravaganzas, and neon signs. In this way, his talk demonstrated revision writ large, the way that cities such as Vegas participate in constructing (and demolishing) their own histories. And hence we watched The Sands implode on video and collectively ruminated on the pleasure—and not sadness—afforded by watching a city rewrite itself through its architectural forms. Leake noted that Vegas is a city filled with real people who live in it, a city with a rich union history and a labor force who

reside beyond the strip. These are the people it is easy to forget when we label Vegas a cultural and textual no-man's-land.

Composing Place: A Review of "Students, Teachers, and Workers in Transit"

One panel that rigorously and elegantly meditated on the intersection of place, identity, and geography was one I was asked to moderate late in the game: M.22 Students, Teachers, and Workers in Transit: Rhetorical and Pedagogical Implications. In this presentation, speakers Annika Konrad and Anna Floch brought a necessary and timely theoretical focus on the role of place in composition studies, and in particular, on the ways in which both students and teachers negotiate a difficult process of revealing and concealing their identities in the composition classroom. Konrad presented qualitative research that highlighted how identity is lodged both within individuals and within cities, and these identities—which are composed inside the classroom and outside of it—shift in response to geographic and locational norms. Identity, in other words, is lodged in place. Konrad illustrates that the act of and expectation for revealing cannot be separated from considerations such as geographic location, student learning, and student writing. She writes that "teachers tend to travel and work in places where they are outsiders . . . As postmodern subjects, however, we are conditioned to ignore the role of place in our teaching lives." Our students are a powerful force in our acclimation to a city; they are often acclimating to a city as we are, choosing carefully what to reveal or hide about themselves. And while our writing assignments and demands for class participation force our students to reveal, we are often more guarded about our revelations, despite the authority and autonomy we are afforded through our roles as teachers.

Floch also presented qualitative research from her work in a public New York high school, as she followed the hour-long routes many students have to construct in order to get to and return from school. She asks us to think about the ways that identities travel, the ways they are constructed along travel routes, subways, and city streets, and the ways that students not only participate in their identity construction, but also reject the imposition of identity narratives foisted on them by school structures. For example, Floch exemplifies how students begin to identify with the travel routes they construct while traveling between home and school. They turn the hard work they do in constructing this path into a key component of their selves; I found myself thinking that more work is necessary that investigates the becoming that happens on city trains and streets. At the same time, students reject the stable buildings that are meant to house, cement, and reflect their identities, the buildings that include the disruptive, unproductive objects such as metal detectors that have become iconic images in dominant narratives about urban schooling. Students and teachers turn to other material objects and productions, such as the locker, the video, and the graffiti pen to represent their experience in productive, positive ways.

Both Floch and Konrad encourage us to think, then, of the complicated interrelationships between location, place, geography, materials, identity and the act of revelation that are caught up in the subject positions of being a teacher and a student. And they remind us that our identities are in transit, being comprised of pieces that accumulate as we travel from place to place throughout our lives.

What did we learn about ourselves, and our field, in our travels through Las Vegas? As my colleagues and I ate **fat tacos** near the conference hotel for prices lower than I've experienced in any city, dined on **Thai food** offered off the strip, sang karaoke with locals in a hotel bar on Fremont, we ruminated on the power of Las Vegas as a city that allows us to explore our intellectual, culinary, and social selves. We did not feel confined by Vegas—rather, by the third day, we had embraced Vegas culture and had donned glittery garb in a performance that we ultimately felt was particularly freeing and sanctioned by Vegas culture. We

asked each other, despite the ubiquity of bedbugs, high hotel room prices, and danger zones in every city in which CCCC is located, why did similar conversation not erupt around San Francisco, St. Louis, or New York when CCCC gathered in those cities? What is it about this particular city that engenders this type of ahistoric and ageographic discourse and that allows it to proliferate? We would demand rational, expansive, inclusive, culturally resonant discourse around cities such as Miami, New York, St. Louis, and Detroit. And we should demand it of discourse around Las Vegas.

Thanks to Eric Leake for generous driving and conversation in Vegas; to Anna Floch, Annika Konrad, and Megan Jensen Kelly for experiencing and reading Las Vegas with me; thanks to all of the above, as well as Thomas Baker and Billie Schwartz, for conversing about Las Vegas and offering suggestions on this draft. '"

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Overlooking and Underwriting Environmental Concerns as Our Public Work

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If an archaeologist from the distant future set out to re-construct twenty-first century civilization based on the work of academics working in the humanities, this individual might arrive at the conclusion that we are primarily consumed by questions of race, class, ethnicity, culture, gender, and identity. This theoretical future archaeologist could conceivably miss the fact that we are facing an ecological crisis the likes of which humanity has possibly never seen. Dr. James Hansen, one of the nation's leading scientists on climate issues maintains that, due to human-caused climate change "Planet Earth, creation, the world on which civilization developed is in imminent peril… The continued exploitation of all fossil fuels on Earth threatens not only the other millions of species on the planet but also the survival of humanity itself" (IX). In fact, scientists at UC Berkeley have concluded that the Earth is in the midst of a sixth mass extinction. According to paleobiologist Anthony Barnosky, the mass extinction we are currently witnessing differs from previous extinctions— when three-quarters of the world's species vanished— in that this one is primarily human caused (Gibbons).

This year's conference was titled "The Public Work of Composition" and it was held in Las Vegas, Nevada, a manufactured oasis in a natural desert. This man-made oasis that requires an incredible amount of water and fossil fuels to maintain is currently undergoing its own ecological crisis as water becomes more and more scarce in the American West and Southwest. (In fact, the *Las Vegas Sun* has predicted that Lake Meade— which supplies over 90% of Las Vegas' immense water demands— will run dry by 2021 due to climate change and over-taxing of the supply by Las Vegas visitors and residents, after which time a massive pipeline will have to be constructed and water will be drawn from pristine underwater aquifers and vital streambed ecosystems [Sweet].)

In addition, the conference site in Vegas was only 45 minutes away from the Hoover Dam (a photo of which was featured on the conference program), a public works project that, perhaps more than any other construction feat, embodies humankind's conquest of the environment. Therefore, as Sidney Dobrin often reminds us, because place is so interconnected with discourse and the production of writing, this perhaps would have been the perfect opportunity to explore the intersections of place and discourse, of nature and culture— a discussion that is vital to addressing our contemporary environmental challenges. However, I fear that this was another opportunity that may have been missed by many of us at this year's Cs.

Mere minutes outside the city limits of Las Vegas is Red Rock Canyon. Walking amongst the massive blaze red monoliths at sunset is an experience that explodes your understanding of time, being, and purpose. Time is mythic and eternal as you're swallowed by the landscape, becoming a small yet vital witness to the natural wonder. However, in all its subliminal majesty, Red Rock is threatened by the urban sprawl of the city. According to the Sierra Club, Red Rock Canyon is one of 52 "most beautiful and threatened national treasures" (Rogers). And yet, a report published by the Sierra Club cautions that "Las Vegas' runaway growth is threatening Red Rock Canyon.

Development and sprawl have crept up to the edge of this protected area" (Rogers). Given this year's theme, given the location, the realities of the physical place, the surrounding landscape on which the conference was held, and given the proximity of Hoover Dam and Red Rock Canyon, in particular, it seems

to me that a number of important opportunities may have been missed by this year's CCCC as far as doing the public work of exploring our current ecological crises is concerned.

While it is certainly true that this alarming state of affairs is something that scholars working in the fields of eco-feminism, eco-composition, eco-criticism, and others are attempting to rectify, after attending the CCCC this year, and after studying the conference program, I couldn't help but wonder if the conclusions reached by our fictional future archaeologist could be verified somewhat by this year's conference. I couldn't help wondering if our disciplines of Rhetoric and Composition are to some extent implicated in the way that humanities' can overlook certain environmental concerns and crises.

In the 367 pages of the C's 2013 program the word "sustainability" is mentioned in five different instances. And from what I can tell, only two of these instances actually have anything to do with the environment (the word "environmental" comes up a total of three times). "Climate change" *is*, in fact, mentioned once, in the opening address by current CCC Chair Chris Anson. Although, I was unfortunately unable to attend this address, it seems to me that he was borrowing the trendy phrase along with perhaps the even more ubiquitous "sustainability" to refer *not* to environmental dilemmas, but to changes within higher education. The phrases "environmental ethics", "environmental justice", "environmental crisis" and "global climate change" are nowhere to be found in the extensive program--to say nothing of the words "wilderness", "ecocide", "habitat destruction", or "extinction" (which are also absent).

As rhetors and compositionists, we are uniquely situated to explore, articulate, and bring to light the ways that language constructs our conceptions of our environments. Our field is uniquely positioned to elucidate how nature shapes language and culture, and how these elements are interconnected components of the same reality. As environmental writer and eco-critic Stan Tag writes,

When we study the relationships between language and landscape, text and terrain, or words and woods, we are not studying two separate things (as if we lived in some dualistic universe), but interdependencies, particular manifestations (even processes) of the thing we call life, each interconnected to the other, and both wholly dependent upon such basic natural elements for their survival as sunlight, water, and air.

Consequently, might we, because we are so positioned, bear some of the responsibility due to the fact that the critical examination and theorization of language that our field is trained to carry out could potentially play such a critical role in addressing our current ecological crises? Shouldn't specific environmental dilemmas play a more prominent role in the work we do, at our conferences, in our scholarship, and in our classrooms if we say we "doing the public work of composition"?

In his "Greetings from the 2013 Program Chair," Howard Tinberg calls for participants of this year's conference to, "write the public good back into education." He writes, "let us put on display the public work that our field engages in every day." I have to speculate if, at this juncture in our history, addressing the "public good" might mean confronting our persistent tendencies towards ecocide. And yet, I also wonder if we saw a relative lack of commitment to this endeavor at this year's Cs— and I wonder if this is a missed opportunity. Eco-critic Phaedra C. Pezzullo might agree with my critical concerns because she insists that issues of race, class, ethnicity, culture, gender, and identity are in reality indivisible from our environmental problems.

However, I'm sure this was not the case everywhere or at every panel's presentation. For example, I attended D14, a panel titled, "Expanding the Public Work of Composition: The Role of Rhetoric" whose presenters (Judy Holiday, Jolivette Mecenas, and Georganne Nordstrom, in particular) did explore counter-narratives of counter-publics while tackling the difficult questions of how geographic place is influenced by language and rhetoric, of how writing is shaped by material place, and of how language is an assertion of

place. I found this panel and the discussion that followed to be intimate, insightful, impactful, and practically implementable in the composition classroom. For me, the speakers successfully highlighted ways that the public in general, and the public in our classrooms, continue to craft their own narratives and "other discourses"— which often includes collectively constructing alternatives to the modernist, capitalist, and developmentalist paradigms that are, in large part, responsible for the ecological crisis we are currently confronting. So, in all fairness, as evidenced by this particular panel, there were undoubtedly undercurrents of participants doing the public work of exploring environmental rhetoric and environmental issues in the composition classroom. However, perhaps the time has come to relinquish some of our intense anthropomorphism and to make this public work more explicit and more visible. Perhaps, for the public good, our exploration and analysis of the language used to address specific environmental concerns— such as global climate change— needs to be more prominent, focused, and insistent.

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MY Cs: Las Vegas, Sessions B.05, C.12, F.29, Henry Giroux, and Our Work in Composition

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In his **call for papers** for the 2013 CCCC, Howard Tinberg lamented the dismantling of developmental writing programs within higher education and then made a call for us to be expansive in proposing sessions for the conference; he asked us to consider the public role of composition studies—particularly that of basic writing. This term, "expansive," can certainly be applied to the city in which the conference took place. Las Vegas is expansive to the point of excess, starting with the architecture of casinos like the **Venetian** and **New York, New York** with their gondolas and roller coasters, going on to the food and drink on offer. Caesar's Palace has a buffet aptly called the **Bacchanal** with over 500 dishes, and Rock & Rita's offers the oh-so-classy **toilet bowl souvenir cup**. Every appetite can be fed; it's not enough anymore to hand out fliers for girlie shows and more hands-on entertainment. Now the barkers on the corner wear **t-shirts** advertising such things. There is no escape from potentially clever ideas that have just gone too far in Las Vegas. Having spent eight years of my childhood living on the Nevada border and the last 18 years a short road trip from Sin City, when I think of the 2013 conference site, I think of extremes—heat, alcohol, food, smoke, and risk. Las Vegas has always repelled more than attracted me. So, when I boarded the plane from LAX on Tuesday evening, I had a hard time imaging a Cs conference in that setting. While people go to Vegas to expand many things—their wallets, their waistlines, their senses—I remember thinking that what a study in contrasts to go to Vegas to expand my thinking about the public work of literacy education.

My Cs began on Wednesday with my very first **Research Network Forum** (RNF). As a Writing Center Director I have generally chosen to attend writing center workshops on Wednesdays or the **IWCA Collaborative** @ **CCCC**, but this year, with my **dissertation** finally finished, I wanted some feedback on where the project could go next, and I was ready to share what I learned from the big project at the RNF, or if you will, I was ready for the public service portion of the dissertation process. I didn't necessarily get a lot of ideas for how to move my own project forward—which was likely due to my inability to articulate what I needed. But the RNF gave me a chance to tutor, to be the more knowledgeable peer, to ask some good questions of my table mates, and to help *them* to move forward. Those RNF table conversations helped it sink in that I really was finished with the dissertation. When I spoke of the need to limit one's scope, to streamline one's coding, or gave tips on working with a committee, these folks were rapt—I was giving them information they needed. And that felt good; it made me feel like I hadn't just earned three expensive letters behind my name, but that I had something to give. That is some of the public work of literacy studies—to not only go to conferences to get, but to be able to give in tangible ways.

The first official session I attended was B.5 "Everyday Writing: Instances, Circulations, Implications."

The first speaker was **Juli Parrish** with the talk "The Other Social Network: Commonplace and Community in the Back Smokers Room" in which she researched **commonplace books** kept in the smoking lounges in dorms at Bryn Mawr College. The first dormitory to have a journal in its smoking lounge was **Denbigh Hall** in 1977. The book began as a collection of quotations and commentary but evolved into a commonplace book where students would engage in debates, make requests, offer advice, and write creatively on academic topics. Over the decades the commonplace books began to be found in other additional dorms on campus. However, in the 1980's and 1990's, the writing in the books began to

devolve into ugly debates, writing about procrastination, and finally gave over to doodles. Parrish sees the commonplace books as a precursor to online social networks that recorded the values and insights of the generation in similar ways to what young people do today with Instagram, Facebook, and Twitter, but she also reminds us that, as she and Susan Wells noted, "archives resist our interpretations—they resist closure."

Next, **Kathleen Blake Yancey** described four scenes: the San Francisco Earthquake, the correspondence among the Japanese Americans internees during WWII, the creation of **Our Bodies, Ourselves**, and the writing surrounding the 2012 Japanese Earthquake/Tsunami. Yancey not only explored how in each of these scenes writing was shared among individuals, but more importantly, how it circulated within the communities. Community members added their specific knowledge and images that would be meaningful to the readers, and then sent the work out again. All of this writing served a public purpose, was informal in nature, and reached a broad audience due to successful circulation efforts.

Finally, **Doug Hesse** chose to talk about a study concerning the writing of middle class, Denver professionals working in areas not usually considered to be writing intensive. Hesse culled through the extensive archives of a university scientist, a community leader, and a business leader, among others. Within the archives he found business correspondence alongside grocery lists, doodles, and love letters. Similar to both his co-presenters, Hesse found that although the writing represented in the archives can be categorized as professional/public or personal, and therefore carries with it different value and social function depending on the reader, taken together it "expands the rhetorical situation" for those of us looking for deeper into the role of writing over the last hundred years.

This session was a meaningful one for me because sorting through archival research was an integral part of my own dissertation process. In order to write the history of the **California State University English Council** on which very little has been published and only a few original members are available for interviews, it was necessary for me to sort through boxes of meeting minutes, notes, receipts, and other ephemera from the mid 1980's onward. Many of these documents had not been touched in twenty years, and as I removed pages from the flap of a binder I could feel the resistance of the pages and see the ink left behind on the binder. Archives do resist closure or interpretation, at times they even resist our touch, but by taking the time and the care to extract the past from its binder, we honor it. We are doing the public work of literacy education when we study everyday literacies as well as those that have been polished in preparation for our gaze.

From the archives session, I made my way across the Riviera Conference Center to session C.12: "Occupy Writing: Meditation and the Politics of Mindfulness in the Classroom." Although the hotel does its best to keep the conference center separate from the **casino**, the aura of Las Vegas is ever-present—particularly the Vegas of yesteryear. The conference center and lobby feature pictures of performers from Liberace to Elvis, alongside posters for current, more risqué acts such as **Crazy Girls**. Finding the room, I was struck by how much I welcomed a session on meditation, some time to "let go of the grasping mind" in Las Vegas. The presenters helped me to see that meditation can be far more than a time of silent retreat—that meditation and writing both have public faces that can help writers reconsider the restrictive paradigms the dominant culture seems to force us into.

Kurt Spellmeyer came first with his talk "Writing as Meditation: Liberating Desire, Reconstructing the Soul" in which he explored how writing studies and meditation could be allies against consumerism. He reminded us that writing and meditation were once closely linked. Both have holy origins, but over the years the two practices diverged. Interestingly, both writing and meditation have private and public faces that are seen as quite separate. Within composition studies there have been lively debates between the

expressivist and social constructivist schools of thought when these schools have a great deal in common—the first stressing the private face of composition, the other the public face. Spellmeyer went on to address **Slavoj Žižek**'s recent charges that Buddhist meditation leads followers to "evade the need for struggle and change": noting that the same could be said of literacy education. He calls us to consider how we situate ourselves as primal human beings. Spellmeyer went on to connect **Jacques Lacan**'s mirror stage and Buddhist meditation. In both we are forever driven by our insatiable desires, but there is more to us than our ego selves. When dominant culture drives us toward commodification, it contaminates the myth of the mirror stage. We are fed the lie that the lack we feel can be fulfilled by our purchases, when, all the while, that lack deepens. Spellmeyer gave me a new way to think about writer's block. He noted that when we sit down to write, the challenge is finding something to write, and we confront an absence, a silence, the blank page. He wondered if we move too quickly to "solve" writer's block. Both writing and meditation can be seen as carving out a zone where we separate ourselves from culture, and both allow us to create some distance in which to consider alternatives and explore ideas. Perhaps in the process of looking for X, we discover Y.

In her talk, **Gesa Kirsch** explored connections between mindfulness and **feminism** in rhetorical studies. A key concern to Kirsch in researching women rhetoricians of the past is how to honor the traditions of these women. A tool Kirsch has found useful is "strategic contemplation" or "lingering deliberately" while doing archival research. As noted by Parrish, Yancey and Hesse, archives resist closure, and sorting through them can be a slow process with many possible routes for the journey; Kirsch sees mindfulness as a way to keep from coming to closure too soon. Mindfulness and archival research can both become inward journeys where the imagination comes into play. Contemplation is not only a spiritual exercise; it can be a practical one as well, allowing us to look both inside and outside. Contemplative moments allow for discoveries and alternate paths. Making time and space to sit and think is often thought of as a luxury we cannot afford, but it is as essential to writing as it is to meditation. Kirsch spoke of mini fieldtrips with her students to quiet places on campus where they could sit and write. She concluded her talk with a list of three things that strategic contemplation can help bring about: it can help us to acknowledge that experience is embodied, give a sense of place, and recognize the role of intuition and perception in writing. Mindfulness can help us reclaim the roles of creativity, curiosity, and surprise in literacy work.

Elizabeth Flynn cited the introduction of the edited volume she co-authored with Patricia Sotirin and Ann Brady in which they point to three kinds of resilience: feminist resilient agency, feminist resilient relationality, and feminist resilient metis. While tied to traditional rhetorical agency, these differ in that these means often lack "resources or access" available to most traditional rhetors. Flynn described the Greek term **metis**, or contextualized intelligence, as combining "forethought, resourcefulness, opportunism, even deceit to create circumstances where opportunities can be seized and possibilities exploited" (9). Flynn then discussed agency in relation to the work of Buddhist author **Sogyal Rinpoche**, who sees the relationship between meditation and mindfulness as "bringing the mind back home" and **Thích Nhất Hạnh**, a Vietnamese Buddhist who notes that the mindful person has "nowhere to go and nothing to do" and is engaged with the environment while being unrepresented by it. She then goes on to connect these Buddhist teachings to a study by cognitive scientists Francisco Valera, Evan Thompson and Eleanor Rosch, in which they regard mindfulness techniques as serving the purpose of helping people find ways to move through "interpersonal situations" to find a "middle way between objectivism and subjectivism, between absolutism and nihilism" (225). While meditation is done in private, it results in public action. Flynn regards Buddhist teachers Rinpoche and Nhất Hạnh's views as aligning with those of the cognitive scientists Valera, Thompson and Rosch in that they all regard "freedom not as escape from the world, but a transformation of our way of being in the world, our mode of embodiment" (234).

As I noted above, I went to this session looking only for the private side of mindfulness, as I wanted to separate myself from the constant, and not always pleasant, stimuli of the casino atmosphere. In some ways Flynn, Kirsch and Spellmeyer met that need. However, Flynn went as far as to remind me that the Cs can be "conducive to mindfulness" since the business of conference preparation is behind us, papers are (or should be) written, rooms are (hopefully) reserved. The conference should be a time when we can slow down: "rest, reflect, and shift our perspectives" and look more closely at what we do every day. Ideally, "this process will lead to greater calm and composure which will, in turn, lead to richer thought processes and more ideas for compassionate action." This reminder from Flynn, paired with Spellmeyer's charge to resist coming to quick conclusions, reminded me that I could choose to distance myself from the cacophony of Cs in Las Vegas and make space for contemplation so that something new could arise.

These speakers also challenged me to act. As she closed her talk, Flynn linked her discussion of meditation and mindfulness back to the idea of the public work of composition. She suggested that if those who practice mindfulness are able to deepen their compassion, then that mindfulness will make them better able to take action with those who have the greatest literacy needs. Meditation allows us to move beyond our grasping, egotistical minds and leads toward more resilient selves who are better able to instruct others. Perhaps the Cs needs a meditation special interest group to explore these ideas. I think I may have witnessed the first meeting of this new SIG; while on my own **poolside** retreat after the session, I saw the three presenters nearby taking in some sun.

There were several other wonderful sessions I attended that both troubled and inspired me. In session F.29: The Tyranny of Argument, Anyango Kivuva and Gian Pagnucci both reminded me, again, of the power of narrative, not only for the novice writer, but for the graduate student, as well. Kami Day and Michelle Eodice reminded me that "when it comes to human rights, there is no argument" and charged me to help my students choosing to write problematic essays to dig for deeper questions behind the positions they are taking on controversial topics. Seeing one of my heroes, **Henry Giroux**, (Featured G session—Writing the Public Good Back into Education) from my seat on the floor at the back of the packed ballroom, was a particular thrill that transported me out of Las Vegas to the protests of Occupy Wall Street. After chronicling the challenges we face as academics, Giroux said, "to you young people beginning your careers, never give up. Live your lives standing up, not on your knees. You'll pay the price, but it's worth it…This is what you can do for your students." What it means to live our lives standing up differs for each of us. For Giroux, as for me, this means taking to the streets and literally standing with colleagues and students and co-workers who are marginalized. It also means resisting the increasingly corporate and for-profit cultures of our universities. We do owe this much to our students.

This year, I approached the conference hesitantly. I was not looking forward to being in Las Vegas with all of its excesses, and I was happy to head home. That's always the way that I feel by the end of C's; the feeling was just stronger this time around. However, I do think that Tinberg's call was successfully answered. My view of the public nature of composition expanded as did my conception of what I need from a conference site. Sure, in an ideal world Cs would meet in a city of multiple green spaces, coffee shops, and vegetarian restaurants. In an ideal world, we could come together in a city with less flash, smoke, and hyper-sexualized skin. But, how many of our students live in my ideal conference site? We can all learn to be in environments but not be represented by them, where we are allowed to step back and ask those deeper questions. Such practice will give us the resilience to stand up and do our work.

Work Cited

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TSIG.5 Disability Studies SIG

Reviewed by Bre Garrett
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I arrive to the Disability Studies SIG, Thursday evening, exhausted from a compact day of sessions. I am just about on time, but arrive feeling rushed from the ongoing speed of the prior ten-plus hours. When I enter the room, I settle as I find a somewhat relaxed, meta-cognitive space, meaning a space centered on conversation about reflection and presence, a space in which members have an active agency in how they participate. I observe 18 familiar and new faces. Margaret Price, Co-Chair of the SIG, stands near a laptop, which projects a website-in-process titled **Composing Access**.

Bre writing her name on the Kairos review card.

I join Melanie Yergeau at a round table. I present my *Kairos* reviewer card and open my journal for notes. Melanie snaps a picture. As part of the *Composing Access Project* initiative, Price and Yergeau request that members of the SIG as well as conference viewers in general document "ways to enhance accessibility" via footage, artifacts, images, and ideas gathered at CCCC 2013—which they can display on the site. The site provides viewers a virtual conference experience, but it also serves an instructive function. I can visit the

live site now and obtain information about how to create accessible presentations; the site breaks this larger consideration into "Before the Presentation" and "During/After the Presentation," links that help a speaker orient to such details as how to prepare an accessible handout, how to assess presentation space, and why to rehearse. Conference organizers are another target audience of the site. The newly designed site represents the SIG's overall mission as described by SIG Co-Chair Amy Vidali: to engage scholarship, pedagogy, and mentorship.

Overall, the DS SIG aims to curate accessible conference and teaching spaces in order to enable the fullest and most capacious possibilities for audience participation. Vidali explains that whereas the Committee on Disability Issues in College Composition (CDICC) focuses predominantly on policy issues, the SIG aims to make conference presentations accessible and share and develop resources for universal design pedagogy. Discussions initiated at the SIG travel beyond the conference through online networking. Vidali manages two SIG related resources, the **Disability Rhetoric Blog**, which provides a space for scholars to connect, and the DS_Rhet-Comp Listerv, which currently consists of 107 members. (Listserv address: DS_RHET-COMP@lists.ucdenver.edu. Contact Amy Vidali, University of Colorado, Denver, for more information on the Blog or Listserv.) In addition to online learning and mentorship, the SIG sponsors an official Mentor/ Mentee Program that works to demystify the professional processes of scholastic, academic settings, i.e., graduate school, the job market, and tenure. The Mentor Program establishes supportive relationships that enable SIG members to maintain scholastic goals.

Creating Accessible Presentations

Jay Dolmage, DS SIG member and CDICC Chair, notices that access is not always treated as a forethought, or as a thought at all, by some conference presenters. Presentation is about delivery. Delivery is about audience reception and the possibility for response. What may seem a fairly simple task requires deliberate attention and rehearsal, a form of usability testing of one's own presentation methods. As I listen to this discussion in particular, I realize the ubiquitous role that access plays in presentation/delivery. A conversation about how to make one's presentation more accessible raises issues around, just to name a few, audibility and the need for a microphone, clarity and the speed with which one speaks, space and physical barriers to mobility, visibility constraints and the importance of verbal descriptions or captions of images, or, somewhat different, dense theoretical concepts and a speaker's negligence to define terms/contexts.

Accessible presentations also extend beyond the actual presentation moment; we discussed the possibility of speakers making materials available to those who are unable to physically join the conference venue. Each year, individuals are unable to attend CCCC due to finances, family, work, or health. We discussed the benefits of speakers making presentation materials available prior to and/or after the conference. Of course, more public/published modes of presentation would certainly shift many speakers' preferred composing and delivery styles, practices, and schedules, a minor inconvenience for the sake of greater access.

Interaction Badges

This year the SIG experimented with what Price and Yergeau call interaction badges: color-coded red, yellow, and green strips of paper that signal an individual's level of communication ease and desire. Price and Yergeau explain that these badges can "help demystify social interaction in conference spaces." For example, if I display a yellow tag, I indicate to my audiences that I may prefer to listen as opposed to initiate or lead conversation; red may suggest I have hesitations or that I prefer not to participate whereas green shows my eagerness to approach and be approached openly by others.

As the session comes to a close, Price organizes time for short breakout sessions among members who seek to plan, invent, and brainstorm proposal topics and potential panels for next year's conference on Open | Source, Access, Futures. With such a thematically relevant topic, the DS SIG also discussed possible ideas for feature speakers, panels, and a workshop.

Kudos

Recognizing Vidali and Price's six-year commitment to the Disability Studies SIG and the ever-growing impact the Disability Studies network has on the conference community, CCCC recently appointed the SIG as a standing group.

I want to step back here and pose a handful of critical questions that I took away from the DS SIG. How do CCCC attendees define or understand access? Through what circumstances do we not only talk about it, or theorize it, but also actualize the meaning? More than contemplation, as teachers and scholars of writing, rhetoric, and communication, we must put access in living, embodied practice. How do we deliver accessible presentations, accessible pedagogies? Often, I am afraid, many of us simply fall short in our design efforts. We neglect to make our ideas fully accessible; we fail to make textual spaces fully accessible. In doing so, we exclude vital members of our community.

Leaving the SIG, I self-assess my own efforts to compose and deliver the most accessible texts possible, and to cast the widest net possible for audience participation. I fall short; I am not in the minority. I have attended CCCC since 2006, and an overwhelming number of presenters fail to consider basic principles of universal design. Is this from a lack of knowledge?

Access is about exchange, interaction, and participation. When we present or teach, we deliver messages to living, reading bodies, but how each body reads and responds may significantly differ. We must be meta-cognitive, both reflective and present, which in essence, transforms the composing process from an individual to a collaborative practice that includes bodies beyond one's self—that always forward-projection beyond self. Composing access, to play on the new website's name, necessitates that we redirect attention to the interdependency between composer and audience(s) but also between invention and delivery: composers must invent for accessible delivery. With the 2014 call for proposals explicitly inviting conversations about open | access, I look forward to examples of access as practice, access in practice.

W.2 The Political Turn: Writing Democracy for the 21st Century

Reviewed by Brian Hendrickson
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The morning of the CCCC preconvention workshops feels a lot like the beginning of a marathon. The atmosphere is full of both excitement and apprehension as attendees slowly fill the seats around each table—a few seasoned veterans casual in their conversation and demeanor, as if the morning were just like any other, whereas others appear to be only half present, staring far off into space as if trying to focus on imagining what it will feel like to finally cross the finish line and not what it will take to get there. I arrived at this year's **"The Political Turn: Writing Democracy for the 21st Century"** workshop with a mixture of both excitement and apprehension—excitement because I was sold on the idea of a national network through which local campus-community civic engagement projects could share resources and promote and advocate for one another, but apprehension because without a centrally funded organizing entity, such a project would require a level of coordination to which few if any scholars have the time, energy, or other resources to commit.

Background

At last year's half-day workshop, **"Writing Democracy 2012: Envisioning a Federal Writers' Project for the 21st Century,"** I was honored to speak about the work we were doing at the University of New Mexico to establish grassroots campus-community literacy partnerships in order to assign greater value in the academy to our students' own literacies. My remarks were infused with a sense of the tragicomic for which one must acquire a taste when engaged in projects aimed at radical institutional transformation. Only two years into my graduate study in rhet-comp, I was developing then a certain stoicism regarding our field's more radically democratic projects in this era of increasingly neoliberal agendas at institutions of higher education across the US, and I argued that any kind of viable 21st century FWP would have to be tactical, fluid, and segmented enough to survive in so harsh a climate. That workshop was inspiring in the sense that everyone there was hungry for something—something we thought our students, our scholarship, and our country desperately needed as much now as when FDR established the FWP in 1935. But four hours just wasn't enough time for that hunger to coalesce into a shared vision for how we might move forward with FWP 2.0.

Flash forward a year to the full-day "The Political Turn: Writing Democracy for the 21st Century" workshop, and co-chairs Shannon Carter (Texas A&M-Commerce) and Deborah Mutnick (Long Island University) have kept that conversation going, enlisting Steve Parks (Syracuse University), a speaker at last year's workshop, as a third co-chair, and bringing with him the community-organizing skills necessary to get a room full of academics to move beyond debating semantics to charting a pragmatic course of action. I don't mean to deny the value of an exercise like defining "democracy" but to recognize the value of admitting that such a task is never finished, so anyone—let alone any group—interested in "writing democracy" better be willing to make it up as they go along. To do so, Parks facilitated much of the workshop around exercises in storytelling.

"This I Believe"

Accompanied by a workbook adapted by Parks from the works of Marshall Ganz, the storytelling exercises led workshop participants through three storytelling exercises. The first followed immediately after the day's introductions, when we were assigned to groups and asked to come up with a "story of self" that answered the question, "Why are you called to work for democratic rights?" In constructing our stories, we were prompted to identify a challenge we faced, a choice we made, and an outcome that influenced us, and we were encouraged to make our stories as narrative and descriptive as possible. After sharing our stories with a partner and offering one another constructive feedback, we picked the best story from our small groups to share with the entire workshop. Our small group's best story came from Carla Maroudas, who related how her former military career impressed upon her the importance of upholding the constitution in her current teaching career, where through promoting literacy she helps students access justice, and as an example, Carla shared a story about helping a student petition a judge on behalf of her undocumented husband. The exercise functioned as an icebreaker and succeeded in personalizing the workshop experience, reminding everyone that we had all committed to spend the day together for reasons both very personal and political.

"Democracy and the Open Hand / Closed Fist"

After sharing our own stories, Shannon Carter screened a **brief documentary** she produced with her students at Texas A&M-Commerce as part of the **Remixing Rural Texas** digital humanities project. The documentary told the story of featured workshop speakers John Carlos, Joe Tave, and Belford Page regarding their roles in the Civil Rights movement locally and, in the case of John Carlos, nationally. John Carlos is best known for his actions at the 1968 Olympics in Mexico City, where after winning bronze in the 200 meters, he and gold medalist Tommie Smith stepped to the podium and raised black-gloved fists in solidarity with the Black Power movement. Carlos' story was fortuitous in ways I doubt Carter and her co-chairs had planned. In fact, his was a story portrayed as a series of fortuitous moments conditioned more on conscience than calculation. If there was a moral, it was that just by committing yourself to an ideal, you have charted a course that will lead you in the right direction. But John Carlos didn't make it sound easy or inevitable. In fact, he expressed concern that he didn't see the next person in line to pass the baton to.

"Theories of Democratic Writing"

What it might mean to take that baton was a matter taken up by Deborah Mutnick and Kurt Spellmeyer (Rutgers University). Opening with MLK's remark that "an edifice which produces beggars needs restructuring," Mutnick reminded the audience that pluralism, diversity, and inclusiveness are insufficient without fundamental economic change, and any reincarnation of the Federal Writers' Project will need to work toward just as radical a restructuring by structuring itself as what economist Rick Wolf calls worker self-directed enterprise. Mutnick imagined that an FWP 2.0 might consist of collectives of self-publishing writers documenting neoliberal advances while also telling stories of collective acts of resistance, and these collectives might in turn form freedom schools like the ones launched by the Council of Federated Organizations as part of the Freedom Summer initiative of 1964.

Kurt Spellmeyer emphasized the contemporary possibilities of such a reconstituted vision by arguing that what Barbara and John Erenreich identified in the 1970s as the rising Professional Managerial Class is now on the wane. This is especially the case in academia, Spellmeyer noted, where the disappearance of tenure and rising student debt is eroding the stratification that once allowed tenure-track faculty to remain aloof from their contingent peers, and that once gave students the impression that a college education

was their ticket to upward mobility. According to Spellmeyer, that stratification worked hand in hand with Clifford Geertz's notion of the theater state—i.e. the hegemonic practice of saturating all life activity in the bootstrap illusion—to transform colleges and universities into devices for inculcating several generations of Americans into identifying vertically rather than horizontally in terms of SES. Spellmeyer argued that this erosion could lead to a proletarianization of the intelligentsia, so long as academics refused to perpetuate the illusion of the theater state, and he seemed to imply that the Writing Democracy project might serve as a means to that end, that through their participation faculty might help students become more cognizant of the difference between the image of life that they have been sold and the reality they will face if they do not take action to change the current course of events. The most pernicious form of ideological deceit, claimed Spellmeyer, is the withholding of information, so informing our students is a highly political act.

"Democratic Struggle: Writing On Line, Off Campus, and In the Streets"

After lunch, Carmen Kynard (St. John's University) picked off where Kurt Spellmeyer left off by complicating exactly how well equipped compositionists really are to speak truth to power, housed as they are in institutions promoting what she called "epidermic diversity." Kynard accused the social turn in composition studies of complicity in promoting "epidermic diversity" as a 21st century auction block on which our institutions commodify students of color. By trading in this discourse, we have rendered ourselves incapable of critiquing institutional racism. Sharing an anecdote in which one of her students was red-flagged by security after printing his racial analysis on a campus printer, Kynard argues that the discourse in which her student traded was radical enough to trigger institutional backlash, and she contrasts the import of her student's work to our own field's scholarship by remarking that she has never been red-flagged by campus security when printing an article from a composition studies journal.

Steve Parks further critiqued our field's social turn for what he described as its volunteerist ethos, which is actually an extension of the neoliberal hegemony rampant in institutions of higher education in that it ultimately seeks to accommodate existing structures of power. As a case in point, Parks recounts Syracuse University's attempt to revitalize the city's Near Westside community. In implementing its plan, Parks and a number of undergraduate students were commissioned to establish rapport with the community as part of the "civic engagement" work he was known for. After going door-to-door to gauge public opinion, students found that the community's most common concerns included crime, housing, employment, and, most importantly, representation. The neighborhood wanted a voice in the matter of revitalization, and with the students, they created their own grassroots democratic organization. When the Chancellor discovered that the community was organizing to potentially rally against parts of the revitalization plan, both students and faculty involved in the project were accused of not participating in "civic engagement" but acts of manipulation and subversion. Ultimately, the community rallied behind the students by holding a picnic/open mic where roughly 200 people were able to voice their opinions on the matter.

And to make sure that their voices were being heard, the community also formed the **Gifford Street Community Press**. Syracuse graduate student Ben Kuebrich shared the story of his collaboration with the community to produce **I Witness: Perspectives on Policing in the Near Westside**, a collection compiled in response to the placement of surveillance cameras on street corners throughout the Near Westside community. The moral of his and Ben's stories, Parks insisted, was that in theorizing a political turn for composition studies, we ought not think of our mission as one that reifies the same power imbalances that often already exist between campus and community. Instead, we need to work with the community to create spaces where new power relations might be negotiated. As Ben noted, composition studies need to not

remain removed from the struggle but can help reinforce democratic mechanisms that allow communities to take risks in resisting power imbalances.

"This We Believe"

After being provided examples of what the political turn toward writing democracy might look like in practice, it was time to move toward strategizing. After performing a brief "story of us" exercise, we were introduced to the **This We Believe** project, an initiative aimed at recording and archiving two-minute statements of individuals' personal understandings of "democracy." The idea, I think, was to encourage small groups to come up with ways that they might support this initiative through what our workbook described as a "mini-campaign" with a clear goal and meeting four outcomes: achievability, creative use of resources, increasing capacity, and leadership development opportunities.

In my own small group, a few of us struggled to understand our connection to the This We Believe project. Our "story of us" was partly a recognition that we all had very different scholarly interests; though we shared very similar values and goals. We then began to brainstorm a more capacious network that could link projects like This We Believe, so that composition instructors interested in taking a public turn in their own teaching might be able to share assignments and student texts through some kind of online interface that allowed for tweaking, appending, etc. Other groups proposed a follow-up conference in Boulder in 2014, inviting students, teachers, and community activists, and creating a FWP 2.0 website where that conference's proceedings would be published; a Facebook page or listserv where people could share stories and request/give advice for doing public work; and classroom curricula that encourage students to collect narratives in the community, create multimedia documents on local political, social, and economic issues, and analyze what democracy means in those particular situations.

Basically, we were all over the board with our projects, but we were able to identify that all of our mini-campaigns emphasized a link to teaching, through which we wanted to give our students a broader understanding of what democracy might mean in their own local contexts. We all wanted a venue to share our various teaching experiments and their results, both the products of our successes and the difficulties we encountered along the way. We wanted to allow for a diverse range of textual expression, including audio, video, and web. And with any luck, we'd get to share our successes both online and in person at the conference in Boulder.

The trick, of course, is to get folks to follow through on all these great ideas, which is again where Steve Parks' community-organizing skills came in handy. In those last few minutes of the workshop, twenty-four people agreed to create assignments about teaching democracy for the Fall 2013 semester. Mark Bousquet (Emory University) agreed to help Shannon Carter expand the current **Writing Democracy** website to allow for an assignment archive. Chris Foreé and Steve Parks decided to work on a YouTube video explaining the emerging project. A team of six led by Veronica House (UC Boulder) would draft a conference CFP. And another team of seven all agreed to develop community partnerships for the initiative.

Keeping Promises

One of those partners, Olivia Armstrong of the Rainbow-Healing Dance Center, attended the workshop as one of the more enthusiastic participants, both in her criticisms and praises of the various perspectives shared throughout. It's all too easy in an academic setting to speak of the community as if it exists in a petri dish, and Armstrong made a point to remind us all a number of times that she was exactly the kind of person people kept referring to when insisting that we needed to build partnerships with members of the

community who are already doing social justice work. Ms. Armstrong wanted to be sure that we would not tokenize her then or in the future by making her or other community activists like her into poster children for FWP 2.0. After all, the "political turn" is no less immune than the "social turn" to turning our campuses, conferences, periodicals, and even neighborhoods into "auction blocks," to borrow a trope from Carmen Kynard.

I'd like to honor Ms. Armstrong's wish here by refraining from tokenizing her as emblematic of "exactly the kind of person" to whom each attendee is obliged in fulfilling the commitments they agreed to at workshop's close, but I will say this: in building campus-community partnerships, it is not uncommon to have to work through layers of cynicism that the community has often rightly developed toward the intentions of academic do-gooders, so it was genuinely touching to hear someone from the other side of the campus-community divide express enthusiasm for the ways we theorize and strategize our end of things. That tells me there was something of value materializing during "The Political Turn: Writing Democracy for the 21st Century." It will be interesting now to see how workshop co-chairs Shannon Carter, Deborah Mutnick, and Steve Parks keep the momentum going after we've all returned to our research, teaching, and service.

Will the centripetal force generated by the day's events entropy in the coming months, or will we all find in FWP 2.0 a national network capable of generating new ideas, facilitating resource sharing, and reinforcing the agency of our various constituencies in a manner vital enough to keep us all invested in its further development and upkeep? I sincerely hope the latter, because I left "The Political Turn" charged, hungry for the rest of the conference, and more excited than I had been in a while about a possible future in which grassroots campus-community civic engagement projects across the nation had the means to support one another in ways we've only just begun to imagine.

W.6 CBW 2013: Basic Writing and Race: A Symposium

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After Welcome and Opening Remarks by J. Elizabeth Clark, this all-day workshop began with the keynote address ("Toward a Political Economy of Basic Writing Programs") by Dr. Victor Villaneuva. To say that his talk was inspiring would be an injustice; it was much more than that. He emphasized the renewed momentum on basic writing after the past years where basic writing as a strand disappeared from CCCCs. He also mentioned that basic writing programs are subject to "political economy," meaning that rhetorical, legislative, and economic conditions often dictate the rise and fall of basic writing programs. Dr. Villaneuva started with a powerful personal anecdote; in 1984, the University of Washington wanted to cut its basic writing program because the institution felt that remediation was not the function of the university. Even though basic writing survived at the University of Washington, it faced the same threat at Washington State University in 1995.

The speaker also argued very powerfully that the politics of basic writing is racialized, and that those who practice such politics ignore the fact that basic writing courses give basic writers upward mobility and promote cultural pluralism. Villaneuva wants a true dialectic between disciplines, and argued persuasively that basic writers need to be introduced to other disciplines, so that they get an across-the-curriculum education. He makes a powerful call for an anti-racist pedagogy, and says that faculty training should emphasize focusing on organization in student papers instead of mechanical issues. He emphasized a greater acknowledgment of cultural identities because student identities should not be erased. He reminded the gathered audience that students are already rhetorical—they just need to learn another rhetoric—the rhetoric of academia, and teachers need to take this responsibility on themselves. As he said, "The word is our business."

The session on "Race, Locality and the Public Work of Basic Writing" organized the audience in five small groups to explore issues related to race, racial injustice and race studies. The different topics discussed under this wider umbrella included:

- Preparing and Supporting Students of Color (by dissipating student tensions about academic rules. One suggestion made was to introduce students to the campus Writing Center)
- Preparing and Supporting Faculty of Color
- Race and Pedagogical Practices
- Basic Writing and Race Locally and Nationally
- Meeting Challenges and Attacks on Basic Writing Programs

Many of the comments focused on the challenges faced by basic writing students and basic writing programs as a result of institutional practices. The discussion in all groups was lively and participants shared their experiences and their ideas enthusiastically with each other. It was a good learning experience for all those who were present.

"Race, Language and Access: Possible Futures of basic Writing" was set up as an interactive roundtable where one of the speakers (Dr. Min-Zhan Lu) posited a translingual approach to basic writing, which says racism should be tackled and resisted. She also made the point that the monolingual basic writing classroom is a myth and that teachers have a responsibility to help students exercise agency as makers of language. The next speaker, Scott Lyons, focused on Indian education. Even though his presentation was very exciting, it was a little unclear how it fit into the workshop on basic writing (something which the

speaker readily acknowledged). Shirley Faulkner-Springfield reminded the audience that students must be taught communication in meaningful contexts using the codes necessary for success. Beatrice Mendez-Newman, from the University of Texas Pan-American, discussed how many Hispanic students there resisted assimilation, how some student papers demonstrated lack of college readiness and some entrenched language deficiencies, and that these deficiencies persist through college. She ended by concluding that instead of focusing on student errors, we should try to understand what they are trying to say.

After a question and answer session, a group discussion followed, where each table worked for about twenty minutes to generate questions that addressed the following themes:

- Basic writing and whiteness
- The role of basic writing in minority-serving institutions
- Race-conscious basic writing pedagogies
- Basic writing and generation 1.5 students

Table members raised questions about these issues among themselves, and then the more relevant questions were shared with the larger group. The activity offered insight into the views of members within and outside of the group and allowed for a useful exchange of ideas on issues relevant to basic writing.

The "Publishing and Grant Writing Workshop" was useful for those with ideas or drafts-in-progress for grants and/or journal articles. In breakout groups, participants discussed their work with published mentors. Joan Mullin and Jenn Fishman also introduced the Research Exchange, a very useful index of contemporary writing research. A background was provided for the recently published *Teaching Developmental Writing* (4th ed.), by Susan Naomi Bernstein, while the third presenter, Hannah Ashley, provided good advice on publishing strategies—collaborate with editors of journals, collaborate with students and colleagues, revise and re-submit writing, etc.

The final session of the day, "Public Work and Local Contexts" focused on small group networking. Participants broke up into small groups and discussed the nature of their work, the institutions they worked for, their unique group of students, etc. It was a great way to interact with colleagues in other places and learn about other teaching contexts.

The workshop ended at 5 pm, followed by a small reception by Pearson for workshop attendees.

W.6 CBW 2013: Basic Writing and Race: A Symposium

Reviewed by Sheri Rysdam
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Two things drew me to the all-day Wednesday Workshop at CCCC 2013 entitled "Basic Writing and Race: A Symposium." First, last fall I accepted a position in Basic Composition at Utah Valley University. This is not a program that forces unwilling faculty to teach a Basic Comp class here or there. This is a program with a complete focus and dedication to Basic Composition, taught by tenured professors whose teaching and scholarship centers on this subject and these students. Second, I wanted to hear Victor Villanueva talk. Even though he was (and continues to be) my mentor throughout graduate school, I still have a sense that I have a lot to learn from the man. I had to hear his talk, "Toward a Political Economy of Basic Writing Programs."

In my enthusiasm for the subject matter, I even live-blogged about the session for the CWB blog (Council on Basic Writing). (Notes and ideas for this piece can be found here in that **early blog post**.)

Though the day-long workshop featured lively discussion and intriguing talks from some of the field's foremost scholars in Basic Composition (including Scott Lyons, Beatrice Mendez-Newman, Zandra Jordan, Min-Zhan Lu, Steve Lamos, and Wendy Olsen) this review will focus on Villanueva's talk, "Toward a Political Economy of Basic Writing Programs." The program description promised a discussion of the "rhetorical, legislative, and economic conditions" of Basic Writing. Here is an excerpt:

One way to define "political economy" is to consider the relations between economics and systems of power, like decision-making bodies. Basic Writing programs have always been subject to rhetorical, legislative, and economic conditions in the ways that traditional first-year programs have not.

Indeed, Villanueva used his vast knowledge and experience to re-inspire and motivate his audience toward activism and sounder teaching practices. Despite his encouragement, his view of the place of Basic Writing within the university was also critical and realistic.

Villanueva started by reminding the audience that Basic Writing programs are almost always in a state of crisis. It seems like every few years, a basic writing program has to argue for its existence. That is because, Villanueva states, crisis is a necessity of capitalism. Naomi Klein makes that point in her book *The Shock Doctrine*, where she points out that disasters create an opportunity for the exploitation required in fast capitalism. This process is known as "disaster capitalism." "Disaster capitalism," to Klein, "raids on the public sphere in the wake of catastrophic events, combined with the treatment of disasters as exciting market opportunities" (6). Since remedial writing programs are also a part of capitalism, they are vulnerable to the economic model of disaster capitalism. For example, the fear that is propagated by budget cuts, the fear that makes people worry about their jobs and how they are going to staff classes and whether or not they should increase class sizes (again) is the kind of fear that forces choices that are not always in the best interest of students or faculty.

During these times of crisis, underprepared students are too often blamed for the problem. Villanueva encouraged the audience to remember that basic writing students are not the problem. He reminds us that Basic Writing exists because institutions continue to fail to educate women, people of color, and the poor. The problem of Basic Writers has emerged as a function of capitalism, which requires an exploitable class of people. Exploitation based on race, class, and gender has been hugely successful for capitalism, and so it is no mistake that Basic Writing programs are largely populated by these demographics.

Because of the institutionalized systems of oppression that created and relies upon the Basic Writing student, too often Basic Writing students are seen as the problem—unprepared and unsupported. I found this to be a particularly powerful point because it harkens back to the deficit model of education, which is still probably the primary philosophy of education practiced in Basic Composition (and education more broadly). Paulo Freire called the deficit model "banking," explaining that "the teacher issues communiqués and makes deposits which the students patiently receive, memorize, and repeat. This is the "banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits" (Freire 53). In this model student are seen as the problem, as the deficit. Despite everything we know about the disempowering pedagogy of the deficit model, it is still a powerful narrative in our educational system.

Villanueva claims that Basic Writing is not in need of remedies or in need of development. There is no illness, he says. There is no cognitive dysfunction. He argues that we must stop thinking about our students in terms of deficit and desperate to be "prepared" for classes beyond Basic Writing. Instead, he argues that writing needs to happen across the curriculum. Teachers and administrators of Basic Writing need to be in conversation with other disciplines to allow these writers to exist within the larger university—not exiled to their remedial classes. Part of this work means giving these students college credit for the work that they do so that the exploitation of paying for credits that do not count toward a degree does not continue. This is especially crucial if we are going to stop the cycle of exploitation of Basic Writing students who are poor and working-class.

According to Villanueva, if Basic Writing is going to move outside of the deficit model, where the teacher/missionary/savior "converts the natives," Basic Writing must "enter in to a dialogue across the disciplines" so that students can see themselves as a crucial part of the college community instead of outliers who do not yet belong. Basic Writing students need to understand how to gain access to this community. Teachers and administrators need to see them as a crucial part of the community too. According to Villanueva, to truly understand the place of Basic Writing within the university, we have to think in terms of the rhetorical, legislative, and economic conditions of Basic Writing and where that intersects with assimilation, enculturation, and identity.

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AW.2 "Evocative Objects": Re-imagining the Possibilities of Multimodal Composition

Reviewed by Maggie Christensen
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Chair: **Jody Shipka**, University of Maryland Baltimore County
Speaker: **Erin Anderson**, University of Pittsburgh
Speaker: **Kerry Banazek**, University of Pittsburgh
Speaker: **Amber M. Buck**, College of Staten Island, CUNY

When we refer to writing as "embodied," the term often remains abstract or ambiguous, eliciting a variety of (often vague) impressions. Similarly, the term "multimodal composition" almost always refers to some sort of digital writing, pointing to a web text or film, perhaps a podcast. This half-day workshop, ably led by Jody Shipka, Erin Anderson, Kerry Banazek, and Amber Buck, asked participants to think carefully about these terms and consider their implications for our own classrooms. The workshop reminded me that multimodal composition need not necessarily be digital; furthermore, rather than talking vaguely about embodiment in writing, we actually experienced it.

Participants were asked to bring five "evocative objects" (a term from Sherry Turkle's work) to the workshop, actual physical objects with some sort of meaning, with the understanding that they might be traded, modified, or even destroyed. People brought anything and everything from photos to travel brochures, dolls, clocks and a harmonica, fabric, or even found objects from their hotel room (pen, razor, soap). The facilitators had also augmented our supply: there were interesting items like feather boas, hand-knitted gloves, and old Kodachrome slides.

After the session's preliminary welcome and introductions, we did several activities with those objects, beginning with a brief written reflection on one of our own objects, considering its past or potential meaning, and so on. My object was a toy crown, so the possibilities for my writing here were endless–*and*, we were *writing*. After all, the lesson was in using that old familiar medium in new, multimodal ways. Next, at our round 8-top tables we did an exercise to exchange some of our objects, and then we each selected an "ambiguous object" from a grab bag using only our sense of touch. Now the disorientation was beginning.

Using this mix of our own stuff, found objects, and unknown or ambiguous objects, we were given one hour to compose our creations, which, we were told, "may take any form – from sculpture, to collage, to performance – which physically engages with the objects at hand to create something new" (from the Workshop Overview). I thought, "Ok, this is where it gets interesting," as I realized I had no idea how to combine these objects, what story or message they would convey, or even how to physically attach them to each other.

The emphasis here was clearly on invention, on creativity and connections, on writing to discover. Even though I was aware of the purpose of this exercise and could "intellectualize" it, I was struck by my level of discomfort and perceived ineptitude at actually having to create something in that moment. ("I'm not a *crafty* person!" and "I've never used a glue gun" were two things I said at my table). During our composing process and group reflections afterwards, I learned that I was not the only one feeling discomfort and even slight panic as we were nudged out of our comfort zones. Our composing processes here were truly material and embodied. During this hour it must have looked like the nearest Hobby Lobby craft store had exploded

in our conference room. Our experienced facilitators were calm and helpful throughout the process, offering encouragement and traffic control around the glue gun station.

After the hour of composing in which I kept reminding myself that there is in fact a reason I work with students and writing rather than glue, the next phase turned out to be the most surprising and – for most participants, I believe – the most helpful. In this phase half of the room visited the others' creations, reading/interpreting the composition for the author/composer. We did this several times, and everyone had a chance to be a reader and get their work read by several others. This part was the real "payoff" for the project. The reader saw what we ourselves were not necessarily able to see or articulate: I had felt as if my ugly, glue-globbed Frankenstein was just a mess, but several people (independently) saw a thread of time and measurement of something, perhaps of success or of life, through my composition, which in fact was the direction I had envisioned, with some detours. Furthermore, as a reader, I felt compelled to try to say something not only "nice" about the work in front of me, but also find something meaningful in it. Some authors/composers seemed to know exactly what they meant, and as they explained it to me I could follow their thinking, but others were curious what I saw in it, or how I read the work. They, too, seemed genuinely appreciative of my attempts to read what they offered.

The meta-discussions afterward emphasized how this type of multimodal composing complicates our notions of reading and de-familiarizes the way we interpret texts, perhaps even traditional texts. When we become too rules-bound, for example, we may not be open to all interpretations, and we may miss new possibilities as they emerge. We thought hard about the implications for our own classrooms, whether assigning traditional or multimodal writing projects, including how we "read" and assess these projects. We also touched on the role of revision in this process, although I wished we had more time to pursue that line of thinking.

Toward the end of the workshop, the facilitators transitioned us toward a discussion of the digital remediation of material objects, through individual "micro-presentations" about their own research. Each of these projects was interesting and relevant. For example, Anderson considered voice as a material object, in which recorded voices can become re-mixed and remediated. As we wrapped up, Shipka asked what we had actually composed today in the session, and also asked us to consider the affordances and constraints of living in the chaos and discomfort of this type of composing environment. My critical takeaway was clear: When we ask students to compose in these ways, what are we privileging?

For highlights, this workshop helped me:

1. Explore the richness of the terms "embodied writing" and "multimodal composing."
2. Experience embodied composing, especially the discomfort in not knowing what I was doing or exactly where a project was going. I was frequently reminded that my students experience these same embodied responses to the tasks I ask them to complete, especially with digital multimodal composing.
3. Discover new ways of thinking about the complexity of reading and interpreting multimodal texts.

The workshop made participants understand that the materiality of the composing process is the connection between embodiment and multimodal composition, regardless of the medium one chooses.

A.6 Your Previous Errors Do Trip You: How Error, Non-Identity, and Memory in Digital Texts Destabilize Writing

Reviewed by Jenae Cohn
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"We're supposed to talk about forgetfulness in Vegas; I'm not supposed to talk about memory," Professor Anne Wysocki began her presentation for Panel A.06. The audience responded with chuckles, yet the joke—that the panel's topic is illicit in Las Vegas—provided an astute frame for the panel. Indeed, the panelists Professor Stuart Moulthrop, Ph.D. student Rachel Sullivan, and Wysocki engaged in a conversation that often traversed some of the most uncomfortable realms of digital writing, the spaces that we often do not want to talk about when we think about how new media changes the way that writers think, compose, and reflect.

Moulthrop began the panel by presenting what he called "two textual experiments." The first was a "mash-up" by John Wiley. Wiley took the text from a novel, called *Was*, and entered parts of the text into a Google Search. Then, Wiley "mashed up" the text from *Was* with the Google search results and created a 15,000 word text that changes each time the page is refreshed. In other words, the words from the novel are not static; by blending the novel's words with Google search terms, the novel constantly changes as the results from the Google search change. By creating this non-static text, Wiley extends traditional written discourse and creates a text that constantly reinvents itself, which is a characteristic of text in the digital age.

Of course, reading a text like Wiley's is not only uncomfortable, but it can also be confusing. Moulthrop went on to ask how an experiment like Wiley's could be relevant for academic writing. He argued that experiments like Wiley's make visible how language can become data and how writing can intersect with code, design, and pattern. In other words, they show how digital writing can perform recursion in a way that print writing cannot: digital writing shows how the "author-function" does not just move from conception to production, but can move from conception to production and back to re-conception of the original text.

Moulthrop ended by describing the second "textual experiment," a project using the computing language "Inform 7," which is a natural language authoring system for interactive fiction used at University of Wisconsin, Madison. Through "Inform 7," lyrics to James Brown songs were reconstituted and broken down to show their composite parts and structures. As a result, the purpose of the song lyrics and the way the song lyrics could be re-constituted became all the more visible.

Ending his talk with this example, Moulthrop acknowledged the importance of increased interdisciplinarity in conversations about digital writing. He urged computer scientists and writers to work together to find ways to evaluate the overlaps in the work they perform with writing.

Rachel Sullivan, like Moulthrop, addressed the necessity of making our digital composing processes transparent. However, her presentation focused on the importance of frustration, delay, and error in becoming a new media composer. She started her presentation with an anecdote about helping her mother work with computers. Sullivan recalled how frustrated she felt when she helped her mother learn how to use a new device; however, she also realized that her mother's patience—her ability to work through the problems she encountered—was what allowed her to learn how to use the device.

Sullivan argued, then, that problem solving through hiccups, imperfections, and "messiness" is not only an intrinsic part of the new media composing process, but also an essential one for building understanding and competency. Sullivan urged us not to allow digital devices to become "mundane," but instead advocated

the use of devices that continue to challenge us and our conceptions of new authoring spaces.

To emphasize the ways in which people begrudgingly re-think their digital spaces, Sullivan used the example of responses to Facebook's change to "Timeline." She argued that Facebook users felt disenfranchised when the social networking site made the switch to a new format because users had become used to and comfortable with the passive authoring experience of which they had become a part. She stated that the rhetoric of Web 2.0 has groomed us to believe that tools let us have a choice, and yet when the tools change without our knowledge, we become adamantly defensive of the passive authoring we have practiced. In other words, in the late age of Web 2.0, people feel tricked when they realize that their technologies are not actually "user-powered." Sullivan argues that, when this happens, we should examine the errors we experience when we use computers and consider these errors moments for self-exploration, for reflection, for realizing the ways that we use the tools.

Wysocki picked up on Sullivan's discussion of Facebook as a meaning-making space and closed the panel with a presentation addressing how the shapes and functions of Facebook arrange the possibilities of memory in the digital age. Wysocki cited twentieth-century theorists like Benjamin and Horkheimer, who argued that mass media would dictate memories for us, and worried about a posthuman imperative to rely upon machines for (re)-making the past.

Wysocki argues, however, that memories on networks like Facebook become paratactic: that is, our memories are visually organized in one plane in short, lyrical bursts. According to Wysocki, social networking sites like Facebook ask us to compose memories as a series of brief and equal, but disconnected events, events that are equally important no matter what they are. Given this paratactic shift, time itself becomes something worth questioning and re-configuring. The value of chronology can be questioned in a paratactic space and the possibilities for reading become expanded.

A.8 Threshold Concepts and Topoi: Reading the 2013 CCCC Conference as "Overproduction of Mass Desire"—both Material and Academic

Reviewed by Cathyrn Molloy
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In **a roundtable** at the 2013 CCCC conference, I was fortunate enough to have been introduced to the term **"threshold concepts,"** which refers to those modules of disciplinary knowledge that allow students a way into a field of study. After listening to the roundtable panelists, it was my understanding that "threshold concepts" allow students to enter into a way of thinking in a given discipline. These constitute the theoretical frames that undergird a given field of study's episteme. In other words, these postulates are at the "threshold" or gateway between disciplinary insider and outsider since they account for the terms that, once grasped, allow a student to participate and perform meaningfully within a given disciplinary/ discursive purview. These terms are also dynamic since they describe the cognitive processes involved in acquiring a new disposition of thought. In order to illustrate how these operate, roundtable chair Kathleen Blake Yancey mentioned important terms like "genre" and "rhetorical situation" as examples of threshold concepts for scholars and practitioners of writing and rhetoric.

As a mark of its high quality, I'd like to mention in this review that I left the session fixated on the idea of threshold concepts and intrigued by the various uses to which speakers were putting the term in their work. Irene Clark, for example, slated "genre awareness" as a useful threshold concept for enabling students to "see themselves more positively as writers." After attending this roundtable and hearing these scholars frame threshold concepts in their own work, I found myself trying to catalogue those threshold concepts that had built up via accretion over my years in the disciplines of English studies and writing and rhetoric. Which terms, I pondered, had ushered me toward a vantage on this particular CCCC conference—one worth sharing with the *Kairos* audience? For rhetoricians in general, of course, many threshold concepts might readily be identifiable in the numerous ancient Greek terms on which we still rely to make sense of the world around us and to get our work done. One such concept is particularly salient for me: *topoi*. In his relatively recent work on the topos "democracy," Ralph Cintron offers just the sort of nuanced interpretation of a complex social nodule/mechanism via the threshold concept made available through *topoi* that allows me, now, to offer a review of the conference as a whole.

After attending this roundtable, I couldn't help but think about threshold concepts like topoi as not only coloring and characterizing the process by which one enters into (or, indeed, is interpolated into) a given discipline. In some cases, these concepts are so revelatory and generative that they provide the repertoire of terministic screens through which one ultimately experiences and interacts with the material world. It is in this spirit that, after attending this roundtable, I couldn't help but interpret the conference venue—the Riviera Hotel and Casino—and the tradition of the CCCC conference itself via Cintron's astute read of the democracy topos. As Cintron explains, for instance, "the ultimate failure" of the rhetorical energy generated via the democracy topos is precisely that "these operations cannot balance the overproduction of mass desire, which democratic rhetorics incessantly generate, against power's need to manage that desire (106). In other words, certain topics, such as democracy, run amok when they overproduce desire in social actors in the context of physical limits on potential satisfaction. In short, not everyone can hit the jackpot,

but everyone is convinced not only that it is possible for her or him to win big, but also that winning a big pile of money is the most desirous of outcomes. This ineffable mood slid insidiously like smoke through the CCCC venue this year.

In order to navigate this particular conference venue, of course, one constantly meandered around and through the indistinctly carpeted floors of the dimly-lit casino and bore witness to a particular set of tableaus: some featured the many slot machine players, others the stalwart backs of the card table players with their shoulders slumped forward in anticipation, all rendered in dismal lighting, and all accompanied by incessant beeping. As backdrop, of course, were the posters featuring the tidy rows of neat little **"Crazy Girl" buttocks**. It was within this setting that the "overproduction of mass desire" emerged for me as a topos born of the threshold concept *topoi* that might best describe the place where CCCC took place this year. In other words, my own disciplinary training in rhetoric alongside this generative new idea of threshold concepts made for a multilayered critique to play out in my head over the rest of my time at the conference. It occurred to me, at some point, that this outcome was entirely unavoidable, for, as Yancey pointed out during the roundtable, these concepts are "transformative" since they render one's dispositions as a knower "irreversibly" altered. These concepts are, as the speakers explained, "liminal," like passageways of other sorts. Indeed, my own capacity for parsing reality is entirely colored by rhetorical concepts made available over the course of my training as a rhetorician/teacher/scholar, and I can hardly keep myself from experiencing the world around me in their contexts.

I found the topos "overproduction of mass desire," in fact, rightly characterized the city as a whole. It set off a set of associations for me having to do with the entire enterprise of the manufactured Las Vegas scene with its myriad semiotics of affect-inducing desperation and longing everywhere one looks—the naked bodies, the lavish and over-the-top food advertisements, the vast parking lots with enormous dumpsters, the decks of underage girl cards passed out on the streets, the stations in the casinos through which one might quite literally bet the farm in hopes of hundreds of coins raining down from the ceiling. All of these things are quite easy to understand as the sum total of an incessant overproduction of mass desire. Moreover, mass desire is overproduced via language and persuasion, and there are far too many living in unsatisfied ambition as a result. Not everyone can eat the cake, after all, and the secret hope for a windfall is sustained because there are places like Las Vegas to dramatize and animate the ineffable hope so many folks have that they'll win big one day.

Following this line of reasoning made the conference somehow more pleasurable for me, so I can most certainly appreciate the benefit of the cognitive affordances of threshold concepts. At times, though, perhaps on a conceptual level, maybe these terms tend to perform a distancing wherein one is able to critique from without but not as much from within. One can throw the other and the exterior into crisis all too easily, but it is much more difficult to do these things with and to the self and one's own day-to-day practices. I can't imagine how many academics at the conference used the various threshold concepts of our discipline to generate a prettily phrased twinge or two of absolute pity for the slot machine players and the like—many of whom carried the vestiges of poverty, some of whom were elderly and struggling quite literally with the physicality of the machines themselves. I know I did.

It was easy enough for me to move toward a read of Las Vegas and of the Riviera via these lenses. However, it was decidedly more difficult for me to settle on its counterpart, the overproduction of mass desire that plays out in the swollen CCCC conference mechanism itself, which has become something of an amorphous monstrosity that is somewhat antithetical to the exchange of fresh ideas between new thinkers—a reality that is perhaps all too plain to see in the Bedford/St. Martin's party where we all feast on

the fat of our students' exorbitant textbook costs. Do not academic conferences, I have to wonder, animate and dramatize our own ambitions in ways that mirror Las Vegas casinos?

It occurred to me that the Las Vegas casino, with all of its tawdrily dressed slot players, surprisingly mirrored very much we academics in our various seats in audiences at one panel or another: that is, something about the desperation, hope, and desire for reward implicit in the gambler illuminated those same affective markers in the conference presenters and goers. These seemingly disparate entities end up, in the end, then constituting a few nodules on the tapestry I might call the *topoi* of desire and yearning—both of which are rendered quite tragic when held up against the overproduction of mass desire topos, which renders satisfaction very unlikely and striving, nonetheless, addicting.

For gamblers and writers at the Riviera in May 2013, there was the latent promise of a windfall of one kind or another. Let's say an academic or professional one. Instead of holding onto my initial read of the venue as ill-fitting, therefore, I left with a clear sense of the appropriateness of the venue. Conferences like the CCCC function very much like enormous slot machines. The desperation one notes in the constant scanning of others' nametags, the occasionally ungenerous and overly critical question or comments one overhears in sessions, the under-attended panels competing with big names in the field or contending with unfortunate time slots that get brushed by the wayside, all suggest the overproduction of mass desire.

In the end, the casino scene is easy enough to critique, and I overheard many CCCC attendees doing just that in various conversations over the course of that long weekend. Few, however, openly acknowledged what many folks do seem to understand—that we're all as desperate as gamblers. The overproduction of mass desire for scholarly success is problematic and cuts deep into my sense of self. Many travel vast distances and spend great amounts of money they don't have to read papers on one topic or another. The story of a woman I came across on the shuttle bus back to the airport is also common—she'd spent year after year in her early career trying desperately to get into the CCCC conference as a presenter, but never had the pleasure. This year was her last CCCC conference, as she's now headed toward retirement. For too many panels, though, even if folks are fortunate enough to have a place as a speaker, save the generosity of their friends, all they heard from the scant audience were crickets. Getting accepted to present at the conference, working up the nerve to share work in progress or new ideas, toiling for hours on end over those short seven pages, waiting at the front of the room for an audience to materialize, all amount to titillation; it's stroking of one kind instead of the other. Perhaps there are simply far too many sessions for speakers to get what they hope for—an audience of interested listeners with insightful and generous feedback to offer. There's a pervasive and almost suffocating desperation to the conference scene in these ways.

There are glimmers of relief, however, within this bleak landscape. Let's call them hope. There are the generative new ideas one finds in sessions like the roundtable on threshold concepts and the countless other well-designed session other reviewers will discuss in *Kairos*. Often, too, there are the generous offerings of well-established scholars in our field who've been known to talk out ideas with those of us who'd otherwise be invisible. There are the serendipitous meetings with old and new friends and the thrill one gets when one spots, in person, a scholar one very much admires. There are the many conversations that lead to new thinking and to successful presentations for another conference or even to exciting new publications. So, even though my own panel was late on Saturday and was mostly attended by my friends, I left the conference feeling like it has all been worthwhile. Maybe I am easily seduced, but despite my meandering thoughts on the conference's negative affect, something that feels unnamable keeps the field feeling small even as its signature conference busts at the seams.

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A.17 There's Nothing Basic about Basic Writing

Reviewed by Carie S. Lambert
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I teach upper-level writing and communication, but I've recently had students who I considered basic writers (no capitalization, no punctuation, incorrect word choice, lower vocabulary and comprehension levels, and struggles to put words on the screen) in my classes. So I wanted to know what basic writing instructors are discussing and how I could better help those students who were in my class but who were struggling or unable to keep up with their classmates. I learned much about the barriers that these instructors face and what they are doing collaboratively to provide their students with better learning experiences and to encourage basic writers to learn and become comfortable with writing.

I appreciated that the presentation was linked online for those who could not attend in person. We had some minor technical issues, but the presenters resolved those quickly. The team members who were presenting started a conversation on the Facebook page for the Council on Basic Writing (CBW), and they brought that conversation to this conference and integrated it into their discussions. I joined the CBW page because what they shared from the page was so valuable. I also Googled the organization and found the blog and other pages that will serve as valuable resources for me as I try to help students who began as basic writers learn to excel as professional writers.

Elaine Jolayemi and Leigh Jonaitis, "Who are Basic Writers?"

Elaine and Jolayemi and Leigh Jonaitis asked questions related to this topic on the CBW Facebook page:
- Who are basic writers?
- How do you get to know your basic writers through the semester?
- How do they get to know each other?
- What kinds of activities or assignments do you use to help students engage?

They cited Rochelle Rodrigo, who presented this definition: "A basic writer is someone who needs help internalizing questions, prompts, and strategies for negotiating a new rhetorical situation."

Some of the suggestions included allowing students to set their own policies, querying students what it means to be openly engaged, and to asking "Why would I ask you to write?" Then they asked participants to describe what their institutions offered and asked,
- How does your institution establish who is a basic writer?
- What is the purpose of a basic writing course?
- Does it serve as a gateway/service/training course to the rest of the academy?
- How does that relate to other skills?
- And, as Susan Naomi Bernstein asks, "Whose 'purpose' is most central to our sustainability as a field. And what happens when these purposes come into conflict with each other?"

I appreciated the panel beginning this way because I was better able to put "basic writing" into context as the panel progressed. The organization was well thought out. I wish more non-BW instructors would attend because we need to know what these instructors are doing with students, and how we can continue their learning in freshman writing and upper-level communication courses.

Ilene Rubenstein, "Academic Skills/Writing Centers"

Ilene Rubenstein asked us to consider who is in charge of our writing centers, what are these powers, and who makes changes to keep writing-center services relevant with changes in curriculum and technology.

She stated that writing centers are essential to students' success, but some universities are decreasing services because of budget cuts, and administrators justify the decrease in services because writing centers are considered redundant, replicating basic writing and composition instructors' work.

As an upper-level writing instructor, I encourage my students to use the writing center. In fact, I give extra credit points for students who attend workshops and work with tutors to improve their writing assignments. I would love to be able to give each of my 80 students a 45-minute appointment for personal attention each week. But I cannot; I am only one person. One conversation I wish Ilene had shared was how faculty communicate with their writing centers. We need to be more involved in our writing centers—teaching workshops, sending students, and communicating our needs to the tutors in the writing center.

For example, last year, I sent a group of engineering students to the writing center for a workshop on research skills. My students were 5 of the 6 who attended the workshop. In that workshop, the tutor informed the students that no one uses IEEE style for writing and citation; however, because my students are engineering students, I do use IEEE style in my class. After the workshop, I called the writing center director and informed her that I was using IEEE because that style was the most relevant for my students. She was most appreciative that I was communicating with her about the students' needs.

I would have liked to know how the panel members and the respondents on Facebook communicate with their writing centers. I think we need to communicate more closely with our writing centers.

J. Elizabeth Clark, "Teaching with Technology"

Elizabeth Clark addressed that, while students use technology in the classroom, the students and their capabilities and resources are diverse. Do they know what they are doing? Do we know what they are doing? And do we know what digital literacy looks like and what happens when we merge digital literacy and writing? She also asked:

- How does technology impact the way you write, research, teach, access information, and live life?
- How has technology changed the work environment?
- And how is technology changing the classroom environment?

Yancey's *Writing in the 21st Century* addresses some of these questions. In the book, she encourages instructors to articulate new models of composing developing right in front of our eyes, to design a new model of writing curriculum from PK through graduate school, to create new models for teaching, and to boldly face challenges that we face while integrating technology into our teaching spaces.

So what's the place for technology in the classroom? Clark asked this question in the Facebook thread, and users suggested some interfaces that we can integrate into the classroom:

- ePortfolios
- Blogs
- Smart boards
- Comic Master
- Xtranormal
- Prezi
- YouTube
- Ted Talks
- VoiceThread
- Inspiration
- Document cameras
- Twitter
- Inkelwriter
- Animoto
- iMovie
- Facebook
- DropBox

Many of these are visual technologies. We can use those for students to storyboard, to visualize their writing.

I use TED videos, Twitter, blogs, YouTube, GoogleDocs, Turnitin.com, Prezi, and wikis in my classroom, but I anticipate investigating these other tools and working to expose my students to these tools.

Clark also asked, "How are we using technology?" Respondents answered:

- collaborative writing
- collaborative grading
- visual presentations of writing
- grading
- staged writing
- low-stakes and high-stakes writing
- generative writing
- multimodal composition

Clark shared that she personally uses Jing to grade. She uses a PDF of the students' work and then links to recorded comments. I love this idea! I currently use turnitin.com's recording capability. Brian Still conducted research on written and verbal comments on students' works, and the study inspired me to provide my students with more verbal comments. She also asked, "Is technology part of the curriculum? Is it a formal part of the objectives for the class?" She found that some faculty members who teach using technology frequently feel like outliers and innovators. Some receive support on campus. But most want to integrate technology into the curriculum. We are not consistent in integrating technology as part of the curriculum. That is, the use of technology is not part of the formal objectives, so some instructors may use and teach technology use, while others do not. The inconsistency can create disadvantages for our students.

Clark said that the digital divide is no longer an issue. What is an issue is mode of access: e.g., if you are using the Internet in the classroom, your students may consider their smartphones as access to the Internet. So we need to consider mobile technology versus other resources. We need to learn what resources our students have. And for additional information, she asked the audience to look at ProfHacker, CNET, Mashable, and the Digi-Hum Listerv.

This presentation really made me think about how I'm using technology and what technologies I encourage my students to learn. I teach an upper-level writing class, and I integrate Microsoft Word training into my curriculum because the students say they know how to use Word, but when we begin to peer review, they realize they don't know how to use comments or tracking or macros in Word. So I have added that to my curriculum for a class on information design. I'm glad other faculty are considering this issue.

Debra Berry and Marisa Klages, "Professional Development and Preparation"

Debra Berry and Marisa Klages asked on Facebook how basic writing instructors are prepared (trained). They found that preparation varies: a single course, a full degree, background in middle school or high school education, degrees in English Education, on-the-job training, or faculty internship programs.

So do we have continuing education and professional development at our institutions? Respondents listed writing and teaching circles, listservs, blogs, and conferences (like CCCCs); but most stated that they felt alone. They said they would like to have mentoring programs, online forums for discussions about the challenges that they face, and more information about students with different learning disabilities.

They challenged instructors to help their institutions to plan professional development to be sustainable, supported, and recognized for its value. They suggested that we align our requests and methods for professional

development with our institution's goals and strategic plans (specifically accreditation plans). This adds value that our administration recognizes and enables us to establish professional development plans that are goal-oriented and valued (for promotion and tenure and for rehiring contingent faculty). Klages presented a new model: her program, "Classroom Notebook" (an ePortfolio)" that encourages faculty to document about their institutes' cultures and patterns in their practices. In her program, instructors tag their work so they can identify their own patterns. Faculty write reflections on what they do and tag activities and identify patterns and what they could help students more. And the tool has the social element that allows instructors to share their practices.

Carla Maroudas, "Student Placement"

Carla Maroudas asked how many faculty members' students are placed by evaluative programs: e.g., Compass or Acuplacer. The faculty agreed that they did not know if these programs were truly accurate.

She talked about students in online courses who are in basic writing programs. Online courses are text heavy and thus may be more difficult for students who are struggling with reading and writing skills. Students frequently think "online" means easier, but it typically does not, and they can struggle in that environment. So basic writing needs to help students to "enter the academy." They need to learn that academic and professional writing differs greatly from high school writing. I did not know how students were placed, so Carla's brief discussion was valuable for me to learn more about the placement process.

Amy Edwards Patterson, "Day-to-Day Life in the Classroom"

Amy asked the Facebook participants how they help students to connect. She shared that research shows that students who feel connected to their instructor and classmates are more likely to persist (Alfonso, 2005; Tinto, 1993). She asked for activities that faculty used to help their students connect, and respondents suggested online trading cards, a quiz about the instructor that introduces a narrative assignment, and ice breakers.

She suggested integrating service work into coursework; thus, instructors must create their own agency partnerships and seek sustainable relationships that allow the students and their coursework to help the students and the agency.

A.19 Re-centering Composition: New Perspectives on Literacy Instruction for Culturally and Linguistically Diverse Publics

Reviewed by Anne Canavan
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Chair: Michele Eodice, University of Oklahoma

Speaker: Evan Ashworth, University of New Mexico, "Language Ideologies and Students' Acceptance of and Resistance to Writing"

Speaker: Kathryn Denton, University of New Mexico, "Diversifying the Horizons of Composition Studies: An Exploration of Digital Literacies"

Speaker: Brian Hendrickson, University of New Mexico, "A Public Affair: The Intermediate Expository Writing Course as Community Writing Center Practicum"

Speaker: Daniel Sanford, University of New Mexico, "Multilingualism, Writing, and the Academy: Beyond ESL"

This four-speaker panel brought a great perspective on the programs and approaches of the University of New Mexico in working with a linguistically diverse population and helped to remind the audience that our version of an "ESL" population does not necessarily represent the realities of other schools. The session was well attended, with 35-40 audience members who asked a variety of questions until the room was needed for the next panel.

Daniel Sanford began the panel by addressing the second language writing that goes on in colleges and universities that isn't limited to writing in English—our English native speakers are writing in their foreign language classes as well, and our second language speakers are often taking classes in a foreign or heritage language as well. However, schools generally only offer support for native and non-native speakers writing in English, although WAC has had some success broadening the scope of support services across disciplines. The model that UNM has adopted is that of a combined writing and language center, where students come in to receive support with their writing, regardless of the language of the writing or the linguistic background of the speaker.

Brian Hendrickson moved the idea of teaching and tutoring writing into the community as he discussed the Albuquerque Community Writing Center, a grassroots, student-driven project. The specific course discussed in the presentation was a pilot practicum designed to mentor undergraduate tutors in the community writing center. The practicum used a writing-about-writing approach in which students were not graded, but rather turned in a self-assessment memo regarding their performance. While the course had been listed as a themed service-learning course, many students who enrolled had not read the description, and so the population was a bit more random than might be expected from the course description. Hendrickson brought up some very interesting discussions of crowd-sourcing an evaluation rubric for student responses, and the course seemed like an excellent model for those interested in increasing student ownership of assessment in a course.

Katie Denton discussed the use of asynchronous Online Writing Labs (OWLs) and the unique populations that they serve. In particular, there is an increased culture of one-time visitors to the OWL, rather than the trend of repeat visitors that live writing center tutors tend to see. OWLs also reach traditionally under-served populations and English Language Learners at disproportionate rates, making this center a valuable

adjunct for live sessions. Denton speculates a special rhetorical space of OWLs based on the technology, clientele, and usage patterns of the service.

Finally, Evan Ashwood presented on language ideologies in regards to language preservation attempts of Tewa, a native language with only 25 native speakers. His discussion centered on the need for cultural sensitivity, especially in terms of committing a spoken language to writing, and the inherent authority that comes from creating a written text. From a linguistic standpoint, this was a fascinating view into language traditions, and the sometime imperialistic past of those seeking to "preserve" a language against the will of those who speak it.

A.21 Mobilizing Insider Knowledge: Examining How Disciplinary Participants Provide Affordances for Student Writing

Reviewed by Sarah Perrault
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For a few years it has seemed that each conference I have attended began with a call for more empirical research, and each conference's talks—based on the admittedly unrepresentative sample of sessions I attended—made a few nods on that direction, but little more. This year, either the tide or my luck has changed, as I was treated to a feast of original findings and intriguing interpretations at CCCC in Las Vegas. Time prevents me from writing about all the provocative studies, but one panel especially stood out for its methodological richness and pertinence to urgent questions facing writing studies, especially in WID and WAC. In "Mobilizing Insider Knowledge: Examining How Disciplinary Participants Provide Affordances for Student Writing," panelists offered a nicely related session of presentations that looked at disciplinary writing instruction from both instructors' and learners' points of view.

Misty Anne Winzenried (University of Washington) began with "Constructing and Mediating Notions of Disciplinarity: Interviews with Insiders," an exploration of how instructors of disciplinary writing courses can help their students "gain access to the disciplinary writing practices." This process, she explained, involves students' not only transferring their prior learning into the new context, but also their gaining "access to the disciplinary practices" of the fields they are entering.

To understand how instructors can facilitate the process by which students traverse the boundary from outside to inside a discipline, Winzenried looked for how instructors "construct a meaningful notion of disciplinarity for these newcomer students," one familiar enough that students could understand it and yet also "authentic to the practices of the discipline." Drawing on sociocultural learning theory, she also applied Wenger's concept of "brokering" to understand how instructors "mediate" disciplinary practices and texts to help students understand them.

The process, she found, involves three parts. Instructors, she explained,

1. Modify genres to create boundary objects (texts that balanced accessibility to students and authenticity to the discipline),
2. "Broker disciplinary knowledge" by translating disciplinary knowledge into terms students could understand, and translating students' knowledge into disciplinary terms, and
3. Draw on their own identities as "insiders, but insiders-in-the-making" in order to understand how their students—outsiders at the early stages of becoming insiders—could traverse the boundary into disciplinary awareness.

Based on these findings, Winzenried suggested that instructors—especially but not exclusively graduate student instructors—can benefit from understanding modified genres not as flawed versions of disciplinary genres, but as "boundary objects" that, in combination with instructors' translating activities, can help students gain access to disciplinary practices.

In the next talk, "Insider Perspectives on the Role of Public Science Texts in Teaching Science Writing," Lillian Campbell (University of Washington) compared scientists' experiences learning to write in their disciplines to their experiences learning to write public science texts. She found that when they were writing disciplinary texts, they tended to think in terms of an "enculturation model" focused on learning forms and norms, whereas when writing for the public, they tended to think in rhetorical terms and focus on

communication. In other words, a student writing a scientific review article focuses on form, whereas a student writing a popular science text focuses on audience.

Using positioning theory from discourse analysis, Campbell explained these writers' experiences in terms of how "positions emerge from social constructs" and how "by choosing particular positions, people limit the sorts of communication that are possible." This includes specifying what kinds of roles writers believe they can take in relation to their readers. Although the divide was not hard and fast—some writers, for example, did see narrative as another form to adhere to—in general, Campbell found, writing for public audiences generally helped them with "taking rhetorical agency" in their writing in a way they did not employ in writing for other scientists. The implications for our teaching, Campbell suggested, are that "we need to find ways to make audiences accessible" as a way to help students gain rhetorical agency in talking and writing about their research.

Finally, Matt Wiles (University of Louisville) discussed "Outsiders, Insiders, and the Double Binds between Them: An Analysis of Upper-Division Nursing Students' Writing between the University and the Workplace." Like Winzenried and Campbell, Wiles addressed the importance of creating an "authentic context" for student writers, especially for those preparing for jobs that require specific kinds of writing. Unlike the previous talks, however, Wiles noted that sometimes a university setting simply cannot create that kind of context. Even though courses that try to link writing to workplaces are intended to help students transfer their learning from school to work, such efforts are "not without difficulties" since doing things in the workplace is not the same as in a school setting. Students may experience what he termed "a kind of intellectual whiplash" in trying to satisfy the sometimes-contradictory demands of two contexts at once.

Despite these difficulties, Wiles was not suggesting we abandon efforts to connect academic writing to professional contexts. Rather, his talk was about how to better recognize the limitations inherent in the situation, such as "role confusion" and students' lack of "savvy." Students simply have difficulty knowing how to apply school knowledge appropriately in workplace contexts. Wiles' study focused on students in an upper-division nursing course, but the lessons apply to any situation where students are asked by people in one context (academic) to write for another context (professional) in which they have different roles and are trying to adjust to different sets of expectations. Wiles offers suggestions, including making sure to provide students with rhetorical strategies for handling new challenges, using role playing in classrooms, and understanding the limitations on meshing classroom and workplace expectations.

Overall, these presentations made up one of the best Cs panels I have attended, and represented the best of what our field offers. The three panelists drew on a range of theories about writing and learning, engaged with instructors and learners through in-depth studies, and offered concrete, evidence-based suggestions I plan to implement in my own writing instruction and WAC outreach efforts.

A.25 Getting a Job in a Two-Year College

Reviewed by Andrea Efthymiou
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An informative session in itself, the number of audience members in the Riviera Hotel's Capri 115 communicated its own message, one of opportunities and anxieties in the current job-market.

In her talk titled "Finding Job-Openings in Two-Year Colleges," Sharon Mitchler was the first speaker to address this standing-room-only crowd, offering her perspective on how finding a job at a two-year college differs from finding one at a four-year college. Because two-year-colleges are closely connected to their local communities, local papers—and even Craig's List—are potential resources for job announcements. Mitchler, like her co-presenters, warned that the local nature of a two-year college should not be confused with relaxed expectations. In fact, jobs at two-year colleges are highly competitive, perhaps more so than some of the members in the audience anticipated, judging by the groans that followed Mitchler's account of the hiring climate at her own campus, Centralia College in Washington, a campus she described as "isolated." For the last position hired in her department, there were 150 applicants, 100 of whom met the qualifications listed in the job call. To emphasize the competitive nature of this search, Mitchler noted that the hiring committee read "very well-written and well-thought-out" teaching statements, application letters, and answers to supplemental questions.

To appeal to a two-year-college search committee in the current market, Mitchler recommended adjuncting at a two-year college prior to applying, even if applicants have teaching experience at a four-year institution, in order to get a sense of the community in which they are seeking full-time work. Mitchler further suggested that applicants review the mission statement of the college to which they are applying (good advice for any job search, yet something that is easily overlooked by a busy candidate) to become familiar with the vision of the institution and its role in the community. To better situate themselves in terms of a specific department, Mitchler encouraged applicants to look at department course offerings and be able to reference them in their application materials.

Mitchler also noted that an important factor to keep in mind when applying to and eventually interviewing at a two-year college is how busy faculty members are. Members of two-year-college search committees often teach anywhere from 4 to6 courses each semester, so Mitchler encouraged applicants to contact human resources, rather than the hiring committee, about the process and turnaround for evaluation of applications.

Offering a more detailed look at application materials, Alexis Nelson, the panel's second speaker, projected excerpts of different application letters for her talk, aptly titled "Writing an Outstanding Application Letter." Her central piece of advice for composing an effective letter is familiar to any teacher: "read the assignment." According to Nelson, human resources offices will measure applications against the assessment criteria that the search committee uses to evaluate applications. For this reason, Nelson encouraged applicants to match their skill sets with those in the job description. To further demonstrate that they are a good fit for a two-year college position, Nelson, like Mitchler, suggested that applicants research the course schedule and department website in an effort to clearly articulate potential contributions that they can make.

Echoing Mitchler's comment about heavy teaching loads at two-year-colleges, Nelson stated that "everyone in the profession works hard, and community college people think they work harder than God," advising applicants to showcase the work they have done for other departments in order to make clear to the

search committee that they will contribute significantly to institutional committees and service. Reflecting the student-centered drive of two-year colleges, Nelson advised applicants to use student evaluations in applications letters and to send along electronic evaluations if they have these available. She offered examples of letters where the applicants reflected on their own pedagogical and academic work.

Speaker three and the panel's chair, David Lydic, from Austin Community College in Texas, provided a perspective of the job market and working conditions from the largest institution of the panel's three speakers. Lydic noted that 45,000 students attend Austin Community College, whose English department employs 31 full-time faculty and nearly 200 adjuncts. Lydic emphasized the impact of the sheer size of the institution on the level of service the English department provides: "be prepared for the number of students you'll teach," he said, noting that he sees approximately 150 new students each semester, and, while many two-year college instructors publish and go to conferences, these professional activities are secondary to teaching: "we want people who want to be teachers." It is this prioritizing of teaching over scholarship, said Lydic, that makes having a Ph.D. over a Master's degree less relevant in applying to a two-year college, even when the job call indicates that a Ph.D. is preferred.

The panelists concluded the session with a comprehensive discussion of more helpful takeaways for their audience. Lydic picked up on Nelson's & Mitchler's emphasis on the competitive nature of the two-year college job market, indicating that, at Austin Community College, a recent search that yielded 250 applicants was narrowed down to 5 or 6 interviews. Considering the volume of materials such a search produces, all panelists advised that an application cover letter be no longer than two pages. They further advised prospective candidates to come prepared with questions about curriculum and faculty syllabi. Finally, Lydic emphasized that evidence of service and collegiality is imperative, as often a final decision will come down to the following questions: "Do I want to share an office with this person?" and "Do I want to work on committees with this person?"

B.5 Everyday Writing: Instances, Circulations, Implications

Reviewed by Josh Mehler
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In the CCCC session B.05, "Everyday Writing: Instances, Circulations, Implications," the presentations by panelists Doug Hesse, Juli Parrish, and Kathleen Blake Yancey represented three captivating and persuasive demonstrations of the value of everyday writing as a subject for research. Responding to the three panelists' presentations, Jody Shipka emphasized that everyday writing is everywhere, but little studied in our field. She suggests that, as a whole, we should direct our attention as researchers to "the edges of things," and look more carefully at the "thingly world outside the dominant world" that is often overlooked in our scholarship. However, how do we define the "everyday?" What methods or heuristics should we use to investigate writing of the everyday? And why should we do this? Why does the "everyday" matter for the work that we do? These were the questions circulating during these fascinating and thoughtful investigations of everyday writing.

To begin, is the "everyday" simply characterized by a lack of formality? Are the practitioners of everyday writing always "amateurs" or, at least, those who do not see themselves as "writers" consciously designing "texts"? Further, is the fact that the writer intends to avoid public circulation a key characteristic of everyday writing? Doug Hesse, the first presenter of the panel, considers these questions in his presentation, "The Everyday Writing of Three Denver Professionals." Delving into the University of Denver archives, Hesse focused on the writings of three historical Denver figures: Herbert A. Howe, professor of astronomy and later Dean of the College of Liberal Arts at the University of Denver; Fallis Rees, owner of a Denver brick company and amateur archeologist; and Cleo Spurlock Wallace, a teacher who founded the Wallace School, a school that provided innovative treatment for children with brain injuries and disabilities.

Hesse's presentation, particularly through his investigation of the correspondence of Rees with established professors of archeology, suggests a division between "professional" writers and those deemed "amateur." He not just considered what their everyday writing reveals about them personally, but also how what role it plays in the constitution of their public, professional ethos, as demonstrated through more "formal" and "public" written genres. Yet, behind the public writing of these three figures, Hesse uncovers the many non-public texts—lists, notes, and correspondences, even an autopsy report—that ultimately suggest a possible connection between "public" writing and "everyday" writing.

Juli Parrish's look at the unsanctioned writing of "back smoker diaries" in the second presentation, "The Other Social Network: Commonplace and Community in the Back Smoker Diaries," further underscores Hesse's suggestion of the public nature of everyday writing, but also argues that such writing plays a role in community-building. A "back smoker diary," started in 1977 at Bryn Mawr College, was a group diary kept in the smoking areas of college dormitories. In the these collective journals, Parrish tells us, student writers copied quotes from texts, wrote about their reading experiences, gathered quotes from professors, and wrote and responded to each others' questions, concerns, and crises. Parrish characterizes the back smoker diary as a kind of collectively elaborated "commonplace" book that represented an intentional strategy to both create and document a community of writers. Making another interesting connection, Parish notes a potential linkage between the physical location where the diary was stored and the use of the diary, suggesting how its placement and subsequent circulation participates in its characterization as everyday writing.

Is everyday writing defined, then, by how it circulates? How might this circulation play a role in how everyday writing forms community? In the third presentation, "It Was Revolutionary: Four Scenes of Everyday Writers, the Technologies Supporting Them, and the Circulations Effecting Change," Kathleen Blake Yancey suggests that everyday writers not only are fully aware of themselves as "writers," but also can and do effect change via writing. Drawing from four historical "scenes" of writing to trace how the occasions of writing and the systems of circulation contributed to social change, Yancey questions the role of circulation in distinguishing everyday writing and everyday writers.

In particular, in her exploration of the letters, telegrams, newspaper articles, postcards, and photographs circulating after the 1906 San Francisco earthquake and subsequent devastating fires, Yancey uncovers what she calls a "layered system of circulation" or an "ecology of circulation" that includes "unsanctioned circulations" such as hand-written captions on official documents and images. Further, responding to any distinct division between the "expert" and the "amateur," Yancey sees everyday writing as a collaborative practice that draws together a network of "diversified expertises."

Looking at the collaborative work of the Boston Women's Health Collective in the late 1960s, Yancey observes the creation of a network of writers and thinkers gathering together unique individual experiences and remixing such knowledge into a larger collective body of communal knowledge to be shared and distributed. Yancey also sees a connection between this circulation of everyday writings and the building of community, in the writing of the young Japanese-American women, calling themselves "The Crusaders," who, despite being interned in camps during the World War II, wrote letters of support to soldiers fighting overseas. Through the circulation of their letters, Yancey argues, community was both created and sustained; everyday writing played the defining role in such an effort.

This excellent panel highlights once again that looking outside the traditional writing classroom holds continuing value for composition scholars. Specifically, as the three panelists demonstrated, exploring everyday writing can help illustrate how everyday people employ complex rhetorical strategies. Michel De Certeau, in *The Practice of Everyday Life*, sees the "everyday" as ways of "making do" (29) that are frequently characterized by a "makeshift creativity." The many writers that the three panelists examined "make do" with the affordances provided by time, materials, genres, not to mention social and cultural constraints.

Further, the everyday, for De Certeau, is "tactical" in the sense that it "must accept the chance offerings of the moment" (37). It is clear from this panel that the everyday is not only attuned to *kairos*, but also conscious of the power of right timing to effect change through writing. This panel paves the way for future research into everyday writing, underscoring the necessity continuing to investigate the "everyday." As we collectively question the "public work composition," the everyday should play a role in such considerations.

Work Cited

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B.8 Students as Public Writers in the Global Internet Age

Reviewed by LauraAnne Carroll-Adler
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The speakers changed the order from the printed program, resulting in some initial confusion. Aaron Ritzenberg of Columbia University presented first. His presentation "Citizen Critics in the Age of Digital Citizenship" opened by questioning the value of the traditionally understood role of Public Intellectual. Quoting Tony Jett, who saw the notion of the public intellectual as a failure of scholars, Ritzenberg asked--do we really want to mold our students into this form? He argued that public intellectuals were concerned with "being intellectuals" rather than being citizen critics, invoking an ethos of civic engagement and active involvement in public life.

Ritzenberg discussed his assignments, which include bringing students into the public sphere and requiring an informed contribution to public discourse in some form. As "Digital Citizens," he argued, our students need to invigorate the discourse, stressing what he referred to as presentational over representational pubic rhetoric, where presentational rhetoric values consequences and representational rhetoric values character. He engaged the issue of digital ethos, arguing that we should refashion our conception of academic writing to emphasize action over ethos.

The second speaker was Karin Gosselink of Yale University, who presented "Academic Writers as Digital Orators." Her paper discussed having students record and disseminate their work following the model of TED talks, *It Gets Better*, and other web-based projects.

She discussed her seminar class on "Acting Globally," in which students were assigned to research a topic, develop a talk, then deliver and record that talk. At the end of the class, students were required to write a reflective essay on their experience of turning an academic assignment into a public address.

On the projector, Gosselink presented a chart showing how students moved--sometimes haltingly--from academic to public voices, and showed that many students still felt themselves stuck in the middle, unable to envision a concrete audience for their oratory.

As students became more adept at imaging an audience, however, they began to shape their talks to appeal to that audience. To conclude, she noted the effect the process had on students, who often took new personal directions after the experience. She presented a comparison of examples of two calls for "Justice for Sierra Leone"--one an academic paper, one a video talk. Unfortunately, the sound connection wasn't working, so we couldn't hear the taped argument (she summarized the gist of it), but even the visual provided some insight into how students might get involved and engaged using this form of rhetorical production.

Briallen Hopper of Yale University was the third speaker. Her paper, "Writing for the Future," explained that her composition classes have a requirement that students submit a paper for publication. This seemed to be a school-wide requirement, but that point wasn't completely clear in the introductory comments. Venues for student publication included the *Yale Daily News* and other local publications. Hopper noted that student evaluations indicate that this particular requirement helps students by giving them a clear sense of audience. Ethical issues arise, however, because of the requirement that students publish or post under their real names. To illustrate how that might be a problem, Hopper pointed out that her own college-age publications are now fairly difficult to access, requiring a specific inquiry, trips to archives, etc. Today, however, the publications are available to anyone for an indefinite period of time, making college writing on controversial topics fair game for future employers, political opponents, and so on.

The question then becomes -- how to manage this? Hopper argued that we can address this problem by opening up the conversation before publication. We should discuss with students how having a public audience might affect their feelings about the writing, or about their own privacy. Overall, Hopper argued, the experience and reflection on the public nature of writing is worth it.

On this I would have to disagree a bit. If students are volunteering to take this class and submit work for publication, it might be more feasible. As it is, I don't quite understand the requirement for real names, and it seems to contradict the first presentation, which emphasized engagement and action over self-portrayal.

During the comment period, one of the audience members had a similar concern, citing her own problems with a public website. Another suggested, however, that the concern might be generational, and as more people generate online, public records, we will gain more circumspection about evaluating people based on digital material.

Another commenter mentioned the concept of online branding and noted that this might be an early lesson in how to present oneself in the public digital space.

All good questions, and a very lively discussion to conclude an informative panel.

B.23 Next Steps? Responses to Royster's and Kirsch's Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies

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Fig. 1. Andrea Lunsford created a Wordle using the text of FRP. She explained she did this because she knew words would show up that people would be surprised to find in a book on research methodologies. She offered the words "values," "contemplation," "imagination," "engagement," and "women" as examples that immediately stood out to her.

On March 14th, sitting at a table toward the front of a large, crowded conference room in the Riviera hotel in Las Vegas, we were fortunate to witness a roundtable presentation that featured Ruben Casas, Lisa Ede, Michael Faris, Gesa Kirsch, Andrea Lunsford, Lee Nickoson, Jacqueline Jones Royster, Mary P. Sheridan, Bo Wang, and Hui Wu. We are also fortunate that *Kairos* provides our field the wonderful opportunity to document important moments observed at CCCC in this wiki space. To share this particular important moment with members of the field who were unable to attend, our review draws on our transcriptions of a less-than-perfect iPhone audio recording of the presentations, about a dozen photos we captured, and many

pages of handwritten notes. We hope our thorough documentation conveys the excitement we felt for the future of feminist rhetorical studies after being a part of the large, diverse, engaged audience (see Fig. 2) that heard the fantastic work presented by each of these speakers.

Fig. 2. The audience gathers before the presentation begins.

Brief Summary of Feminist Rhetorical Practices

As the panel title indicates, this roundtable was a response to Jacqueline Jones Royster and Gesa Kirsch's 2012 book *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies* (*FRP*; see Figure 3). A vital takeaway from *FRP* is Royster and Kirsch's list of four interrelated methodological practices feminist rhetorical scholars use. We gloss these "terms of engagement" here, excerpting from Royster and Kirsch's text, because panel members frequently drew on these themes, interpreting them and expressing them through their own, each other's, and additional scholars' experiences:

1. *Critical Imagination*—"The idea is to account for what we 'know' by gathering whatever evidence can be gathered and ordering it in a configuration that is reasonable and justifiable in accord with basic scholarly methodologies. The next step is to think between, above, around, and beyond this evidence to speculate methodologically about probabilities, that is, what might likely to be true based on what we have in hand" (71).

2. *Strategic Contemplation*—"[W]e want to reclaim a genre of research and scholarship traditionally associated with processes of meditation, introspection, and reflection . . . Strategic contemplation asks us to take as much into account as possible but to withhold judgment for a time and resist coming to closure too soon in order to make the time to invite creativity, wonder, and inspiration into the research process" (84–85).

3. *Social Circulation*—This term represents "leverage for understanding complex rhetorical interactions across space and time," and "[t]he desired analytical outcome is to enhance the capacity to reimagine the dynamic functioning of women's work in domains of discourse, re-envision cultural flow in specific localities, and link analyses of these phenomena in an informative and compelling way in support of amplifying and magnifying the impacts and consequences of women's rhetoric as we forward an enlarged view of rhetoric as human experience" (98).

4. *Globalization*—"Currently, interests in rhetorical studies, feminist studies, and global studies are indeed converging persistently in RCL and showing evidence of a growing commitment to shift rhetorical studies away from traditional, imperialist perspectives of rhetorical performance and knowledge to a more democratic and more inclusive one that recognizes transnational constructions of rhetorical enterprises, not just Western ones. This resetting of scholarly vision and priorities is keyed by a dynamic expansion of local knowledge (Western rhetoric/rhetoric in the United States) amid global knowledge (rhetoric within and across multiple cultures and national boundaries), which with the convergence of rhetorical studies, feminist studies, and global studies, has in turn generated a clearer potential to magnify and amplify our understanding of women's participation within an integrative view of rhetorical processes" (111).

Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies

Jacqueline Jones Royster, Gesa E Kirsch
★★★★★
1 Review
SIU Press, Feb 10, 2012 - Language Arts & Disciplines - 180 pages
From two leading scholars in the field comes this landmark assessment of the shifting terrain of feminist rhetorical practices in recent decades. Jacqueline Jones Royster and Gesa E. Kirsch contend the field of rhetorical studies is being transformed through the work of feminist rhetoricians who have brought about notable changes in who the subjects of rhetorical study can be, how their practices can be critiqued, and how the effectiveness and value of the inquiry frameworks can be articulated.
More »

Preview this book »

Fig. 3. Screen capture of Royster's and Kirsch's text from Google Books. Read about the book on **their publisher's page** or "Look Inside!" the text via **Amazon.com**.

See also:

- Gesa E. Kirsch's and Jacqueline J. Royster's "Feminist Rhetorical Practices: In Search of Excellence" in *College Composition and Communication* 61.4 (2010)
- Heather Ostman's **review of FRP** in *Composition Studies* 42.2 (2012)
- Kathleen Ryan's review of *FRP* in *Rhetoric Review* 32.3 (2013)

Introduction to CCCC's 2013 Panel

Fig. 4. Panel pictured from left to right: Ruben Casas (University of Wisconsin, Madison), Michael Faris (University of Wisconsin, Eau Claire), Lee Nickoson (Bowling Green State University), Bo Wang (California State University, Fresno), Gesa Kirsch (Bentley University), Mary P. Sheridan (University of Louisville), Lisa Ede (Oregon State University), Hui Wu (University of Texas, Tyler), Jacqueline Jones Royster (Georgia Tech, Atlanta), and Andrea Lunsford (not pictured, Stanford University). Read the full panel description **here**.

The roundtable consisted of four collaborative presentations, or eight primary panel presenters, and responses from Kirsch and Royster. The presentations sought to honor Royster and Kirsch's collaboration in multiple ways by engaging in a multi-voiced, multi-situated celebration of past and present feminist rhetorical methodological concerns, findings, and accomplishments as well as discussion of current and future challenges.

Collaborative pairs were differently situated in terms of what type of work they did and/or where they were in their lives and careers, as detailed in the panel's conference proposal:

- Ede and Lunsford: "late-career, lead feminist rhetorical writing researchers"
- Nickoson and Sheridan: "mid-career researchers"
- Wang and Wu: "researchers working at the intersection of feminist and international writing research"
- Faris and Casas: "new members in rhetoric, composition, and literacy"

In her response to the panel, Royster shared that one of her and Kirsch's goals for *FRP* was "to try

and produce a volume in which people in the field would be able to see room for themselves in the pages and with our collective presence, be able to think toward a more meaningful future, toward the work that remains, toward what more or different we might need to do, deliberately." The large number of panelists overcrowding the typically oversized risers and of people filling the large room certainly seem a testament to that success.

Speakers 1 and 2: Lisa Ede and Andrea Lunsford

Fig. 5. Andrea Lunsford and Lisa Ede deliver their presentation.

The roundtable began when Lisa Ede and Andrea Lunsford took the stage. Ede provided the first half of their presentation, Lunsford the second. Ede quickly delineated the purpose of their presentation: to define the historical and theoretical context for the roundtable and to provide new questions they hoped would generate useful discussion. Before beginning this conversation in earnest, however, Ede honored the memory of the late Susan Miller. Ede noted that although Miller did not position her scholarly work as feminist, she "set a rigorous and demanding standard for theoretical and historical work in our field, including feminist work." Ede discussed a few examples of Miller's work and argued that Royster and Kirsch's book shares many of the same traits that made Miller's work so powerful, such as asking hard, thought provoking questions and challenging people's assumptions.

Moving to speak specifically about *FRP*, Ede emphasized the reciprocity in Royster and Kirsch's move

to align feminist studies in rhetorical studies and rhetorical studies in feminist studies, acknowledging this as an already risky task made riskier by collaboration. She added, however, that because she and Lunsford are frequent collaborators, she knew how writing collaboratively can encourage risk taking. This was one recurrent theme throughout Ede and Lunsford's presentation: to recognize the risks and rewards involved in writing collaboratively.

Another point of emphasis in Lunsford and Ede's presentation was recognizing that although their earliest research and scholarship was committed to feminist practices (and here Ede noted Lunsford's **Reclaiming Rhetorica** and her own work with Cheryl Glenn to coordinate the first **Feminisms and Rhetorics** conference), it was not explicitly feminist. Ede argued that although she and Lunsford both considered themselves feminists and engaged in feminist pursuits in their personal lives in the 1970s and 1980s, they did not do so in their research. Lunsford identified her earliest research as focused on students' rights but admitted that in focusing on *the* student, she often failed to see differences among students. Lunsford identified this "lacunae" as also present in her and Ede's 1984 "Audience Addressed/Audience Invoked" (**http://tiny.cc/ea8qvw**) (which they and others have since critiqued, as represented in the collection **Engaging Audience: Writing in An Age of New Literacies**). Lunsford said feminist theory was what helped them to critique that earlier work. However, "In spite of our shortcomings," Lunsford pointed out, "we have resolutely thought of our collaboration, our collaborative writing, and our strong advocacy of collaboration as a way of enacting feminist principles."

Lunsford confessed she and Ede had many "aha moments" as they read *FRP*, feeling Royster and Kirsch had "put names to and provided brilliant examples of principles that we had been reaching toward or using small parts of across the long decades of our careers." Critical imagination, Lunsford said, struck a key chord and reminded them of times they were able to resist what had been expected of them in order to "imagine new avenues" and take risks by striking out in new directions. Strategic contemplation, she continued, "put words to what we experience so often in working together intensely and over time over a problem or a potentiality, somehow passing that problem back and forth, probing from different angles, pausing to reflect and contemplate and then talk some more," all of which, she argued, opened space for the mediation and contemplation Royster and Kirsch discuss. Lunsford admitted to feeling that she and Ede have worked at the edges of the two final themes, social circulation and globalization and expressed a desire that they could have had *FRP* decades ago to inform their work.

Lunsford concluded her and Ede's portion by explaining that as the roundtable progressed, they would be pushing toward the "what's next" question. To that end, she shared the following questions:

- How do we best build on Jackie and Gesa's work in maximally productive and ethical ways?
- How do we make sure that those doing graduate studies and research are informed and instructed by the four generative principles articulated in *FRP*?
- How do we assure that we, in all our research and our teaching, embody the ethics of humility respect and care that Gesa and Jackie demonstrate throughout *FRP*?

Ede and Lunsford left us with one final point: a remaining challenge. Lunsford argued there is a lingering disciplinary resistance in English studies against collaborative work.

Although Lunsford and Ede believe *FRP* "provides vibrant testimony to the power of collaboration," they also acknowledged the risk in undertaking collaborative work in a system that favors/requires individually-authored texts. Therefore, they urged us to consider what more can be done to ensure scholars "at all stages of their careers can experience the synergy that collaboration offers."

Speakers 3 and 4: Mary P. Sheridan and Lee Nickoson

The next two presenters, Lee Nickoson and Mary P. Sheridan, titled their presentation "Renegotiating Visibility and Value In Community-Research" (complete presentation and slides **here**). The two women exchanged speaking roles frequently during their presentation. Nickoson began by positioning herself and Sheridan as the "mid-career folks" who "earned tenure under systems that valued traditional understandings of research, teaching, and service." However, she also expressed their desire to redress these traditional structures that often chafe—or worse, don't even recognize or value—their "feminist-informed passionate attachments." Additionally, Nickoson explained the overarching goal for their presentation was to take up the following quote, which she said was her and Sheridan's favorite moment from *FRP*: "In broadening the nature and scope of rhetorical subjects, sites, and scenes, we have set in motion the need to renegotiate the terms by which visibility, credibility, value, and excellence are determined" (Royster and Kirsch 133). Nickoson explained they would address this quote in two parts: the first half in relation to their recent edited collection (see Fig. 6), and the second half in relation to their community-based writing research.

Sheridan introduced the next portion of their presentation as the "progress" part, and said they see their recent edited collection **Writing Studies Research in Practice: Methods and Methodologies** as enactment of the first part of Royster and Kirsch's quote—the broadening part. The chapters in their book and the scholarly work they represent, Sheridan argued, offer proof that RCL scholars "are already broadening the privileged 'subjects, sites, and scenes' of our field," and she offered examples of the diverse locations and research participants represented in their book as proof. Sheridan also acknowledged that although not all of the authors in their edited collection identify as feminist, their work enacts the four key themes from *FRP*, which they see as proof of "how pervasively feminist ideas are indeed reworking what we as a field recognize as credible, valued, and indeed excellent."

Next, Nickoson stepped back up to the microphone to suggest ideas for how feminist scholars might further transform the RCL field, recognizing their ideas as part of a much larger chorus of feminist scholars addressing similar concerns. As an example of this larger chorus of voices, Nickoson offered a recent white paper written by the Teagle Working Group of the National Women's Studies Association, a paper urging universities looking to expand community engagement initiatives to draw upon the expertise of Women's Studies faculty. Despite the progress represented by this white paper and by increased publication venues for community-, participatory-, and change-based research in RCL, Nickoson and Sheridan argued there is much work yet to be done. To begin, they proposed, feminist scholars could hone in on the second part of Royster and Kirsch's quote—the renegotiation part—and work to "renegotiate standards for how we understand and value scholarship," which is where Nickoson and Sheridan's work with community partners came in.

Drawing on Thomas Deans' **categorization of school-community partnerships**, Nickoson posited there are several opportunities for RCL scholars to publish research about community partners "but few structural recognitions of our work with and/or for our community partners," which leads to the exclusion, silencing, and other-ing of those partners. She and Sheridan each offered a few examples of what they see as a growing body of community-based writing research, including their own experiences and the work of several other RCL scholars. The problem, Sheridan argued, is this type of work typically produces genres valued by community partners but, despite rigorous research and rhetorical demands, not valued within academia (e.g., promotion documents, grant proposals, white papers, research for future initiatives). Sheridan proposed that instead of continuing to repackage this material to fit current standards in academia, we should work to create "better institutional structures that make visible as valuable our community-based

scholarship." To conclude, Nickoson and Sheridan invited us to join them, as they are joining Royster and Kirsch, to "imagine together ways we might 'chart a new course' or 'envision new horizons.'" And to that end, Sheridan offered suggestions for how feminist writing studies scholars might negotiate new categories for valuing our work:

- Add a "community-based scholarship" section to annual merit reports
- Engage larger questions about what it means to be a public intellectual and how that work gets recognized
- Add "community engagement" (alongside research, teaching, and service) as a category used to judge academic work

Speakers 5 and 6: Bo Wang and Hui Wu

Fig. 6. Image of Bo Wang and Hui Wu courtesy of Daoming Chen.

Bo Wang and Hui Wu spoke next. Speaking first and providing the context of her and Wu's collective presentation, Wang framed their discussions as a response to the challenge of "global vision" *FRP* articulated for feminist rhetorical scholars, both past and present. For instance, in *FRP*, Kirsch and Royster write:

A critical imperative in the field has been to draw more vibrantly into the scope of rhetorical enterprises a global vision. For a field that has been so thoroughly endowed by its Western traditions, a challenge has been and continues to be to seek out and consistently enact an agenda that expects and acknowledges a multidimensional sense of diversity as a core value and that does so with both local and global curiosity and respect. (112)

Quoting from this passage in their opening remarks, Wang explained, "That observation, in our view, constitutes the difficult and unfinished business of feminist rhetoric." As such, she explained that "as transnational scholars," she and Wu wanted to share their experiences "developing feminist rhetorical theory and pedagogy that not only include but value non-western practices and traditions." Wang's portion of the discussion drew from her work on "conceptual dissonance" and 20th century Chinese women who lived in a semi-colonized China. Wu's discussion drew from her experience merging her research on enlightened rhetorics with a graduate course at the University of Texas-Tyler. (For further reading, see Wang and Wu's respective **contributions to College English 72.4**).

Speaking first, Wang explained that under "oppressive forces," the 20th century Chinese women she was studying were using "classical and vernacular Chinese, English, Japanese, and other languages." She

shared her conclusions with audience members, arguing that these women's "translation and strategic appropriation of feminism"—what she terms conceptual dissonance—"discloses and also constitutes the cultural specificity and contingency we must attend to if we are serious about engaging the Other in a dialogue." She advocated for a more robust and linguistically diverse "lexicon of feminist rhetoric" in order for feminism, conceptually speaking, to reflect the "specificity" and "contingency" of non-western individuals' lived realities and subsequent responses to their lived realities.

At the end of her portion of the presentation, Wang urged members of the field to engage in critical imagination and to shift from asking conceptual to asking experiential research questions. Such a move, she argued, can globalize feminism and, consequently, what scholars recognize and reclaim as feminist rhetoric. Rather than asking, "What is 'feminist rhetoric?'" or "How do we conduct 'feminist' studies?" she challenged the audience to ask:

- What do feminist discourses do?
- How do they circulate in the world and elicit response?
- How much explanatory power do feminism and rhetoric have in today's global context?

Hui Wu spoke next, opening her portion of the presentation by reminding audience members that Royster and Kirsch consistently positioned pedagogy "as part of their feminist rhetorical methodologies." In this spirit, Wu's presentation reflected on student conclusions about feminist theory after taking her World Literature/Comparative Women's Literature course. As she writes in her course description, her goals were

(1) to teach students in the course a "comparative methodology in literary studies," (2) for her students to be able to identify the "rippling effects of social conditions on women in different cultures," and (3) for her students to approach the lives and literatures of American women from a transnational perspective.

Wu explained that after her students read feminist literature composed by Chinese women, African-American women, and White-American women, they concluded that the result of the influence of a male- and Euro- centric ideology on western or white feminist rhetoric was "a critical vocabulary inapplicable to the reading of non-white, non-middle class women from their books." In Wu's words, students

Fig. 7. Wang's and Wu's final slide and conclusions.

"found out established mainstream feminist critical theory tended to marginalize non-white and non-middle class feminist rhetoricians."

At the end of her presentation, Wu introduced a slide (see Fig. 7) with her and Wang's co-conclusions. Citing Kirsch and Royster, they emphasized the "Importance of 'entering imaginatively and creatively the world of those' we study" and advocated for critical imagination as a theoretical and pedagogical practice/method capable of globalizing/transnational-izing feminist perspectives.

Speakers 7 and 8: Michael Faris and Ruben Casas

Ruben Casas and Michal Faris spoke next, alternating speaking roles often throughout their presentation. The introductory or framing portion of their presentation paid homage to important work done by feminist

rhetorical scholars as students, researchers, colleagues, and teachers, and they specifically named Royster, Kirsch, Glenn, and Ede. They credited these and other feminist rhetorical scholars and their work for making "the field much more inclusive, less incomplete" and for opening spaces for work in "gay, and lesbian, and queer rhetorics, Latino and Latina rhetorics, Chicano and Chicana rhetorics, native American rhetorics, digital rhetorics, and much more." Calling attention to their own "emerging" status as members of the field, Casas emphasized: "It is also because of these efforts that we and others have a place to stand as we and our colleagues pursue new territories in feminist rhetorical scholarship."

Before sharing the ethical stances occupied and created by emerging feminist rhetorical scholars (in many cases graduate students), Faris and Casas positioned themselves. They credited Lisa Ede for her mentorship at Oregon State, which helped each of the presenters "navigate institutional systems that seemed and were at times exclusive, intimidating, opaque, sexist, homophobic, classist, and racist." Each presenter shared

Fig. 8. Ruben Cases and Michal Faris (left to right) deliver their presentation.

an image of himself outside of the walls of academia and briefly contextualized the influence of feminist rhetoric in his life:

Faris: "As a young, queer, drag queen from rural Iowa, the second in my family to earn a degree and the first to go to graduate school, I was deeply influenced by feminist rhetorical scholarship that taught me to attend to the material and discursive forces that shape inclusion and exclusion both within the academy and without."

Casas: "Feminist rhetorical scholarship resonates with me as a gay or queer Mexican-American poor Latino, also the first in my family to go to college and the child of a Spanish former migrant worker. I often hear echoes of my mother's knowledge in feminist scholarship. She's told me that some of the hardships she endured as a single mother picking fruit from sun-up into sun-down for years was preferable to having someone tell her how to raise her kids."

As the main focus of their presentation, Faris and Casas shared details about the work of Franny Howes, a graduate student at Virginia Tech; Daisy Levy, an assistant professor at Southern Vermont College; and Casey Miles, a graduate student at Michigan State University. They explained their intent was to direct audience members toward the "messy," multi-genred, online, and open-access scholarly contributions of these "emerging scholars" as a way of taking up Royster's and Kirsch's discussion of ethos and honoring the "what's next" theme of the panel.

Faris called attention to Howes' 2012 Computers and Writing presentation where she projected a comic she made "at the last minute in her hotel room." Having attended the presentation, Faris noted, "The attention given to wincing, flinching, wretching in the comic, which she made public and more accessible on her blog, explores the relationships among rhetorical studies, bodies, and the medium of comics." Similarly, Casas commented that Howes' presentation "made public her own composing process, both at the conference and archived online, positioning her ethos not as definitive, coherent, expert, but as someone publicly working through ideas." (Franny Howes authors the webcomic **"Oh Shit, I'm in Grad School!"**.)

Casas also called attention to Daisy Levy's 2012 "On Silence," a "collage essay," **published in Harlot**. He explained for members of the audience unfamiliar with the text that she "refuses a singular voice as she explores shame, rhetorics of silence, and her own fears of not fitting in at the table of academia because of institutional and cultural homophobia." Casas also drew attention to the zine workshop and 30-member collaboration Casey Miles facilitated via the **Queer Theory Playground at MSU**, noting that Miles partially archived the process on **Tumblr** and Instagram.

Throughout their presentation Faris and Casas noted with interest and excitement the ways feminist rhetorical scholars[hip] are/is being embodied and archived online. For instance, Casas pointed audience members to Jessica Enoch and Jean Bessette's merging of feminist historiography with the digital humanities (see their Kathleen Ethel Welch Outstanding Article award-winning essay, "Meaningful Engagements: Feminist Historiography and the Digital Humanities" in *CCC* 64.4, 2013). Their presentation also nodded to Clancy Ratliff's **blogging** and first-year composition teachers who are using Twitter in their classrooms and #FYC in order "to be more open and allow for the social circulation of pedagogical ideas."

They concluded their presentation by asking audience members to consider the implications of:

> [B]roader moves that feminist rhetorical scholars are now making, moves towards being more public—more public and open about process, affect, and failure, publishing scholarly work in open access journals, finding new digital methods for engaging with archives in their communities, using social networking sites to collaborate and share resources. This move towards more publicity is bound to have profound implications in composition and rhetoric and for the communities we all work and live in.

Kirsch's and Royster's Responses and Our Reflections

From Lisa Ede's and Andrea Lunsford's opening remarks, the celebratory nature of the moment was unmistakable, and it was only made more evident by Gesa Kirsch's and Jackie Jones Royster's closing responses. Kirsch, for instance, noted the roundtable felt like a "celebration," and Royster confessed, "I was particularly grateful that this panel was created to celebrate [*FRP*] because I really didn't see it as ours; I saw it as our celebrating us, the field, and the fact that we had other people who wanted to also celebrate this was just quite a wonderful thing."

Kirsch responded first, thanking the presenters for their "thoughtful, interesting comments," and sharing that she was both "humbled and honored." Her response celebrated collaboration, community, mentorship,

and innovation. Turning to Lee Nickoson and Mary Sheridan, former students, she shared with the audience, "I need to say this, I've known them from University of Illinois, I've watched them grow and do wonderful work and mentor their graduate students." She turned to Andrea Lunsford and Lisa Ede, explaining, "I think Andrea and Lisa have set the model and footsteps for us, and I just want to say that Andrea and Lisa have been long my heroes of collaborative work, of feminist work, and inspired me, and I want to thank them, publicly." She also turned to Ruben Casas and Michal Faris and asked excitedly, "Where are we going next? You tell me!" She turned out to the audience and brought up the work of graduate students at the University of New Hampshire, women's work featured during the first half of the annual meeting of the Coalition of Women Scholars in the History of Rhetoric and Composition the prior evening, and the work of Nickoson's graduate students that she learned of during the second half of the meeting when members break up into small mentoring rings, wondering aloud if the field would be ready for/capable of its first collaborative dissertation.

Royster responded second, thanking the presenters for framing their own work in terms of *FRP* and noting, "I believe that the practice of reading, listening, reflecting, responding are critical to keeping our methodologies vibrant and fresh." As evidence, she thanked the presenters for distributing their materials throughout the panel ahead of time and reflected on and shared "the echoes between our framing of the field from *FRP* and the framing provided by this panel as colleagues." She also reflected on and shared their collective "reminders of what's next." On what's next she said: "In listening to these colleagues I believe that we're already at the next step, having identified how interesting and diverse the road ahead *should* be in continuing to interrogate things." She closed by urging the audience to resist the "the notion of pre-set terms of engagement and pre-accredited notions of value" and to take "more seriously what it means to *place* rhetoric, composition, and literacy as public arts that actually do work in the world."

As audience members who fall at the "emerging" end of the field, when the presentation came to a close, we were energized by the diversity, vibrancy, and visibility of feminist actions, collaborations, figures, mentors, relationships, researchers, sites, and teachers within our field's past, present, and emerging futures. We were then, as we are now, reminded of Kate Ronald's re-imagined Rhetorica in the foreword of *Rhetorica in Motion*, a text we were introduced to in Lee Nickoson's graduate seminar on feminist teaching and research:

> I suggest a redrawn Rhetorica, or many Rhetoricas, perhaps on a plane, in a city and a village, and at a computer, and in a classroom, and in the archives, and as transgender, queer, disabled, wearing not a crown but perhaps a headscarf or a Derby hat, not a helmet but perhaps safety goggles or sunshade. Instead of swords and lilies, she might have a tape recorder, a notebook, a passport, a document camera, a protest sign, a petition, a wiki, and a wallet. Instead of heralds, she might have students, teachers, collaborators, and a friend, and a family. Above all, she would not be seated in the center, but seeking the margins, always on the move. (xi–xii)

B.27 Expertise and Meaningful Assessment: (Re)Modeling the Public Trust in Teachers

Reviewed by Wendy Warren Austin
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Chair: Paul Walker, Murray State University, KY
Speaker: Jeff Osborne, Murray State University, KY
Speaker: Paul Walker, Murray State University, KY
Speaker: Patricia Lynne, Framingham State University, MA

This session, in a choice time slot but an obscure locution, only had 11 members in the audience. Perhaps if the title had been more revealing of their actual content or if each of the session participants had his or her own titles that provided more information about their actual presentation focus, more people might have attended. Nevertheless, this session was excellent.

Jeff Osborne and Paul Walker work in the same department at Murray State Univeristy, and both have been involved in their department's professional development efforts to define what "college-ready" means to both K-12 teachers and college writing teachers. Paul Walker's presentation focused on the idea of teachers as "expert professionals" (drawing on Kathleen Blake Yancey) and discussed a survey that Murray State writing professors filled out that described specific intellectual virtues (ala Bob Broad's criteria mapping) they valued in students' writing. One of Walker's intentions for the survey was to get away from professors' tendencies to "fetishize method over content," and to better examine what they valued in students' writing the most. Jeff Osborne emphasized that although the list of "intellectual virtues" may change from time to time as faculty change within the department, their model is meant to embrace difference among teachers' judgments. He talked about a series of mini-seminars that they held for K-12 teachers about reading, writing, and college-readiness, and what the latter term meant to the K-12 teachers. One of the hopes coming from the seminars was a desire for the professors to trade places temporarily with the teachers in the schools and vice versa. However, in examining a plan to do this, the presenter and his colleagues learned that possibly the biggest obstacle to undertaking successful results with this might be that university cultures and high school cultures (any university/any high school) are too far apart in basic philosophy and authority/autonomy patterns to really work.

The third presenter, Patricia Lynne, discussed assessment from a more formal perspective, and called her project: "Intuition, Expertise, and Placement." Lynne explained that her research project grew out of an initiative germinating from issues raised at the Dartmouth Seminar in Summer 2012. As the sole compositionist at her institution, she took over revamping the writing placement process, moving it away from automated placement to an "expert reader model" (Haswell) that was a modification of the Washington State system. After using the system last fall, she began to examine the roles that expertise and intuition played in the placement process. Specifically, she considered volunteer professors, including both longtime literature professors at the institution, young tenure-track professors with a few years at the school, as well as visiting lecturers with some institutional experience, others with none, some combined with longtime expertise as writing professors, and others teaching writing for the first time. Using talk-aloud protocols that volunteer professors and lecturers recorded to determine 1 of 3 outcomes for eight sample essays, Lynne asked the volunteer expert readers to simply make comments as they determined each essay's placement.

She was in the coding phase of the project at this point in her research, and plans to present her final results at the next Dartmouth Seminar in 2013. At this point, however, she was finding that "institutional expertise" and sometimes "cross-institutional expertise" was an important factor in making the placements, and that understanding the high school vs. university culture, and a student's potential success in the university setting may depend upon the intuition and schooled subjectivity a placement reader brings to the task. Lynne closed with an observation that a lot of what we do depends on "trust." She said we ask people to 'trust' us, if we validate the expert reader model, putting us in an unusual "liminal space."

Despite the small number of people attending, the session had a lively question/answer period.

C.4 Rhetorical Movement through Public Pathways

Reviewed by LauraAnne Carroll-Adler
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Panel chair Fernando Sanchez from Purdue University presented the first paper, "Walking in the Polis: Urban Planning's Material Influence on Aristotle's Topoi in the Rhetoric." Although he tended to speak a little too fast to take extensive notes, I found his presentation quite interesting. He discussed the relationship between the mapping of space and the topography of the city/polis with rhetorical structure. He used a projection of a map of Athens to show the difference between a centralized, haphazard urban layout, which requires knowledge and memory to navigate, and the easier "grid" layout, which is straightforward and requires little or no memorization. Aristotle, he said, saw problems with the grid structure—most importantly, as it was easier for an invader to infiltrate and take over a grid.

Sanchez connects the two forms of spatial planning in the landscape used by the rhetor. The enthymeme relies on a sense of common knowledge—like the complex city structure—that leaves the obvious unstated. These maps must be memorized; we need turn-by-turn instructions. The topoi, like the grid, are intuitive. Like moving through a grid, it can be done without an intimate familiarity. Aristotle, he argued, was reluctant to commit to either vision.

He concluded by noting that users manipulate rhetorical space during the process of invention; materiality shapes our rhetorical practices—and the history of rhetoric. The presentation seemed like an early version of a forthcoming article—I hope so, and I would like to see a complete version of this argument in published form. The second and third speakers, also from Purdue University, both spoke on what they presented as a related topic—their work with an urban planning project in West Lafayette.

The 2nd speaker, Kyle Vealey, opened with a discussion of the "new urbanism" in composition studies, with an emphasis on rhetoric's public work. His paper, "Urbanized Rhetoric: Urban Planning, Choice Architecture, and Chance Encounters," described the failure that results when those involved in urban planning don't understand how logistics facilitate rhetorical movement. Logistics operate through processes and enable rhetorical action.

The case study examined here was a land use dispute, and the question of what constitutes a city. Planners must understand movement—both human and non-human goods and supplies—through the cityscape. When planning relies on a grid, human action will have to conform. He compared this planning to Burke's theories of rhetoric as a negotiation between an original vision and an organizing vision. Rhetoric emerges through a process—and so does a city, which is "composed" and revised in response to constraints.

The occasion for this discussion was the New Chauncey Neighborhood. He projected maps of the neighborhood and discussed the land use proposals; a final proposal apparently had to be approved by all interested parties, including homeowners and developers. Ultimately, the project suffered because of a failure to understand mechanical logistics, both in how the residents will operate within the changed space and in how they will negotiate the changes.

The 3rd speaker, Kathryn Yankura, traced the progress—or lack thereof—of a city planning project in her paper "City and University as Rhetorical Ecosystem: 'Matters' of Materiality in the Urban University's Public Work." She discussed the matrix of temporal versus spatial progression, examining how time works in the process of planning and reaching a consensus on public projects. She also provided a handout showing the complex relationships between the various actors involved in the decision and approval process for New Chauncey. The handout helped, but the extended discussion on what seemed like a particularized issue was

a bit hard to follow for those of us who were completely new to the discussion (perhaps proving Sanchez's point about the difficulty of maneuvering the complex topography of an unknown cityscape).

C.9 Composition in/for Virtual "Public" Spaces: Digital(ly Mediated) Divides

Reviewed by Mysti Rudd
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As I walked into this Thursday afternoon session after the first speaker had begun (although handwritten signs were posted, it was confusing to find the right elevator and the right floor for the top of the Monaco Tower in the Riviera North), a photograph of a young boy with an iPad sitting on the concrete steps of a public housing project in Iberville, New Orleans, was projected on a mammoth screen to the left of the podium:
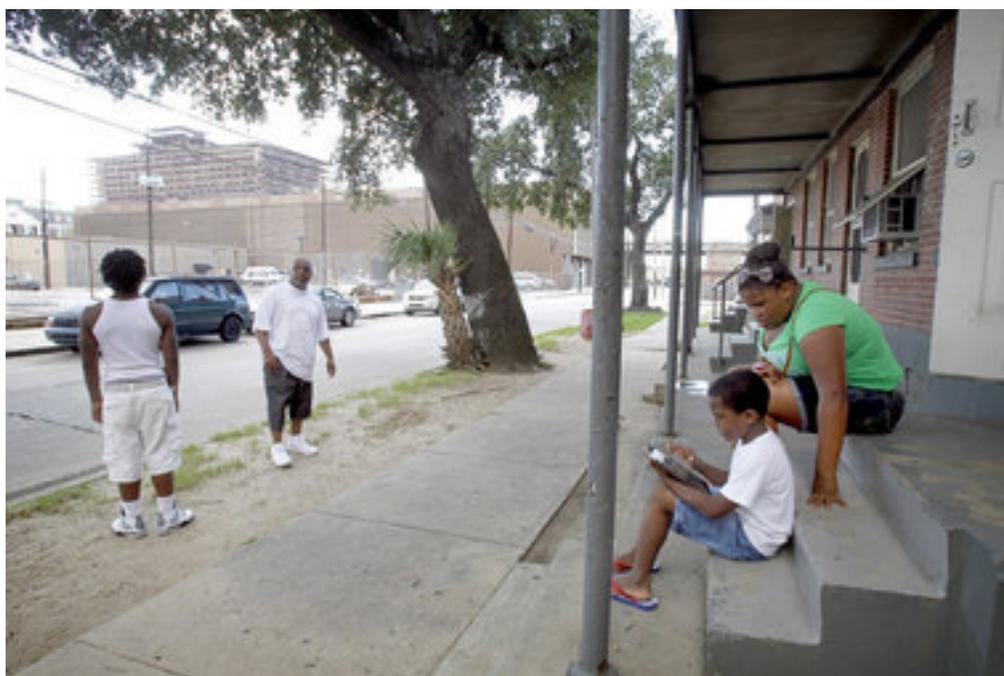
Rusty Costanza, *Times-Picayune*

I quickly deduced that the order of the speakers must have been switched, as this picture practically screams "access" and "diversity," issues addressed by Christina Cedillo's presentation "Equalizing the Composition Playing Field via Diversifying Access." Cedillo chronicled the uproar caused by the publication of this photo in the Greater New Orleans *Times-Picayune* in July of 2012. The photo of this eight-year-old boy (whose hand is poised to touch the iPad screen as a twelve-year-old girl looks over his shoulder) originally accompanied a story about the potential medical hazards of the demolition of the old hotel seen in the background. But instead of worrying about unhealthy particles caused by the planned implosion, many readers were irate that a kid in the projects would have access to an iPad when neither they nor their own children had one. After **considering the comments of Times-Picayune readers who wrote in to share their outrage that poor people might have greater access to technology than they do**, Cedillo explored the sometimes racist and classist notions underlying oppositions to leveling access to technology between groups whose social practices have been defined by race, class, and geography.

I thought it was clever of Cedillo to continue projecting the picture during her presentation, for the longer the audience spent with this image, the more normal it became. Only a few times did she explicitly refer to the photo, returning to comment on it at the end, turning a "What's wrong with this picture?" trope into a "What's right with this picture?" ending. At the close of her presentation the audience was sufficiently socialized to agree with her that the sight of a child with an iPad in the projects was not cause for consternation, but a source of hope—the hope that technology increases access to learning which leads to imaging a world beyond the concrete steps in front of one's home. A small but important step in leveling the educational playing field.

In the second presentation, "What's in a Meme?: The Rhetoric and Pedagogy of Digital Commonplacing," Melissa Elston defined the Internet meme as "a word, hashtag, image, or video which proliferates in quick 'viral' fashion in an online setting." She displayed many fun examples of memes, but the ones that caused this CCCC audience to laugh the loudest were reconfigurations of the Rhet/Comp
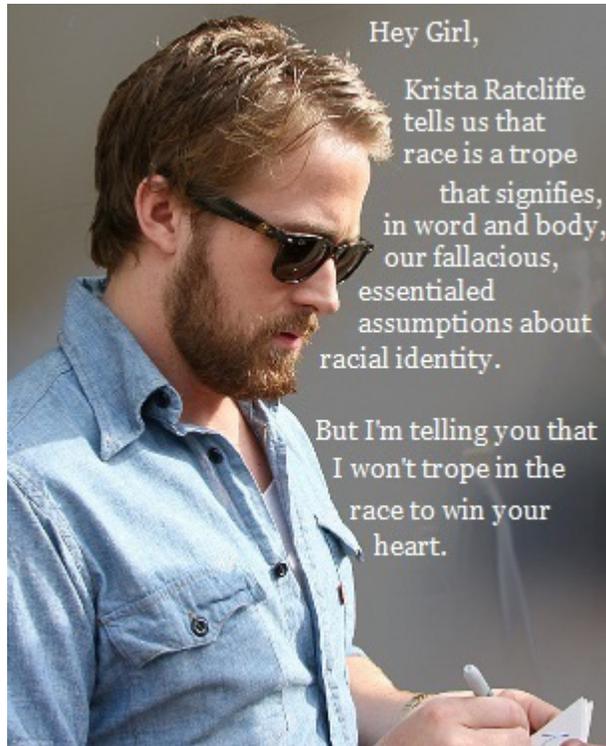
Ryan Gosling meme. After scrolling through a few of these at **Rhet/Comp Ryan Gosling**, I found myself wanting to remix my own version. Therefore I was convinced of Elston's claim that inviting FYC students to experiment with memes increases their engagement in composition, their awareness of genre, and their understanding of invention. Memes often involve "rapidfire invention" and are easily shared via digital commonplacing, bringing student compositions into public spaces quickly and easily.

Although memes may be fun to imitate and therefore seem easy to create, I think a visual/rhetorical analysis of one's own remix could be a fruitful addition to the meme assignment. Then FYC students could gain experience not only in learning how to make a meme but also in analyzing what makes a particular meme successful rhetorically.

The third panelist, Alma Villanueva, also focused on integrating digital assignments in the FYC curriculum with her presentation "Transnationality via Online Autovideos in First-Year Composition." Villanueva pointed out that many of our FYC students already use social media sites to communicate and coordinate movements such as the "peaceful 'hoodie and hijabi' protests connecting anti-racism and anti-Muslim struggles that took place on college campuses." Yet not all of our students see how their individual lives are connected to these larger social issues. As a teacher committed to critical pedagogy, Villanueva shared critical autodocumentaries with her FYC students and then asked them to make their own "autobiographical videos navigating [their] multiple identities in relation to systems of power within localized community networks—like the classroom." Once the students created their autovideos, they were required to share them, and watching each other's videos expanded everyone's preconceived notions of the heterogeneity in their FYC classroom.

Villanueva ended her presentation by playing an example of one student's autovideo. In it, the student complicated her identity as a Hispanic American, looking at the ways her sense of freedom has been influenced by local forces as well as larger ones. One of the gifts of witnessing a multimodal composition is that meaning is conveyed not only by words but also by sounds and images. I was struck by the importance given to the student's tattoos as she zoomed in on them while explaining what they meant to her. However, I found myself resistant to some of the musical choices of her soundtrack, but I could easily imagine that the student herself loved those songs as much as she loved her tattoos, and that she probably was also proud of the audiovideo she had created. Both as a teacher and as a student, I have always preferred projects that give voice (and image) to students' lives and stories while inviting creativity to every stage of the process. I am intrigued by the use of autovideos (a new term to me), and will consider incorporating them into FYC.

The final presenter, Laura Leigh Morris, argued that university creative writing courses could learn something from those taught in the constraints of a prison. Many creative writing courses taught in prison reach beyond the constraints of the prison gates through end-of-course publications anthologizing participants' writing. Morris's presentation, "Adopting the Prison Model: Digital Publishing for the Beginning

Writer," argues that publication creates agency for creative writing students, just as it does for incarcerated writers featured in works such as Wally Lamb's *Couldn't Keep It to Myself* and the self-published anthology *Lockdown Prison Heart*. By using online social media sites to provide audiences for beginning creative writers, Morris has witnessed the agency of her students increase as they realize their voices have a place—a digital space—in which to be heard. But digital publication is not just about having an audience for your work; as Morris reminded us, it's about joining with that audience to mobilize against isolation and to create identity—and thus the potential for agency—within a community.

As a teacher who has spent nearly a decade witnessing the agency enacted by students who self-published extended narratives and multi-genre texts in FYC, I believe that Morris's assignment is an enactment of critical pedagogy. I have seen my own students become empowered by the sustained effort of preparing a manuscript for publication; I have also seen them benefit from the nagging reflection required in order to make sense of their own stories—often resulting in the reframing of these stories, which in turn impacted their future choices. Having taught creative writing in prison, I noticed that these students were far more likely than the students on campus to submit their essays, poems, and short stories to the college's literary magazine. The top three winners in each genre received publication , and every year over half of the publication was filled with the texts of imprisoned writers who had won previously. Therefore it makes sense to me that publication leads to agency, and since the presenters of this session have made the case for the expedience and reach of digital spaces, I hope more of us invite our students to discover this agency.

In case I have not already made it clear, I was impressed by all four of the presentations in Session C.09. Each of the presenters grounded his or her work in theory while tying their topics directly to the conference theme. Like the best sessions of CCCC, I left wanting to take risks in the composition classroom—to amend my assignments digitally and to reconsider my current pedagogy. But what I really appreciated about this panel was their commitment to opening up access to digital spaces across lines previously drawn between outdated notions of haves and have nots.

Like the picture of the little boy with the iPad, this session gives me hope; for I know that when new graduate students are committed to increasing access and teaching students agency, then critical pedagogy has survived for another generation.

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C.14 Responding to the Public Crisis in Student Writing: Results from the Study of Seniors' Meaningful Writing Experiences

Reviewed by Wendy Warren Austin
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Chair: Anne Ellen Geller, St. John's University, New York, NY

Speaker: Neal Lerner, Northeastern University, Brookline, MA, "Accounting for Context: Researching Seniors' Meaningful Writing Experiences across Three Institutions."

Speaker: Anne Ellen Geller, St. John's University, New York, NY, "Waiting for IRB: Researching Seniors' Meaningful Writing Experiences across Three Institutions."

Speaker: Michelle Eodice, University of Oklahoma, Norman. "Out with the Old, In with the New: Researching Seniors' Meaningful Writing Experiences across Three Institutions."

This session, situated in a prime time slot when conference-goers are at their most fresh and attentive, competed against many other good ones, and drew a crowd of perhaps 40-50 people, even though the ballroom could have held many more. Arriving about 10 minutes into the first presenter's talk, by Anne Ellen Geller, I quickly grasped the tenor of their topic: an overview of their results from a grant-funded study across three different types of institutions. An important goal of the study was to gain insights into what "students really value about their writing," as opposed to what faculty value about their writing (or what we assume students value), to fill in missing pieces from Bob Broad's book *What We Really Value*. Circulated among the audience were a handout and a bookmark, the latter of which featured the researchers' names and the name of the project, along with the companion website address. The handout contained excerpts from interview transcripts that undergraduate researchers did with some of the research subjects, seniors from among the various institutions.

Since I was familiar with two of the three researchers presenting, I was really hoping for a spectacular session, but it didn't quite meet those expectations. Most of the time the researchers read directly from the handout for the bulk of their presentation content, so I was somewhat disappointed with the overall effect of the session itself. Though all the speakers were very experienced, they seemed somewhat hesitant and soft-spoken, and I kept wondering "is this all?" and hoping for more to take away from it than I did gain. Certainly, all writing instructors sincerely hope that students find their writing experiences meaningful, but what the students actually said in the interviews did not stand out as earth-shattering. It would have been more impressive if the researchers did not "just read the handout," but if they would have gone a little bit further and speculated about the implications of these comments, perhaps categorizing them by the qualities of the assignments they found most meaningful. All writing instructors listening would have been thrilled to learn what can make a writing assignment more meaningful to a student. If I had simply left the session as they finished, like so many others, and not pursued it further, I would have found this one to be surprisingly forgettable. I am glad to say that I did look into this study further and was rewarded for it.

When I looked at their website after the conference, the magnitude of the implications of their study became more clear. The researchers' plans were well thought-out and methodologically robust, and the questions well articulated, but that I had already learned from their session. Even though the project's home page is not a web wizard's dream site, it is reader friendly, functional, and clear, with links that explain

better than the session did, the real value of the project's results, regardless of their preliminary nature. **The site** includes five main pages: Home, Learn More, Researchers, Dissemination, and References. On the Dissemination page, under the heading "Preliminary Findings," the first paragraph on that page describes four important qualities students find about writing projects that make them meaningful for them. Even though the researchers' goals, process, and findings are being discussed at multiple conferences, I would guess that if their presentations described less about their straightforward, though appropriately rich, research process, and more about their valuable findings, the conference audience would have given them a standing ovation.

Works Cited

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C.18 Peer Review and Conferences as Teaching Strategies for ESL Writers

Reviewed by Anne Canavan
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Keely Mohon, Miami University, "Student and Instructor Perceptions of Peer Review in the ESL Composition Classroom"

It takes a special kind of bravery to present at a national conference for your field, knowing that there are great minds in the audience waiting to hear what you have to say. Now imagine that you are the only one on the panel who is there to speak. That's right, no co-presenters, no chair. That was the situation that Keely Mohon found herself in for her presentation on peer review strategies with ESL students. However, instead of running for the hills (as I might have been tempted to do), Mohon did her presentation with aplomb and humor in front of a packed room of listeners. The following question and answer session, which included a variety of audience members sharing their tips and tricks, went for virtually the whole time allotted for the panel, a testament to the importance of the topic and the interest that Mohon was able to generate in her audience.

For her presentation, Mohon gave a general overview of peer review theory and described the methodologies commonly used in classroom peer review, including methods of group selection and group size, the types of prompts that students responded to (checklist, open-ended questions, list of concerns, etc.), the use of demonstrations before live peer review, and in-class discussions.

While most teachers will argue for the importance of peer review, Mohon noted that students have varying perceptions on whether peer review is important for them, although they all said the process was important to their teachers. The benefits of peer review depended on the time, frequency, methods, motivations, and the use of comments on the final draft. Students also perceived the success of peer review to be partially related to the writing talent of the student's partner.

The quality of students as reviewers was dependent on the level of instructor support and student trust in their peers. Students always favored instructor comments over peer comments, pairs over groups, and instructor-composed pairs over peer-selected pairs. Nevertheless, Mohon found that students were making content changes in response to peer comments.

Points for further research include focusing on perceptions instead of outcomes, comparing methods of peer review for ESL students, and expanding these principles beyond the classroom. This presentation opened the door for a lot of fascinating discussion, and I believe the audience came away from the talk with a lot of concrete ideas to take back to their own classrooms.

C.23 The Contingent Academic Workforce: Myths, Facts, Prospects

Reviewed by Jenae Cohn
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"Optimism and hope doesn't pay my mortgage," a commentator asserted during the Q&A portion of 'The Contingent Academic Workforce: Myths, Facts, Prospects.' "We're all expendable. There's a stack of résumés for people waiting to take my job." Though this commentator's thoughts ended the session, they reflected well the anxieties at the heart of the panel. Primarily a discussion of the data from research conducted by the Modern Language Association's study on professional employment practices for non-tenure-track faculty members, this panel was a sobering reminder both of the reality of non-tenure-track jobs and the possibilities—the "optimism and hope"—for changing this reality. Three speakers shared their thoughts during this panel, and this review will be divided into three portions based on each of their papers.

David Laurence, MLA

Laurence presented three common myths about non-tenure-track faculty and then provided data to counter those myths.

The first myth he presented is that tenure-track jobs are disappearing. In fact, Laurence showed that tenure-track jobs in the United States are growing. In 1995, there were 262,800 people employed in tenure-track positions while in 2011, there were 303,200 people employed in tenure-track positions.

Of course, this good news must be taken with a grain of salt, for just as tenure-track jobs have grown, so have non-tenure-track jobs grown and they have grown at an even higher rate. Full-time non-tenure-track jobs have grown from 140,700 in 1995 to 329,300 in 2011. Even more staggeringly, part-time non-tenure-track jobs have grown from 326,500 in 1995 to 757,700 in 2011. In other words, the growth in tenure-track positions is pretty insignificant in comparison to that of non-tenure-track positions and, indeed, 70% of faculty members hired within the university today are non-tenure track.

The problem, then, is not that tenure-track jobs are disappearing; it's that universities are hiring more faculty members and most of those faculty members will not receive tenured positions.

The second myth Laurence presented is that the problem of contingent academic labor stems from the proliferation of doctoral programs and the overabundance of PhDs. The myth goes that if fewer PhDs were produced, hiring would not be such a problem.

While the PhD is still the standard degree necessary to earn tenure, the problem is not that PhDs are fighting for jobs; it's that the academy is hiring more people for jobs that do not require a PhD. The non-tenure-track jobs in the expanding academic workplace, in fact, privilege those without doctoral degrees. So, while "newly-minted PhDs" may be applying for university jobs, it is not the pursuance of the degree that is the problem, but rather the treatment of the job applicants.

Laurence's final myth is that most adjunct and non-tenure-track faculty are either new PhDs, graduate students who are ABD and are looking for new work, or professionals looking to apply the skills they use in their practice. While this third myth is not entirely false, Laurence asserts that it also grossly misrepresents the population of non-tenure-track faculty, especially those in the humanities. Many non-tenure-track and adjunct faculty have had PhDs for quite a long time and hold multiple adjunct jobs, not because they are looking for new work, but because that is the only work they can pursue.

While the numbers look bleak, Laurence asserts that there are some promising prospects for helping

faculty advance to more secure positions with greater benefits. He provided an extensive list of resources for those who want to promote faculty equity including:

> **The Academic Workforce Advocacy Kit**
> **The Adjunct Project**
> **The Changing Faculty and Student Success**
> **The Imperative for Change**
> **The Path to Change**
> **Non-Tenure-Track Faculty on Our Campus**

Karen Madison, University of Arkansas, Fayetteville

At the start of her talk, Madison recognized that even with the combined efforts of individuals at MLA and CCCC advocating for equitable practices for non-tenure-track faculty members, it will take a while for those practices to be established. However, she asserted that changing the current attitudes of people across the nation will be possible if we initiate even more public work and networking.

Madison spent the majority of her talk presenting the document that the MLA Committee on Contingent Labor in the Profession (CLIP) created. She invited participants to check out the document **here** and to invite faculty within different departments and across campuses to start a dialogue about institutional changes that will bring greater equity.

Highlights of the document include questions for departments to consider about improving the conditions for non-tenure-track faculty. Divided into four different sections, the CLIP document poses questions about hiring and assessment, compensation and professional development, professional rights and responsibilities, and professional development and recognition. When discussing these four sections, she spoke both to her own conversations with other non-tenure-track faculty and to her experiences as an adjunct faculty member at her home university.

An overall theme of concern to Madison was that of transparency. She ended the talk by claiming that, with transparency, more equitable arrangements may be all the more possible.

Seth Kahn, West Chester University of Pennsylvania

Providing a polemical and personal closer to the panel, Kahn used his own experiences as a tenure-track faculty member and CCCC Contingent Academic Workforce committee member to speak to the importance of taking action for more equitable professional arrangements. Kahn claimed that faculty in English Studies, both Composition and Literature, should be the most alert to adjunct exploitation and should be the most amenable to fighting it. After all, the data shows that English departments employ the largest number of non-tenure-track faculty across the disciplines.

While MLA and CCCC have a lot of documentation to reveal the problems with academic exploitation and workforce concerns, Kahn laments the fact that little action has been taken and that progress has been very slow. He wondered, "Why is the bar [for adjunct faculty standards] so low when the potential [for better standards] is so obvious?"

He primarily cited the problems within various local administrations. Indeed, he expressed frustration with the fact that different departments had very different standards for converting non-tenure-track faculty to tenure-track and for ensuring employment for part-time faculty. Given these local disputes, national documents like those developed by the MLA and CCCC have the potential for sparking discussions and showing local leaders that national standards for contingent faculty can exist and can make a difference.

C.24 Private Trauma, Public Compositions: The Effects of Trauma Narratives on Classroom and Community

Reviewed by Mariana Grohowski

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Chair: Christy Beemer, University of New Hampshire, Durham

Speaker 1: Christy Beemer, University of New Hampshire, Durham, "Nothing is TMI: The Authenticity of Virtual Breast Cancer Support"

Speaker 2: Wendy VanDellon, University of New Hampshire, Durham, "Writing Trauma: Rape in the Writing Classroom"

Speaker 3: Abby Knoblauch, Kansas State University, Manhattan, "The Assessment of Trauma / The Trauma of Assessment"

As a breast cancer survivor, Beemer found solace and a research opportunity in an online community for Breast Cancer support. One of the driving claims Beemer made was that the closed-online group in which she participated and observed affords participants community, solidarity, and intimacy sharing their experiences and concerns dealing with cancer treatment. Beemer's analysis of the posts in the group focused on the use of "TMI or Too Much Information" as a rhetorical gesture equated with an apology to one's audience. As Beemer found, the abbreviation TMI usually preceded the participant revealing a fear about something related to the influences of chemotherapy and cancer on their bodies. As Beemer pointed out, TMI serves as "a warning, a rhetorical gesture made to be rejected. Apology functions to bring women together in a 'private public space' to ask questions [to strangers online—within the closed group], that they are otherwise afraid to ask [e.g., face-to-face communication with doctors or significant others]."

Beemer explained that women asked for advice they considered "not worthy" for consideration from others as they are dealing with the traumas associated with breast cancer (e.g., the after effects of radiation, chemotherapy, etc.). Through the sharing of the posts from the online community, Beemer's presentation elucidated that the shared experiences of breast cancer survivors are traumatic experiences that participants connect over. Pathos and empathy were inherent in the posts Beemer shared. Beemer was transparent about the posts sharing information about emoticons and graphic details of the contributors' posts to demonstrate the sensitive subject matter of the posts that are tagged by their authors as "TMI."

I wished Beemer had discussed the ethics of her research, some of her methods. I am thinking about McKee and Porter's work on the ethics of researching online. I wondered what McKee and Porter would have had to say about Beemer's work because Beemer did not explain if she asked for permission from the members of the community to share their private information online. However, Beemer never identified anyone by name or even username and she herself is a member of the community... So how does that change and complicate the ethical nature of her research? I ask this out of genuine curiosity, as a fellow researcher doing work with online communities. I struggle with the ethical nature of my work every day. I wish Beemer could have commented on this.

VanDellon's piece was the standout presentation of the session. VanDellon read a rape story: her rape story. VanDellon's piece was not only moving, it also elucidated VanDellon's agency as she is still recovering from the trauma of her sexual assault. As a fellow researcher doing work on rape in the military, and as survivor of sexual assault, VanDellon's piece was not only helpful for my scholarship, it touched me

personally—I was amazed by VanDellon's bravery and courage sharing her story to help support her claim that allowing students to write about trauma in the classroom (if they want to) is essential and not to be dismissed by professors.

The sources VanDellon offered to theorize and support her work were very helpful, I want to share some of these sources with other researchers doing work on this topic:

- bell hooks' *Teaching to Transgress*. hooks states that theory is a healing place. Theory and experience brought together to create a healing space.
- Marian MacCurdy's "From Trauma to Writing: A Theoretical Model for Practical Use," from Charles Anderson and Marian MacCurdy's anthology *Writing and Healing: Toward an Informed Practice*.
- Dr. James Pennebaker, who is the grandfather of writing as healing.
- Peter Goggin and Maureen Daly Goggin's "Presence in Absence: Discourses and Teaching (In, On, and About) Trauma," from Shane Borrowman's edited collection *Trauma and the Teaching of Writing*.

VanDellon explained how writing about her rape affords her to witness her trauma as a spectator. This allows her to make meaning of the trauma. As she explained, inviting students to write about their traumas, on their terms (that is, when they are ready), encourages closure and control of the event for the survivor and her audience. Traumatic experiences are such because of the loss of control a person feels due to the event, particularly during sexual assault: the rapist takes away all control from the victim. Writing as a witness allows the writer to recognize that they have legitimacy and credibility over themselves and their experiences.

VanDellon briefly discussed fostering empathy in the classroom. She explained that having students write about trauma is risky. She offered Goggin and Goggin's work as offering frameworks for writing about trauma in composition classrooms.

Knoblauch's presentation offered examples for assessments of trauma writing in which she had her students perform "embodied rhetorical analyses" of trauma writing. The purpose of this work, as she explained it, was to have students analyze the embodiment of the writer in the text itself in order to prevent essentialism that might otherwise bubble up from an "unembodied" rhetorical analysis of trauma writing.

Knoblauch offered a narrative of her journey working through a model for assessment of this assignment. She explained that she first used an "Afrocentric rhetorical" model of assessment that used harmony and balance as criteria. She would assess student writing for its balance and harmony. Knoblauch found balance to be a problematic assessment criterion. Knoblauch admitted that she was still working through her assessment criteria because she has found that balance in particular, is more exclusive than inclusive. As she explained, balance values the able-bodied and as she put it, "we are all in varying forms of disability." As Knoblauch further reflected on her criteria she perceived balance and harmony as erasing difference and privileging the able-bodied.

As Knoblauch put it, her narrative argued that grading is in itself a traumatic experience.

In the question and answer portion, the panel further discussed the assessment of student trauma writing. VanDellon explained that she tailors her feedback as shifting from telling students to do something to simply providing students with what she as a reader noticed (e.g. instead of "could you ...", write "I noticed...").

My work takes a community literacy approach to trauma writing inside and outside of the academy. Thus, I found this panel to be of critical importance to my research and based on the amount of people in the audience, I think that others found relevance in the topics and strategies the presenters provided for pedagogy and scholarship. I look forward to hearing more about this topic from Beemer, VanDellon, and Knoblauch and other teacher-scholars of rhetoric and composition.

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C.27 When Apprentice Writers Can't Read What We Write: Rethinking WAW Courses from Student Perspectives

Reviewed by Lynn Reid

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I was drawn to this panel for its dual focus on Writing About Writing and Student Perspectives. Although I haven't taught a composition course that fully focused on a WAW approach, I have used a number of assignments from the Downs and Wardle textbook in my basic writing, FYC, and research writing courses. The results of these attempts have been mixed, but research about WAW has led me think that it is worthwhile to figure out how to do it in a way that was useful and productive for students.

This panel was comprised of two instructors and two students from Kean University who had taken or taught the WAW course, Advanced Composition: Introduction to Writing Studies.

The first speaker, Sally Chandler, provided some background on the scholarship focused on WAW approaches to FYC. Chandler noted that the goal of a WAW approach to FYC is to

Change FYC's central goal from teaching 'academic writing' to goals that center around core beliefs that writing cannot be taught independent of content, a writing course should promise to help students understand some activities related to scholarly writing, [and] the course should respect students by refusing to create double standards for student writers [and] expert writers.

Following the list of potential benefits of a WAW approach to FYC, Chandler also outlines some challenges that accompany such an approach: "the course is demanding and different; few appropriate resources exist for first-year students; students will produce imperfect work; [and] instructors must be knowledgeable about Writing Studies." This discussion was followed by a brief review of scholarly articles focused on WAW approaches to freshman writing that ranged from a rationale for a WAW approach, specific curricular suggestions, and critiques of this pedagogy.

Chandler concluded by providing some background information about the specific university context. She noted that Kean University is a four-year, public institution in New Jersey, with a diverse student population whose life situations often require that responsibilities at work and at home take higher priority than responsibilities at school. In their program, a WAW-themed course is part of a Writing Option Major: ENG 3005, Advanced Composition: Introduction to Writing Studies. The impetus for the panel was made clear at the end of Chandler's presentation, as she reviewed some of the negative feedback from students about the course, specifically that it was difficult and felt disconnected.

Two student presenters followed Chandler's talk. The first student presenter was Juliana Fernandes ("I Know This Assignment Was Supposed to Help—But it Didn't: (Failed) Connections Between Pre-Reading Support and Student Identities"), who argued that many students at Kean found a WAW approach especially challenging, given the other academic, personal, and work demands they faced. Fernandes argued that Kean students are goal-directed and believe in efficient learning. Fernandes shared her own background as an ESL student who began her education at a community college and has struggled at Kean as evidence that not all students would be equally prepared for the rigors of a WAW approach, particularly insofar as the pacing of the course and understanding the audience and purpose of those assignments were concerned. Fernandes concluded by noting that faculty who teach a WAW-focused course should be sensitive to other demands on students' time and that students may not be familiar with the jargon of writing studies.

She described a specific autoethnography project—her struggle was with audience and the pace of the

class.

Jennifer Helmstater's presentation focused on the need for scaffolding in a WAW-focused course. Helmstater cited similar concerns as Fernandes regarding student preparation for a WAW course and the rigorous demands and sometimes unclear purpose of such a course. Helmstaeder critiqued the Downs and Wardle textbook for not providing sufficient scaffolding to help students read each of the sections. Interestingly, Helmstater suggests that the scaffolding that is provided (brief introductions of the text and author, definitions of some jargon, and context) do more to complicate students' experiences than they do to help students to more effectively access the material. Hemlastater concluded with a list of questions for instructors to consider as they attempt to more effectively scaffold the difficult WAW readings for their students.

In order to address some of the concerns that students at Kean had expressed about the WAW course, Mark Sutton proposed a course design that would be more accessible to students. Sutton's course design includes four major assignments: explaining a contested term in Writing Studies to a general audience; analyzing a writer's process; researching a discourse community; and reflecting on the course. Sutton also suggested that explicit instruction was necessary for students to effectively read and produce scholarly writing and that students should be encouraged to make personalized examples in order to connect with complex texts.

This was one of the most informative conference panels I have ever attended. The perspectives that the two student presenters brought to the discussion were invaluable. Too often at conferences like CCCC, we hear *about* students instead of *from* students, and this panel reinforced why it is necessary for all of us to listen closely to how our students experience our classes. Sutton's conclusion, which provided concrete pedagogical strategies for improving the course, responded directly to the concerns that the students cited.

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C.33 Interrogating Rhetorics of Gendered Spaces: Flappers, Firefighters, and Submariners

Reviewed by Andrea Efthymiou
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In the panel's first presentation "Integrating the U.S. Submarine Fleet: Charting Changing Perceptions of Gender and Space," Lindal Buchanan historicized women's roles in staffing U.S. submarines. The most compelling element of Buchanan's presentation was how she identified the long history of "Separate But Equal" that has complicated women's entrance into the space of submarine fleets in our country. Buchanan called women's entrance into the space of submarines "acts of institutional magic," due to the market concerns that these acts represented. Women's entrance into submarines also serves to characterize the U.S. as a country more concerned with gender difference than other countries that integrated women into submarines much earlier.

Sarah Moseley, the second panelist, echoed Buchanan's interest in tracing gender integration of historically segregated spaces in her fire department case study titled "Making the Firehouse a Home: Women's Entrance into Firefighting." Moseley opened her talk with popular images of firefighters, like those taken on and around 9/11 of firefighters raising the American flag at the World Trade Center site, to identify the absence of women firefighters in popular representations of the field. Moseley used her own experience in a "combination station," one that employs both women and men as firefighters, to examine how women in one station, the Arnold Volunteer Fire Department (AVFD) in Arnold, Maryland, slowly gained access into men's spaces over the course of the better part of the 20th century.

Through the lens of Enoch's theory of spatial rhetoric, Moseley demonstrated that the AVFD's men's spaces were closer to the action of firefighters' lives and that these spaces were better kept and maintained than the women's second floor. Moseley identified that women first gained access to the AVFD building in 1943 through the Ladies Auxiliary Club, an organization open only to relatives of men already working in the AVFD. Although this marked the first time in AVFD history when women entered the space of the firehouse, women were relegated to the less-desirable second floor, away from the men and their fire engines on the first floor. In 1989, the Ladies Auxiliary dissolved when the first woman entered the firehouse as a volunteer firefighter. Although women have been more integrated into the first floor of the firehouse since the 1990s, women are still marked as second-floor members of this now co-gendered space, since the second floor remains predominantly characterized by the women there.

Breaking from the panel's consideration of integration, the third speaker David Gold, read the rhetorical implications of the bob, the women's hairstyle, in his talk titled "Banning the Bob: Women's Hair as Rhetorical Performance in 1920s America." Gold framed his talk with 1920s news headlines, such as "King George Bans Bobbed Hair" from the New York Times, which served to characterize bobs, and the women who wore them, as scandalous. Gold used media to define the dominant cultural discourse to which bob-wearing women publicly responded throughout the 1920s. Gold's engaging talk and use of visual rhetoric traced how, over the course of the post-suffrage decade, despite social discourse against its favor, the bob became a "declaration of modernity and liberation." Throughout the 20s, women made both the personal, bodily choice to wear a bob, and enacted this choice further through public discourse in their letters to the editors of mainstream media. Gold's reading demonstrated that the bob gave women rhetorical agency.

In her concluding remarks as chair of and respondent to this panel, Jessica Enoch asked the audience to consider the materiality of the rhetorical acts the panel's speakers identify and how each speaker addressed materiality in new ways.

Featured Session D: The Go-To Place for Basic Writing--Two Year Colleges

Reviewed by Lynn Reid
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Chair: Patrick Sullivan
Speaker 1: Jennifer Swartout
Speaker 2: Carolyn Calhoon-Dillahunt
Speaker 3: Lynn Quitman Troyka

"Three Rivers: Merging Scholarship on Community Colleges, Basic Writing, and Developmental Education."

This featured session focused on the relationship between basic writing, two-year colleges, and CCCC. The first speaker, Jennifer Swartout, pointed out that there is a notable absence of two-year college voices in the professional discourse about basic writing, particularly in NCTE journals and at conferences like CCCC. Swartout rightly argued that much of the work that does exist focuses on the "tragic story" of basic writing as a marginalized discipline at four-year institutions, and that this trope excludes the role of basic writing at two-year and community colleges. Swartout ended with a call for more visible intellectual work from basic writing instructors at two-year colleges.

"Basic Writing in the Two-Year College--Mission Possible"

Calhoon-Dillahunt echoed Swartout's concern about the "four-year college" focus on basic writing at CCCC, arguing that open admissions students from community colleges are a dramatically different population of students, and that these students often have complicated and sometimes precarious relationships with academic life. She followed this by pointing out how institutional concerns such as placement and grading can have significant negative impacts on basic writers, particularly when student "readiness" for FYC is determined by an audience other than the student's instructor via a high-stakes test or portfolio assessment. Calhoun-Dillahunt ended with a poignant reminder that open admissions opportunities for students are dramatically declining, and if we are interested in maintaining those that remain, it is incumbent on community college teachers to educate administrators, philanthropists, and policy makers about how transformative basic writing and community colleges can both be for marginalized students.

"CCCC's Stance Toward BW and Two-Year Colleges"

Troyka provided a brief historical overview of the marginalization of basic writing and two-year colleges at CCCC and NCTE between the late-1970's up until TYCA was officially welcomed into NCTE in the mid-1990's. Troyka was careful to note that TYCA has never been an official part of CCCC, though TYCA officers do sit on the CCCC Executive Board. Troyka concluded by asking members of the audience to work towards a more official connection between TYCA and CCCC and to make sure more stories of student success (beyond simply "completion") become part of the popular discourse about basic writing.

All three of the presenters on this featured panel spoke eloquently and convincingly of the need for

increased attention to the important work that basic writing instructors at community colleges are engaged in. Further, while basic writing and TYCA are both regularly visible in the CCCC programs, the speakers each argued effectively that the status quo is far from enough. I found Troyka's historical overview particularly troubling, as it revealed a long pattern of undervaluing the work of two-year colleges and basic writing within our professional organizations. While perhaps a case of benign neglect rather than intentional marginalization, this panel made alarmingly clear that instructors who teach the most underprepared students have less access to the intellectual and political capital that comes with involvement in our professional organizations and publications in NCTE-sponsored journals.

D.3 Embodiment, Disability, and the Idea of Normativity

Reviewed by Abby Knoblauch
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Chair: Pamela Saunders, University of Illinois at Urbana-Champaign
Speaker: Nicole Quackenbush, University of Wyoming, Laramie, "Self-Care as Student Care and Vice Versa: Risk, Response-ability, and Disability Disclosure in the FYC Classroom"
Speaker: Catherine DeLazzero, Teachers College, Columbia University, Grafton, IL, "Writing Bodies in First-Year Composition and the World Beyond"
Speaker: Pamela Saunders, University of Illinois at Urbana-Champaign, "Navigating Normativity: Two Case Studies of Writers on the Spectrum"

Unfortunately, one of the panelists (Nicole Quackenbush) was not able to make the presentation, but Catherine DeLazzero brought one of her wonderful undergraduate students (Amanda Blankenship) with her to present, so, we were treated to a full panel regardless. And while the presentations were quite different, all speakers discussed the way that a focus on the body impacts writing.

In "Navigating Normativity: Two Case Studies of Writers on the Spectrum," Pamela Saunders presented her findings from two case studies of student writers who have been diagnosed with Autism Spectrum Disorder. Given that diagnoses of Autism Spectrum Disorder (ASD) are typically marked by social and emotional impairments, coupled with an inability to communicate (and here, Saunders noted that an ASD diagnosis measures only verbal communication, not written, so her study attempts to begin to speak back to that gap), Saunders sought to determine how these two students "experience the normative gaze when they write," especially how they experience and negotiate the social expectations of audience in their writing. What she found is fascinating and her talk has stuck with me for the last few weeks. I was particularly struck by her discussion of Sam, who, as she argued, clearly has a rhetorical sense of audience. Sam tries to imagine what "people" want in his writing, but he also realizes that he has no idea who these people are. Sam compares writing in college to computer programming, but notes that when he's programming, he knows his audience: he's writing code for the computer, and that audience doesn't change and it doesn't judge you. But when he writes for classes in college, the audience could be anybody. He laments, "People are wildly different. Who knows who could read [your writing], and so you have to think about all the different people who could possibly read it and write for each of them all at once." Other people, said Saunders, are a big part of Sam's writing process.

Toby, too, has a strong sense of audience. Toby explains that he now gravitates toward creative writing, specifically poetry, because there's not a strong sense of right and wrong on which other people might judge him. And yet Toby knows that there are classroom expectations that he's not always meeting. For example, when he submitted a little over a page of writing for a seven-page travel narrative assignment, Toby's instructor, in an attempt to help him further develop his work, notes that he should think of a broader audience who might read his essay, not simply the instructor and his peers in the class. As Saunders noted, this connection to a larger, yet undefined, audience might be particularly problematic for students diagnosed with ASD.

Saunders concluded by asking for more research in this area. Until then, she asked that we, as instructors, "consider how our practices—though grounded in theory and well-intentioned—are centered on a concept of the student that is ultimately normative." She reminded all of us that "at the very least, this approach does not meet the needs of some students, and at the worst it does intellectual harm to them as learners. There is thus a need for more research that might get at the inherent social dimensions of writing, and the ways in which writing as a social practice might be made more accessible and rewarding for students with a social impairment."

Catherine DeLazzero shifted the discussion toward more concrete pedagogical practices, describing a class she taught on embodied writing. DeLazzero designed this FYC to foreground issues of the body, asking students to challenge dichotomies between body and mind, self and other, inside and outside, human and nonhuman, the body and text. While DeLazzero was excited about the course, she noted four things she would do differently if she were to teach it again: 1) Avoid asking students to define embodiment and embodied writing. Because DeLazzero sees embodied writing as amorphous, she saw students' attempts to define it as limiting. Additionally, having students define the concepts early in the semester left little room for growth and change in terms of those definitions. 2) She would have focused students more on atypical embodiments, challenging students to see beyond the more normative conception of bodies and embodiment. 3) She would have given students more support on the form and structure of digital composing in order to better help them design effective e-portfolios, and 4) She would have more fully integrated bodily movement and activity into the course activities and assignments, perhaps asking students to move while they write, or move and then write.

What was perhaps most refreshing about DeLazzero's presentation was what actually happened after her presentation. So many teacher-scholars talk about students and student work at CCCC, but DeLazzero actually invited one of her undergraduate students from this particular course to share her own e-portfolio and to speak about her experience of taking the class. To make space for the actual student—not just student voices, but actual embodied students—is a wonderful example of enacting the pedagogical theories of embodiment on which DeLazzero based her class.

Amanda Blankenship spent the rest of the time walking us through the (quite beautiful) e-portfolio that she designed for DeLazzero's class. Blankenship explained that she focused her projects on violent acts related to the body. Reading excerpts from her essays, Blankenship showed how she came to see the body is always involved in writing and thinking, and how working through these concepts in DeLazzero's class made the idea of the body as a tool for writing much more concrete.

Moving beyond operationalizing the theories to which DeLazzero drew our attention, Blankenship also talked briefly about how she believes we should shift our language away from the notion of "innocent bystanders" in relation to bodily trauma and, instead, talk about these people as "empathetic participants." While Blankenship did not have time to expand on this idea, I see here real potential for important work in the field. Throughout Blankenship's presentation, I was struck by how brave this second year college student is to speak to a room full of what she must see as university authorities. I don't think I had that much courage at her age.

D.4 Challenges for Writers from China and India

Reviewed by Kathryn Northcut
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Chair: Jill McKay Chrobak, Oakland University, Rochester, MI
Speaker: Yun Lin, Knox College, Galesburg, IL, "Exploring the Gap: Challenges Facing ESL Student Writers"
Speaker: Moushumi Biswas, University of Texas at El Paso, "Conceptualizing FYC for Multilingual Writers: Focus on Students from the Indian Subcontinent"

This session promised to raise issues of ESL students in writing classrooms, and the room didn't reach standing-room-only, but it was very full. Two student presenters were on the program. Obviously, ESL student writing is a hot issue for Cs attendees.

The first speaker, Yun Lin, is an undergraduate from Knox College. She is Chinese and spoke to both being an ESL student and ESL instruction, with a heavy emphasis on a small empirical study. She had conducted research about ESL student preferences under the direction of an instructor at Knox College (who was introduced and later made some comments). Before the panel started we were asked to complete a two-page survey for the sake of later discussion, but its contents did not form the basis of the later Q&A.

Lin's presentation exposed some flaws in her study and the reporting of it: small sample size, reliance on self-reported data, lack of disclosure of methods, no mention of an IRB, overgeneralization, etc. It can be argued in other forums whether and how empirical research standards can or should be upheld at the Cs. Not all empirical research is fabulous empirical research, and even a weak empirical study can still teach us a lot about what the Cs audience is hungry for. Here, the reported research wasn't particularly compelling, but Lin's expertise with Chinese ESL issues would ultimately rule the day.

Lin's main point was that Chinese students have weak preparation for academic American English writing. Unless someone has never had an ESL student in a writing class, that isn't exactly news. Lin's next point was that Chinese students strongly want instructors to correct their mistakes. It's what they're used to, and in their desire to perfect their English, they see error correction as good and desirable pedagogy. Her final point was that a double standard may exist in instructors, as we recognize ESL writing and steer away from the error correction that we would automatically do (probably in small doses) with a native speaker, instead concentrating on whether we can understand the points despite the errors. This part of her talk was a little fuzzy as to its reliance on empirical evidence, but again, it resonated perhaps because it wasn't counter to our experience or expectations.

During Q&A it emerged that ESL error correction is just as sticky a topic as ever. Just because ESL students want us to correct their errors doesn't mean that a) error correction is what will most benefit them, or b) that error correction will help them write better, or c) that error correction is the best use of limited instructor or writing center tutor time. That said, apparently many of us struggle with the balance of marking student error, motivating students to self-correct repeated error patterns, and meeting student needs and expectations with limited time and resources.

Also emerging during Q&A (which occurred after both speakers presented) was the matter of fraud and test scores in China. Fortunately, the moderator (Jill McKay Chrobak of Oakland University) steered the conversation toward other comments after Lin acknowledged that fraud exists, explained that not all

students arrive with fraudulent credentials, and apologized for China. My question to Lin came next, as I asked her to explain a point she'd made about Chinese students using circular thought rather than the linear thought that is a pattern of Western writing. She and another member of the audience gave what I thought was a good explanation: circular reasoning gets to the point indirectly, perhaps by describing a related topic, rather than hitting us straightaway with a forceful, unambiguous thesis statement (a hallmark of "linear" thought). Questions were fielded well by Lin, and contributions by her Knox College instructor were fine but not really necessary.

The second speaker, Moushumi Biswas, is a doctoral student at UTEP. The contrast between the two talks was palpable, with her presentation focusing rather on pedagogical expectations of monolingualism. She discussed the nuances of language usage by students who are multilingual, and the losses inherent in expecting international students to conform to a native speaker ideal. Biswas's talk was not built on an empirical study like Lin's was; it was an essay or a species of experience report (Carliner), bringing her voice, more than groundbreaking new material, to the ongoing conversation.

Biswas invoked the concept of the 1.5 generation, members of which share language usage patterns of both first- and second-generation immigrants. They are often born in the US to non-English speaking parents, or acquire English abroad at a very early age, yet with the species of English being tinted by the family's heritage. Biswas seemed to be challenging us to reconsider these varieties of English, which often diverge more from native proficiency in written than spoken form. She raised relevant questions about what is lost, if anything, and by/to whom, when a student writes "colour" instead of "color." Rather, the loss of the "u" when the word becomes "color" might say more about cultural imperialism and hegemony than language mastery. That's just one example from her presentation, which was steeped in the relevant literature and carefully organized. We were also reminded that, in contrast to English language students from Chinese language backgrounds, Indian students complicate categories of mother tongue, L1, and second or third languages, not to mention dialect.

In this session, Lin pointed out that Chinese students often want to lose their accents and be as proficient as native speakers. Biswas countered that the loss of an accent is a real loss, and not necessarily a good one. The vast differences between the perspectives of these two students may be analogous to the differences between China and India, between undergraduate and doctoral research, between prescription and description.

Lin is not a member of either group she mentions in her study: she's neither a writing instructor nor a struggling Chinese writer. In her role as tutor, she straddles the borderland between student and teacher. That gave her the ability to open the conversation in interesting ways, and Biswas's discussion furthered the collection of ideas available to consider. I truly believe the people in that room would have stayed for an additional couple of hours if given the chance to discuss their problems navigating the incredibly tricky waters of academic ESL communication. These are perennial and epidemic challenges, and if the international student body continues to expand, the lack of instructor training compounds all problems while providing a great opportunity to learn about and improve ESL writing pedagogy. I hope Lin's talk spurs some of us to consider how that can be done even while Biswas's warnings are heeded, lest we lose more through the process of educating students than we gain.

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D.4 Challenges for Writers from China and India

Reviewed by Anne Canavan
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Chair: Jill McKay Chrobak, Oakland University, Rochester, MI
Speaker: Moushumi Biswas, University of Texas at El Paso – "Conceptualizing FYC for Multilingual Writers: Focus on Students from the Indian Subcontinent"
Speaker: Yun Lin, Knox College – "Exploring the Gap: Challenges Facing ESL Student Writers"

When we speak about the experience of ESL writers in America, very often those doing the speaking are native English speakers who draw their statements from observations of students and colleagues who are ESL speakers, or from their experiences teaching abroad. In short, a lot of the information that ESL teachers in America have about the experiences of ESL learners is second-hand, at best, and is occasionally based on limited real-world experience. For this reason, the presentations by Yun Lin and Moushumi Biswas were a welcome view into the challenging world of being an ESL student in an American university from two scholars with first-hand experiences. The session was well attended, with roughly thirty people in the audience, and both speakers were engaging and frank about their experiences.

Yun Lin's presentation dealt with the gap in preparation between Chinese students and American expectations of these students when they come to American universities. One of the central differences between Chinese and American education is the primacy of the essay—in China, essays are largely used to test a student's grammatical knowledge and vocabulary rather than to assess content knowledge. The High School Entrance Exam features an essay of approximately 150-250 words, and the College Entrance Exam requests an essay of roughly 250-500 words, both of which account for 10-15% of the overall exam score.

Beyond the limited role that essays play in Chinese education, there is also a disparity in what is prioritized, with Chinese educators valuing lower-order concerns to a greater degree than American teachers. Additionally, Lin finds Chinese students are not experienced at writing persuasive/analytical essays and are not practiced at using outside sources. More worryingly, she finds that American educators have a double standard when grading ESL students' papers, with a greater tendency to forgive grammatical and stylistic errors than would exist for a native speaker. Of the greatest interest to teachers is Lin's synopsis of what Chinese students wish their professors would do—provide more one-on-one instruction, correct mistakes instead of understanding them, and emphasize rhetoric, such as how to write introductions and conclusions.

Moushumu Biswas spoke second and addressed her experience as an Indian woman who has studied extensively in America, and her experience as a teacher of First-Year Composition. Biswas reminds us that Indian students represent a unique segment of the population, as many of them grow up as multilingual speakers, speaking both a home language and English. Given this linguistic background, Biswas calls for a celebration of diversity, and emphasizes that while cultural awareness may slow the pace of a class, it is beneficial for all concerned. She also notes that multilingual approaches are hurt by monolingual assumptions, and that there are assumptions that certain forms of a language are more correct than others, especially when it comes to "international Englishes," which can be damaging to language learning. Rather than regarding a home language as an impediment to language learning, Biswas argues that we should regard this knowledge as a key to linguistic proficiency. Biswas also notes that, similar to Yun Lin's observation about Chinese education, essay writing does not play a large part in Indian higher education, which can complicate a student's learning experience in an American university setting.

D.10 Being There: The Rhetoricity of Queer Spaces, Identities, and Bodies

Reviewed by Patricia Portanova
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Chair: Trixie Smith, Michigan State University, East Lansing
Speaker: Madhu Narayan, Michigan State University, East Lansing. "From Metaphor to Materiality: The Rhetoricity of the Lesbian Herstory Archives."
Speaker: Kathleen Livingston, Michigan State University, East Lansing. "Developing an Erotic Vocabulary: Consent as a Queer Community-Based Approach.
Speaker: Casey Miles, Michigan State University, East Lansing. "Queer Methodological Praxis: A Look in the Gender Project."

This panel discussed the rhetoric of space, identity, and body, with a focus on lesbian and gender identity.

Madhu Narayan, from Michigan State University, explored the Lesbian Herstory Archives (LHV) as an archival and social space committed to increasing lesbian visibility. She began by tracing the history of the LHV, established in 1975 and first located in founder Joan Nestle's apartment on the Upper West Side of Manhattan. As a grassroots organization that has refused to seek government funding, the LHV was able to build financial support from the community through newsletters, word-of-mouth, and dedicated volunteers. Narayan emphasized the rhetorical practices of the LHV, which relies entirely on volunteerism and fundraising to maintain operations at its current location, a home in Brooklyn. While this aligns with the vision of the LHV founders, it also puts the organization in a constant precarious position—with an ever-present threat of closure. Maintained in a residence, the organization is frequently at risk of losing its materials, all of which are essentially donated by those who happen to have them. Yet, this form of radical archiving promotes an inclusive "living herstory"—a practice in many ways antithetical to traditional institutionalized archives, which include certain perspectives at the expense of silencing others. Therefore, as Narayan argued, the place itself, as a community center, is integral to our understanding of the material holdings of the archives.

According to Narayan, there is a lack of ethnic and racial diversity within the archives, though the LHV is continuously engaged in expanding its holdings. Through social networking and the organization's **website**, the LHV community stretches far beyond New York City. Such expansion continues to collaboratively build the archives. Narayan offered the LHV's use of Facebook® to help identify members included in archival material as an example of community collaboration. Ultimately, the LHV serves as a rich site of community building, activism, and rhetorical practice.

Kathleen Livingston, from Michigan State University, problematized the notion of consent as an initial negotiation mediated by documentation and argued for the inclusion of verbal and non-verbal communication and revision, as well as body, language, and history. Livingston applied this framework to a series of personal narrative "scenes" to illustrate her own journey of sexual self-discovery that led to the acquisition of what she describes as an erotic language. Part theory and part narrative, Livingston moved through her upbringing in Detroit, which required leaving home early to live in a local community center. The experience, coupled with one of her earliest experiences with non-verbal consent (a boot sliding toward another's underneath a desk) ultimately led to coming to terms with her dyke identity. Due to the creative

nature of the presentation, a written review cannot fully capture the depth and description of the narrative scenes, which were delivered as more of a spoken-word performance than the reading of a paper. Her final scenes discussed embracing her self-identified "femme" status and moving beyond heteronormative negotiations in an effort to analyze historical, contextual, and embodied forms of consent.

Casey Miles, from Michigan State University, shared portions of her Project Gender, a series of short documentary films exploring what Miles calls "the lived experience of gender experience and identity." The presentation opened with a clip from one such short documentary featuring fellow panel member Kathleen Livingston. The film added another modality to Livingston's narratives and allowed the audience to fully understand Miles' project before complicating it with questions of methodology. A driving question behind the project is how to move beyond the "box" created by the video screen. Miles includes mixed methods as an attempt to avoid the qualitative/quantitative binary often analogous to the masculine/feminine gender binary. For Miles, this means developing themes across video narratives as the project progresses, as well as including both structured and unstructured interviews, footage that builds context (e.g. cats walking through an interview scene), and multiple angles of footage.

Miles focused her discussion on the construction of a queer methodology, which includes asking participants to play an active role in the editorial process. To create transparency, Miles invites participants to view and comment on drafts of videos. Additionally, the IRB consent devised by Miles allows participants to withdraw consent at any point. Miles noted several thorny issues she is still grappling with as she moves forward with Project Gender. First, she must convince her committee (and the wider academic community) to allow her to create a video dissertation. Second, her current participant pool almost exclusively includes close friends. Although she is happy with this participant pool, she recognizes that this may create ethical concerns, as well as undermine her ethos as a researcher.

During the Q&A, one audience member asked Madhu Narayan about the current status of the LHV and possible threats to the archives. Narayan noted that possible mortgage issues and even vandalism is always a concern of the LHV.

Another audience member praised Kathleen Livingston for complicating consent to include verbal and non-verbal. In response, Livingston showed concern that her work would be interpreted incorrectly and used to justify the lack of verbal consent as consent itself—as is often the case with sexual assault where silence is interpreted or justified as consent. Another member of the audience worried about the butch/femme binary potentially promulgated by Project Gender. Casey Miles responded by expressing a desire to include a range of gender identities within her project. In terms of film execution, an audience member suggested radical screen shots to subvert traditional filmography, including an avoidance of traditional interview shots ("An entire interview just showing feet.") Another audience member suggested a multimodal dissertation to appease the dissertation committee, including both video and written text exploring some of the issues raised within the presentation. Finally, another audience member wondered how Miles' queer methodology differed from radical feminist methodology, noting an overlap in terms of ethics and valuing participant knowledge. Miles admitted to still working through that question.

An exploration of what is made available and what is silenced through shared stories and artifacts served as a common thread throughout the session, weaving together an impressively cohesive panel. This session was originally scheduled to include four presenters, but the omission of one speaker was beneficial. The audience was visibly engaged, and, with just three presenters, there was plenty of time for discussion. The three panelists had very different but equally appealing presentation styles, and the inclusion of multimedia was worthwhile. It would have been interesting to see the panel's theme of subversion extended to the

presentation itself—by metaphorically moving beyond the "box" of the traditional presentation scheme. However, this is understandably difficult given the restrictions of the venue. There was much to be gleaned from this panel, which successfully complicated queer alternatives to normative practices and sparked discussion that will extend well beyond the session itself.

D.21 Race and Writing Assessment: Cross-Disciplinary Frameworks for Impact Analysis

Reviewed by Jessica Nastal, University of Wisconsin-Milwaukee
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Chair: Les Perelman, Massachusetts Institute of Technology, Cambridge
Respondent: Norbert Elliot, New Jersey Institute of Technology
Speaker: Doug Baldwin, Educational Testing Service
Speaker: Nancy Glazer, Educational Testing Service
Speaker: Mya Poe, The Pennsylvania State University, University Park

Note: Nancy Glazer and Mya Poe were unable to attend the conference. Doug Baldwin gave Nancy Glazer's presentation and Norbert Elliot gave Mya Poe's.

D.21 was one session I eagerly anticipated this year, based on the panel members' recent publications: Norbert Elliot and Les Perelman's *Writing Assessment in the 21st Century: Essays in Honor of Edward M. White* (who was also in the audience), which included a chapter by Doug Baldwin; Mya Poe and Asao B. Inoue's *Race and Writing Assessment* and contribution to the Ed White festschrift. Each presentation focused on the concept of fairness, particularly in light of demographic changes in the United States and their effect on educational settings.

Doug Baldwin, "Aiming for Technical Quality in Writing Assessment: Questions and Some (Tentatively Proposed) Answers"

In his discussion of procedures that can help ensure that large-scale writing assessments are valid and reliable, Baldwin centered on two concepts: fairness and standardization. While "standardized" can be anathema to writing instructors, he suggested that it might be the only way to achieve fairness on such exams. Fairness refers to a test that measures the same thing for everyone who takes it, but as Poe/Elliot's presentation highlights, a fair assessment in these terms may result in unfair consequences for certain bodies of students. Baldwin therefore points us to the ETS Guidelines for Fairness Review of Assessments, which claim "a fair test is one that is valid for different groups of test takers in the intended population for the test" (2).

But Baldwin reminds us that test preparation is decidedly non-standardized, which may lead to the benefit of assessing context-specific outcomes. He asks, is it ok for students to memorize test "shells"? What constitutes "original work" in these prepared answers, and how might that affect a student's score? Ultimately, Baldwin asks, "What should we, what can we expect students to do when they're given a generalized test?"

Nancy Glazer, "Bringing the Test to the Teachers: Building a Bridge to a Standardized Writing Test"

For Glazer, one way to ensure fairness in large-scale writing assessments is to "lift the veil," to provide "a chance to empower teachers, and therefore students, by including them in the process." And, as Baldwin points out in "A Guide to Standardized Writing Assessment" (2004), "students benefit when, with the help of teachers, they become active participants in the process." As a result of these beliefs, ETS has included in its social mission a series of workshops with Historically Black Colleges and Universities (HBCUs).

ETS workshops for the Praxis Pre-Professional Skills Test (a writing exam) have occurred over the past ten years in locations without access to test preparation classes or software, and include information about:

- What the essay looks like
- What the essay test covers
- Where students can find published preparation material and how they can use it
- And, most importantly, from the perspective of the students, how the essay is scored

Importantly, to Glazer, the workshops provide teachers with an opportunity to practice scoring essays. ETS operates these workshops in honor of fairness: "If the teachers have a clear understanding of the test, they are more able to convey the same to their students."

Mya Poe, "Disparate Impact Analysis and Writing Assessment: A Legal and Empirical Perspective"

Norbert Elliot (who co-wrote the paper this presentation is based on, which is currently under review for publication) began the presentation with the shocking statistic that while the birthrate for African Americans, Native Americans, Hispanics, Asians, and people of mixed race descent is now over 50% of births in the U.S., 90% of students from these backgrounds require remediation in FYC classes.

Combined with the information that remedial courses can have "disastrous consequences" for students, Poe and Elliot set out to "understand how existing writing assessment practices impact diverse student populations." At the site of their case study, they realized that African American students are disproportionately placed into the remedial FYC classes. This, in spite of SAT test scores that exceed national standards and a locally-constructed placement test. Poe and Elliot argue that writing assessments cannot be fair or equitable if we do not conduct regular investigations of the practices or align those investigations with our legal obligations.

Poe and Elliot's presentation of disparate impact discrimination--"the unintended racial differences in outcomes resulting from facially neutral policies or practices"–exemplifies a major concern within writing assessment. As Baldwin suggests, fairness does not merely mean all students are required to take the same exam; it encompasses access to preparation materials (which Les Perelman questions the cost of, and the ethics of exam creators also serving as test prep agents) as well as the decisions made as consequence of an exam. And as Poe and Elliot argue, any discussion of fairness must also consider the legal obligations we have to our students.

One takeaway from this panel is the importance of the academic and educational measurement communities working together–a central theme in Perelman and Elliot's collection and in Ed White's work. Perelman explained that while he doesn't like mass market writing assessments, ETS is the "least worst" of the testing companies because they treat scholar-teachers as colleagues. The panel demonstrates how both communities are concerned with fairness and with how we might improve the writing assessment experience for students.

E.13 Competing and Converging Rhetorics: A Writing Tutorial for Taking a Student Support Services and Basic Writing Collaboration Public

Reviewed by Lynn Reid

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Parisi's presentation centered on a partnership between a TRIO program and a basic writing (BW) program at Kingsborough Community College, CUNY. Parisi argued for the necessity of such collaborations because student support services have greater access to students' lives and because such partnerships also help basic writing faculty connect with the broader campus community. Although the TRIO program and the BW program shared some common perspectives on the need for supplemental support to aid student progression, the need for students to integrate into the wider campus community, and the need to attend to the affective, social, and cognitive issues that impact learning, the two sides diverged when it came to the rhetoric surrounding student needs. Specifically, terms like "acquire skill," "student deficit," and even "Basic Writing" were contested. Ultimately, TRIO and BW found common ground in the following areas: literate talent as contextual; academic literacies; tutoring/teaching for transfer; conflict and struggle; writing and identity; socio-political co-construction of meaning; and Basic Writing as contested. What emerged from this partnership was a year-long workshop course in which students met regularly with a tutor individually, then met again in a tutor-facilitated small group, all aligned with weekly staff meetings and faculty oversight. Interestingly, though, this tutorial did not interfere with the basic writing courses that students were enrolled in.

This presentation provided a useful model for integrating basic writing more widely into the campus community, which is often a challenge. Further, this model specifically allowed for the terms of the conversation to be contested, and it was clear that the Basic Writing faculty were able to educate the TRIO staff to rethink the way that they construct identities of basic writers as "deficient." On many campuses across the country, faculty, staff, and administrators who do not teach basic writing often have an erroneous understanding of the goals of such a course, which often center around self-efficacy as much as "skill acquisition." Connecting to other units on campus as Parisi describes has the potential to change the conversation about remediation in a given institutional context.

Featured Session F: "What Creativity Looks Like: Writing with Word and Image for the Post-Paper World"

Reviewed by Christine Martorana
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It's strange to begin this review with alphabetic text, a keyboard, and a sentence. It might be more appropriate if I crafted a review out of some other material or on some other surface—perhaps graffiti on an abandoned wall or an animated short that turns the featured speakers into cartoon depictions. And if I would have known ahead of time how fitting a review like that would have been for this session, I would have been prepared with audio tools to document the sounds of that early Friday morning talk. I would have excitedly turned on my recording device to capture Richard Miller's blunt, smart, humorous comments and the way the audience responded with laughs of surprise and agreement. The quotes of that morning were striking, and as I sat in that packed conference room, I hurriedly scribbled them down in my notes, knowing I would want to remember them word-for-word later. Here, I present to you several of those quotes. I hope your "post-paper world" mind allows you to imagine the sounds buzzing around the room.

Quote #1: "This is art as Photoshop and political change as made possible by the global distribution of digital information." Silence followed as we all gazed at the projection on the screen: "Freedom Graffiti" by Tammam Azzam. Art like this should lead us to ask what creativity looks like. What is the relationship between art and politics? Beauty and destruction?

Quote: #2: "We are living in the most profound paradigm shift in human history. And when I say that, people say, 'No we're not!' And they are wrong." There were chuckles in response. Miller references Clay Shirky and Nicholas Carr, gesturing to our current age of information super-abundance coupled with a great scarcity of focus within education. Academics must learn to think of interest as a practice and a habit of mind; we need to be teaching our students how to be interested.

Quote #3: "What do we do when experts in content are no longer necessary? We must become the experts in resourcefulness…If all you're selling is your mastery of content, you're out of business." Brief, uncomfortable silence followed with a few head nods as Miller pauses and then claims that content-area experts are no longer needed. We have so much information available at our fingertips, we can Google almost anything. We are in the midst of a world entirely run by gizmos such as cell phones, iPads, laptops, and Kindles.

Quote #4: "I love books. That's why I got into this ding-dang business. That's why I got into this business. I'm not so good with people. I love books. Shut up. Put 'em down. They leave you alone." Laughter was immediate as Miller admits a love for books and then recognizes their growing obsolescence. Composing today is image, text, maps, animation, data, sound, video, and graphs. And for each of these, we need to know how to do online archival research, work with self-generated and manipulated data, and create recorded and interactive creations. This is the space in which we must invent education for the 21st century. We cannot insist that what we did with paper, we can now do with the screen. What does plagiarism mean in a cut-and-paste world? What are books going to look like nine years from now?

Quote #5: Being curious and being creative "are the most valuable skill sets in the 21st century." A slight murmur of agreement rippled throughout the room. Miller insists that

being both curious and creative takes practice. These skill sets are more important than writing strong thesis statements and solid research papers. How do we teach people to be interested, creative, and curious? We can promote collaborative work in creative nonfiction, publishing our work online and making it publicly available. We can rethink the work we require of our graduate students by looking towards TED Talks as models and incorporating rich visual imagery. We can re-imagine what we mean by undergraduate work, inviting students to engage in active journalistic investigations, incorporate video and live tweets into research, and create interactive video-essays.

Quote #6: "We have to be the ones to fight for what we know about education. It is a confrontation with the unknown!" Enthusiastic vocalizations of agreement followed. Miller encouraged us to push past the academic boundaries we find safe and comfortable, to boldly enter unknown territories of composing, collaboration, and authorship. We need to give our students experience focusing on things they don't understand; Miller suggests art galleries and plays, asking students to grapple with unfamiliar cultural spaces and consider, "How can this be interesting?" We need to change the way we evaluate and assess our students, privileging those textual creations that don't travel a straight line. For Miller, this means there are qualifications within the text, there are "buts," "howevers," and "furthermores" that make grading both complicated and interesting. Grading is not, and should not be, easy because we are grading ideas, and ideas are anything but simple; the ideas we explore in our classrooms and our work should be multifaceted and confusing. This is what it means to be creative in a post-paper world.

F.4 "Home Language": De-Privatizing African American Oral Based Discourse

Reviewed by Raymond Oenbring
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In this well-received panel, two up-and-coming rhet/comp scholars whose research projects look specifically at African American oral discourse presented findings from their recently-completed doctoral dissertations. In the first talk of the panel, Kendra James presented a paper entitled "'Talk this Way': Orality Among First-year Writing Students at Historically Black Colleges and Universities" that looked at attitudes toward African American English (AAE) among students and instructors in first-year composition courses at Historically Black Colleges and Universities (HBCUs). In the second panel presentation, Bonnie Williams presented a paper entitled "Students' 'Write' to Their Own Language: Teaching the African American Verbal Tradition as a Rhetorically Effective Public Writing Skill" that discussed features of the African and African American rhetorical traditions that students and instructors in college composition courses may not be aware of. Unfortunately, the third scheduled panel member was unable to attend.

To start off her presentation, James provided an overview of the methods of her empirical study of attitudes toward AAE at HBCUs. James's research project involved three instructors and six students at three different HBCUs in the south—specifically, Stillman College, Tuskegee University, and Tougaloo College (with Tougaloo being where James studied for her undergraduate degree). At each institution, James collected a corpus of written materials such as syllabi, assignment handouts, and student essays to analyze. Moreover, at each HBCU, James engaged in interviews with both students and faculty involved in first-year writing courses. In each case, James attempted to glean whether or not, and in what ways, the unique features of African American language are construed in the documents and what explicit and implicit attitudes toward AAE the instructors and students displayed.

Later on in her presentation, James overviewed a number of systematic grammatical features of AAE including zero copula; habitual be (e.g., He be smokin'); and done used to mark past tense (e.g., I done walk to school today). While these features of AAE have been familiar to linguists for some time, it was good that James defined these features for her audience of compositionists. As similar studies of language attitudes have found both in the African American community and in the English-creole speaking populations of the Caribbean, James found that many students at HBCUs express generally negative impressions of AAE, with the students in the study describing their mother tongue by turns as lazy English, bad English, or slang. Another interesting finding of the study that James presented was that composition instructors at HBCUs generally avoid explicit discussion of the features of AAE in course materials or during class instruction. James concluded her talk with a series of recommendations for building awareness and appreciation of the unique features of AAE, specifically in the first-year writing curriculum of HBCUs. Among her recommendations, James suggested that HBCU first-year writing instructors should make space during class time for a serious discussion of the role that AAE plays in the African American community.

While James's presentation focused on AAE linguistic features, Williams' presentation, conversely, used rhetorical terminology to discuss what she called the African American Verbal Tradition (AVT). In essence, Williams's overarching project aims to build awareness and appreciation of AVT in first-year writing courses, among both Black and non-Black students, through the direct teaching of features of the African American rhetorical tradition. Specific African American rhetorical figures that Williams introduces

students to in her pedagogy include sounding (broadly, where speakers express displeasure with a particular situation); repetition/anaphora; call-response (where audience members respond to a speaker's assertions); narrativizing (a feature of AVT where everyday conversation is presented as a "story"); and signifying/indirection (overarching terms for a variety of techniques in the AVT for indicating that the audience should "read between the lines" [e.g., scare quotes and rhetorical questions]). What's more, as part of her pedagogy, Williams introduces students to a variety of afrocentric rhetorical concepts such as nommo (broadly, the potency of words). In her specific empirical study, Williams found that African American students were more likely to express pride in and awareness of their language after direct instruction in the various features of AVT.

While both presentations were thought-provoking, something that I—an instructor of college composition in a country where the local population speak a creole language with close and interesting historical connections to AAE and Gullah (specifically, the Bahamas)—would have found valuable from this panel would have been if the presenters had offered more nuts-and-bolts practical pedagogical techniques for harnessing the unique rhetorical skills and proclivities of Black students—rather than merely encouraging us to build students' awareness of their language. Linguists and rhet/comp scholars have long recognized that African American students' home language is a unique, valuable, and systematic tongue, a tongue that is something other than Standard English. However, what is lacking from the discipline of rhet/comp is a comprehensive set of strategies that can be used to engage and build on the rhetorical skills and knowledge of Black students (for example, using debates as a brainstorming technique and scaffolding strategy during the idea-development stage of paper writing). I hope that future CCCC panels on AAE and AVT include more of these practical pedagogical strategies.

F.10 Anti-Immigrant Discourse in the Media: Rhetorical Political Action for Gender Equality

Reviewed by April Conway
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At a time when the rhetoric surrounding national immigration policies is frequently vitriolic, the speakers on this panel chose to speak back. Offering critical responses to the racist and sexist nature of anti-immigration rhetoric, these scholars proposed gender as a means to create new discourses of immigration.

The chair and first speaker, Dora Ramirez-Dhoore, presented a paper titled "Metaphors of Exclusion: 'Anchor Babies' and Reproductive Justice." In her presentation she focused on immigrant women who are uniquely affected by anti-immigration discourse and by state anti-immigration laws. In this discourse and under these laws, immigrant women's bodies become sites of not just invisibility as their labor (often domestic and therefore ostensibly private) is frequently ignored, but also extreme visibility as they are accused of having "anchor babies" in order to secure citizenship, thus engendering a rhetoric of fear in the broader public.

Ramirez-Dhoore then moved to discuss bioethics and binary language, citing Charles W. Mills's *The Racial Contract* as she argued that white men have positioned themselves to secure natural rights while they choose to bestow—or not—civil rights on others. This positioning also creates a binary discourse of equity versus equality, personhood versus citizenship, which leads back to the metaphor of "anchor babies" and immigrant women. Such dichotomies of language, Ramirez-Dhoore argued, fuel an inflammatory rhetoric that spreads across various forms of media, again engendering fear and stripping even more rights from immigrant communities and, in particular, immigrant women.

Along similar lines of using figures of speech to incite fear, Kendall Leon presented next on "The New Racism: Rhetorical Figures of Speech in Governmental Documents." Leon successfully argued that the racist language that appears in current anti-immigration legislation feeds anti-immigrant sentiment in the American public. Using a Xicana lens, she also looked at the gendered manners in which immigration is created in public discourse, citing such heavy-hitter scholars as Victor Villanueva and Patricia Hill Collins to frame her argument.

Though not present, the third speaker, Alexandra Hidalgo, had a video prepared that Ramirez-Dhoore and Leon projected for the audience. Titled "Transformative Multinational Identities: The Rhetoric of Hybridity in Female Immigration," the video featured clips from a longer film, "Lift the Lamp," which was written, directed, and produced by Hildalgo. Through a series of personal interviews and group conversations with four immigrant women living in New York City, the video showed the complex, hybrid nature of immigration as it relates to the individual women's lives, to broader society, and to immigration discourse.

In the clips, the women, who are Indian, South African, Spanish/Ecuadorian, and Australia, discuss the many positive aspects of being immigrants, such as how the experience provides a "dual frame of reference" that encourages more flexibility in understanding human relations, how the experience opens one's eyes to what immigration policies need to change in one's native country, and how opportunities to bond through differences develop.

Ultimately, Hidalgo argued for a new rhetoric surrounding immigration discourse, putting forth the concept of the "hybrid citizen" and questioning what immigration may look like as we become more global

through technology and other forms of interaction.

The theories and case studies these scholars presented were both timely and powerful. Not only did these women speak to the conference's call of intersecting rhetoric and composition and the public sphere, they represented discourses not often heard in that public sphere, which was refreshing to hear at the Cs.

F.16 Developing Methods for Self-Sponsored Writing Center Assessment

Reviewed by Andrea Efthymiou
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As a writing center administrator myself, I was drawn to this panel to learn more about conducting a genuine and valuable assessment of practices in the writing center where I am assistant director. This session left me more than satisfied, sending me home with takeaways in the form of model assessments and ways of looking at writing programs—beyond writing centers—and their place within the institution.

With Lori Salem of Temple University not present to give her talk, the panel's chair, Harry Denny of St. John's University, kicked off the session with his presentation "If You Quantify It, They Will Reward It: Using Quantitative Analysis to Investigate the Influence of the Writing Center Use on Student Success." Creating a culture of assessment among the three writing centers he directs for St. John's University has enabled Denny to demonstrate to administrators that the writing centers literally fund themselves through student tuition by contributing significantly to student retention.

But illustrating the writing centers' relationship to student success, while important, is no simple task. Denny opened by acknowledging the challenges in tying student performance to writing centers, and briefly drew upon Neal Lerner's research that has addressed these challenges. In light of these challenges, Denny was careful to offer a number of possible ways, all documented in a packet of salient charts and tables that he distributed for audience members, to look at data through his assessment of the writing centers at St. John's University.

For Denny, demonstrating how writing centers related to student retention was a multi-pronged process, involving the office of institutional research, the Banner information management system, and WCONLINE, a popular online scheduler used in writing centers. Through collaboration with the office of institutional research, Denny matched student identification numbers across platforms and merged data in Excel and the statistics program SPSS. Denny then looked longitudinally—not simply semester-to-semester, a typical method of looking at data in writing centers—at the numbers of appointments that happened in the centers, the number and frequency of students who visited, and the courses for which they visited. Denny further broke out the data on students by looking at their linguistic and ethnic diversity, SAT scores, high school and college GPAs, and where they "live" in the institution (i.e., College of Arts and Sciences, Business, etc.). While digesting these numbers can lead to many exciting discoveries (like the writing centers' influence on retention), it also offered Denny productive ways to shape his centers. For example, Denny now strives to hire consultants that genuinely represent the ethnic and linguistic diversity of the university.

Building upon this dynamic quantitative assessment plan, Denny laid out his vision for a qualitative component. Content analysis of session logs, interviews, and focus group research could all provide further data for assessment of the writing centers at St. John's. As his assessment progresses, Denny hopes to more fully understand what faculty notice in relation to writing center support, how students feel about the impact of the writing center on their institutional lives, and how to meaningfully involve consultants in assessment.

While Denny's presentation offered exciting possibilities based on completed writing center assessment, Linda Bergmann's talk, "Where Have We Been and Where Should We Go?", provided a glimpse into the process of drafting and revising an assessment plan for a complex writing center at a large research institution. As director of the Writing Lab at Purdue University, Bergmann discovered that her writing

center had been much better at counting what they do rather than assessing what they do. Her project, then, emerged from a desire to create an assessment plan that meaningfully articulated the impact of the Writing Lab on her campus.

Bergmann shared with the audience the many struggles that came with moving from a counting model (i.e., "this is how many sessions our consultants conduct") to an assessment model (i.e., "the Writing Lab has ____ impact on the Purdue community"). Particularly, Bergmann noted that the counting model of assessment was summative, not generative, and made little meaningful connections with the Writing Lab's mission of supporting students through their writing process at any stage and across disciplines.

One initiative Bergmann highlighted for administration (and for her Cs audience) in her revised approach to assessment was listing in the Lab's annual report the publications and dissertations that came from working in the Writing Lab. This served to identify the Writing Lab as a place of research. Further characterizing the Writing Lab as a research center, Bergmann began requiring graduate student coordinators to produce summaries of their collaboration with other campus writing programs, like WAC and ESL. The import of these documents is two-fold: they serve as an archive of Writing Lab activity and are useful in compiling the Writing Lab's annual report. One shortcoming of these archival summaries is that graduate student coordinators rotate each year, so following through on the suggestions of any one coordinator is challenging do to the quick turnover in the position.

Both Bergmann's and Denny's talks highlight the need for assessment to be connected to the goals and mission of a specific writing center, or any writing program for that matter. While goals and mission will need revision as a result of regular assessment, it is precisely their articulation that gives administrators a mechanism by which to conduct an assessment plan that is meaningful in the local context of a specific writing center.

F. 20 When the Time is Right: Women, Rhetoric, Publics, and Policies

Reviewed by Elizabeth Kuechenmeister
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In this early-morning session, four speakers presented on women's rhetorics in a variety of contemporary contexts, from politics and public speaking to filmmaking.

Cheryl Glenn, in her talk "Sister Rhetors: Making and Unmaking Public Policy," referred to her forthcoming book for more information about this subject. In her argument, she explained that if we were to use women's rhetorics of unity and community building, then many improvements would be made in society. Glenn explained the perpetual exclusion of women from politics, as it discourages subaltern groups in favor of traditional political rhetoric. Glenn called the political climate for women "chilly," and noted that the U.S. is in 82nd place behind Venezuela in terms of the number of women in political office, and 22/100 in the world in terms of gender equality. As Glenn said, "sister rhetors have much more work to do." Instead of fighting against traditional political rhetoric, Glenn explained, women are starting to refigure this rhetoric to work for them. She used Hillary Rodham Clinton as an example of a political figure who used the rhetorical tool of listening when running for senator. She also provided examples of self-appointed women rhetors from groups such as Women in Black and One Billion Rising who choose to take power to solve problems in their own way outside of patriarchal structures. As Glenn noted, "These women are already existing in their field of dreams."

Shirley Logan, in "Righteous Discontent: Women's Acceptance Speeches as Public Political Statements," analyzed how contemporary women have used the format of the acceptance speech rhetorically. Logan looked at three women and their acceptance speeches for major awards such as the Nobel Prize and the National Book Award. Logan cited common strategies the women rhetors used in their speeches, such as storytelling, evoking the past, and establishing a common identification. All of these methods used worked to empower women listeners of these speeches to take action.

Krista Ratcliffe, in her talk "Women Rhetors Respond: The War On/Over Women's Bodies in the 2012 U.S. Election Cycle," began with an analysis that explored why she was personally upset regarding the offensive political discussions about women. Her anger, she explained, took her to the point of silence and inaction on the subject. Ratcliffe observed that she had fallen prey to the rhetoric of the war on women and also fallen prey to the assumption that progress (regarding women's rights) automatically happens. In her talk, she explored the trope of the "war on women," and how it can be explored in a classroom setting.

Finally, Joyce Irene Middleton presented her talk on "Feminist Rhetoric as Visual Rhetoric: Uses of Rhetorical Silence and Listening in Global Filmmaking." Middleton looked at the use of rhetorical silence and listening in several recent independent and/or foreign films. She observed that film and rhetoric can come together through a useful analysis. This use of rhetorical listening by the film director, she argued, works to inscribe power. Middleton explained how this kind of analysis can be used as a classroom activity and discussion. She concluded her talk by showing two film clips and engaging the audience in a short discussion of the director's use of rhetorical listening as demonstrated by those clips.

F.29 The Tyranny of Argument: Rethinking the Work of Composition

Reviewed by Romeo Garcia
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This session featured approximately 540 or so in attendance scattered throughout Grande Ballroom A. It was an early morning session, 8:00 a.m. to be precise, and many had coffee in hand as they waited to be addressed by co-chair Gian Pagnucci, a University Professor at Indiana University of Pennsylvania. I was anxious myself, waiting to hear from the seven speakers, all with enticing titles related to the theme of argument and tyranny in some way. And so the hour-and-fifteen-minute session began with Pagnucci introducing himself, the session title, and his insight on the tyranny of argument.

Pagnucci began with a question: What might happen if we stop teaching? As this question embedded itself within each individual in attendance, the audience members nodding, Pagnucci moved on to relate the effectiveness of teaching composition to politicians. What was the purpose of this? As Pagnucci argued, political arguments impact everyday life, but there are moments in time when the argument itself is about everything and anything. The problem is, as Pagnucci suggested, "we" taught them how to make a good argument through the teaching of writing—thesis statements, argumentative statements, supporting statements, and the ability to address counter-arguments. "We" taught them good, Pagnucci stated once more. The tyranny of argument is that it is a seductive mode of thought; it becomes an obsession, and the danger behind this obsession is that "winning" the argument is more enticing that caring for the person one is arguing with. So what happens if we stopped teaching argument as the sole purpose of teaching of composition? Writing would be much more meaningful; writing would include more "love" and "lost"; and writing would be much more than an argument, Pagnucci argued.

Next, Todd DeStigter delivered his paper, "Argumentative Writing and the Matrices of Anxiety," which followed in the same tone as Pagnucci's presentation. Offering insight on his ethnographic research of Mexican-American students in Chicago, DeStigter introduced his central question: Why do so many educators privilege argumentative writing? DeStigter then posed another question: Is argumentative writing part of our collective fears? Instead of expanding on this question, DeStigter offered three assumptions in which the question was answered directly and indirectly. Assumption 1, DeStigter argued, is that argumentative writing leads to clear and critical thinking. Assumption 2 is linked to Assumption 1: Argumentative writing leads to rational deliberation of a democratic student where students can argue with each other as equals. Finally, DeStigter revealed the purpose of his paper when he stated that there is no such thing as rational deliberation of democratic students because there is unequal access and the de-legitimization of argumentation due to access. DeStigter suggested that argumentation is part of our collective fears. This collective fear is one in which we believe argumentation leads to upward academic and social mobility (assumption 3). When it comes down to it, as DeStigter argued, the person with the most access has the most power. The person with the most power, therefore, can easily say "you" are not valid and because of his/her power he/she wins the argument. DeStigter concluded by discussing a conversation he had with a colleague. In this conversation, DeStigter told his colleague that to focus obsessively on argument is to limit what counts as good thought and bypass our countless reasons why we choose—or need—to write.

Cristina Kirkighter came up to the podium with a gentle yet firm voice, and began her paper, "The Privileging of Traditional Arguments in Academic Gatekeeper Writing: Ethnic and Regional Academic Storytelling Writers at Risk," with quotes from two of her past students. One student said of academic

and personal writing, "Personal writing has brought a sense of closure. Both in life and academia you have be tough and have a hardened/thick skin. Much of what I write about I have authority to comment on because I have been on the other side of the spectrum. The use of the 'personal' authenticates my research and myself as a writer. Closure comes by the ability to humanize research and writing." According to Kirklighter, academic writing establishes authority, standards, and gatekeeping strategies. The tyranny of argument is that it negates and reduces community knowledge by invalidating storytellers who are at risk. Storytellers threaten and counter this authority. Kirkighter moved on to discuss the mission statement of her university, a Hispanic Serving Institution (HSI), and how it purports to uphold a service to the region and the needs of the region. The irony, however, is that the institution itself places the storyteller writer at risk by attempting to assimilate them without respecting their experiences or prior cultural and academic knowledge with some gatekeeping writing.

Kami Day and Michelle Eodice walked up to the podium together and, in sync, pronounced that when it comes to human rights there is no argument. Day and Eodice qualified this pronouncement by referring to Peter Elbow who suggests we should value and respect all positions against us. However, Day and Eodice reminded the audience that gay rights are not issues that should be up for argument. They also remind the audience that we must challenge the idea of valuing and respecting other positions, especially when it comes to human rights. Let it be, as Day and Eodice argued, a rhetorical refusal, an act that acknowledges that not every view should be legitimized.

Next, Frankie Condon presented her paper which introduced the term "whiteliness" to the audience. Condon began with a soft and poetic voice by telling a story involving coyotes that introduced the audience to characters exhibiting doubt, foolishness, fear, and failure. After five minutes of moving the audience with the situation of the coyotes (i.e., doubt and fear), Condon concluded by stating that there was no real moral to the story. I stood there wondering to myself if this was a literal statement or a rhetorical statement. Nevertheless, I stood there reflecting on what I thought was the moral of the story.

Claude Hurlbert from Indiana University of Pennsylvania charged the podium enthusiastically and relayed his argument to the audience: Change might be happening. Without explanation, Hurlbert stated that he is sick to death of serving the needs of the 1%, a political and rhetorical statement indeed. He attested that arguments don't give us all we need and that argument just isn't enough anymore. Hurlbert qualified this statement by referring to the makeup of the CCCC sessions—fewer panels and sessions about argumentation and more about including the "excluded" through mediums such as memoir, personal essays, and social initiatives. Hurlbert concluded by arguing that all forms of rhetoric, knowledge, composing, and wisdom-making should be of interest to us besides argumentation itself.

Leonora Anyango-Kivuva ended the session with a powerful personal reflection of her teaching with refugee students. Her moving voice and story began by relating two pieces of wisdom that were passed down to her from her mother. The first wisdom, according to her mother, is learning how to deal with the world. The second wisdom is learning from the books that will one day take you somewhere someday. Anyango-Kivuva addressed the audiences by stating her mother didn't have the second wisdom but that she wished for her daughter to have both and that is why she was sent to boarding school. Her mother reminded her that it is important to have both, but without having the first wisdom—the ability to deal with the world—then the book wisdom would not help "you" in the long run. Anyango-Kivuva moved on to recount her visit to Hong Kong where she was introduced to the first sun of the first year. She asked, "What more could I have asked for?" Nothing was more precious than the moment she was introduced to the first sun of the first year—a metaphor for the beginning of her educational journey.

Anyango-Kivuva ended with her testament toward "cultural block." She argued that if there is "cultural block" then nothing moves. She qualified this statement with a story from a student. She explained to the audience that, one semester, a refugee student came up to her and was afraid of writing. Anyango-Kivuva asked the student why; the student stated that a previous teacher didn't want to hear the stories of the neighborhood, of the refugee life and struggles, and the bad aspects of the neighborhood. The teacher solely wanted to hear about the "good." Anyango-Kivuva reminded the audience, similar to Kirklighter, that many students are cultural storytellers and their knowledge of the world around them and the way reality is being projected to them is all they know. Anyango-Kivuva argued that this act of storytelling should not be interrupted solely to uphold formal schooling. Once again, if there is "cultural block," then nothing moves.

Pagnucci then opened the floor for questions. One audience member stood up enthusiastically and criticized the panel for misleading the audience to think that argumentation was not important. The panel members responded by readdressing the importance of argumentation and how each presentation provided insight on the importance of argumentation but also welcomed other forms of writing and narratives. The panel, in response to the audience member's critique and criticism, called on the audience to respond to the criticism. The audience one by one raised their hands to testify on the importance of this session; many stated that they in no way felt as if argumentation was being dismissed wholly. Rather, many audience members argued that it is important to acknowledge other forms of writing in the classroom and that argumentation must not be the number one aspect of our collective thinking inside or outside of the classroom; it must only be part of the discussion. The panel presenters echoed each other in their gratefulness and gratification towards the audience's response to the criticism and critique.

As the session concluded, I found myself reflecting, both as a student and an educator, on my perspective of argumentation and how it can indeed act as a form of exclusion. I thought of the framing question the session provided on their handout, "How would the teaching of composition be enriched by shifting our focus away from argument?" I reflected specifically on my teaching practices for composition and my work with first-year writers. I thought about how I actually distance myself from an obsession with argumentation and focus first on the writer, on the writer's ability to feel a sense of autonomy, on the writer's ability to feel a sense of authorship, on the writer's ability to feel as if she can create a space in which she can enter and position and reposition herself within, and on the writer as an individual with constructed knowledge.

I reflected on my experiences as a student, both undergraduate and graduate. I remember being separated from the rest due to my tendency to tell stories rather than argue, my tendency to enact my environment, memory, and voice within my writing instead of remaining objective while making an argument, and my tendency to often resist notions of argumentation because that was my rhetorical refusal. For me, argument is important, but not the most important aspect in my writing. Argumentation is exemplified through my use of language, my technique in constructing sentences and displaying my knowledge, and in my act of storytelling. It is indeed possible to fuse together the personal and the academic. I find myself reflecting on Anyango-Kivuva's mother's wisdom. Without "real" life knowledge, book knowledge cannot sustain you throughout life. I find this true because I gained much of my wisdom from my experiences with poverty that have shaped and continue to reshape my frame of reference. Book knowledge is good to have, but I would not be able to sustain myself without the other form of wisdom.

G.11 A Land without A People: How Composition's Naturalistic Metaphors Leave the Body Behind

Reviewed by Jacob Craig
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Chair: Eileen Schell, Syracuse University
Speaker: Nancy Welch, University of Vermont
Speaker: Tony Scott, Syracuse University
Speaker: Julie Amick, University of North Carolina at Charlotte

Surrounded by a backdrop of conversations about public work, public texts, and publics, this panel took up the ecology metaphor. They asked us to consider how ecological frameworks dispose the field to observe embodied response, materiality, and far-flung circulations of texts. And, at the same time, they asked us to consider how those same frameworks do not position histories, material conditions, contending ideologies, and asymmetrical power relations as factors that constitute publics.

To articulate and support this claim, Nancy Welch invoked the Kony 2012 media campaign, a viral movement comprised of and propelled by texts that circulated through a range of media and across a range of contexts. Drawing from tropes within the video, "Nothing is more powerful than an idea whose time is now," and the more implicit cultural values about grassroots media campaigns that propelled Kony (the person) from peripheral status to a public enemy, Welch teases out how observations about Kony 2012 resulted in digital engagement and in turn "thingified a human world." Drawing from Bruno Latour and the concept of counterpublics, Welch made a case that observing Kony as a text that incited media engagement (observing the Kony campaign with a framework derived from a naturalistic metaphor) obscures the social relations that produced the text.

Through portrayals of Central Africa as a resourceless land with leaders whose aims are anti-democratic, the Kony campaign's authors, Invisible Children (a group who has received criticism for military action advocacy, neocolonialism, and the misspending of funds) captivated viewers. They compelled us to consider the material forms of the subsequent digital discussions and not to observe how the campaign commodified and fetishized a place and its people, propelling viewers to immediate, embodied response—a response that is not thoroughly considered before it is delivered. Rather than immediate, embodied response and an observation of circulations, Welch suggested a move to complexity through material and historical contextualization of texts through the histories, ideologies, and power relations that constitute the places of reading and writing.

Leading from the panel's discussion of the Kony campaign, Tony Scott called up the concepts of cities and infrastructures. Beginning with China Miéville's novel *The City & the City* and then the cities of Syracuse and Charlotte, Scott argues that networked municipal infrastructures create enclaves, moats between classes. Those enclaves situate residents in those cities on each other's periphery, in positions where they are seen and simultaneously unseen, "adjacent but not intermingled." Scott made the case that these networks of corridors, roundabouts, and infrastructures "obfuscate materiality and struggle." Because of fast-moving roads and roundabouts, people jump from enclave to enclave as it is "afforded by the infrastructure," making struggle unseen and possibly unseeable. Insofar as ecological frameworks emphasize movement of texts and immediacy in response by centralizing discourse, those same frameworks subsume laboring bodies,

materiality, and struggle.

The third panelist, Julie Amick, outlined some pedagogical implications of these critiques. She posed a question: How can we use digital technologies to question ideological frameworks that extend beyond the digital real? To address her question, she made the case that students are positioned to consider how ideological and structural aspects of places inform digital spaces and extend beyond those spaces. Amick asked students to consider gender, power, and management to position them to consider that "what we can't see or touch has material consequences." Moreover, while frameworks of ecology can dispose composition to emphasize complex discursive acts in digital spaces and embodied response to digital texts, she also made the case that digital spaces and digital texts also have the capacity to make the body present and vivid.

Responding in part to Richard Miller's talk, "What Creativity Looks Like: Writing with Word and Image for the Post-Paper World" from the previous session, the audience posed questions to try to come to terms with the ways that digital environments can promote creative expression and creative thinking (activities congruent with embodied response) while simultaneously ignoring the situatedness and the material conditions of students' bodies. Scott raised the point that while digital texts do have the capacity to make the body vivid, the image of the body does become a text's referent, and as a referent, the body itself is rendered invisible in favor of the text's referent, a fetishized discursive act. Amick added that through naturalistic metaphors, readers are disposed to read the body as text itself. Adding to that point, Welch suggested that as those images of bodies circulate and are repurposed, the connection to the cultural-historical conditions in which the body is situated becomes further removed from the referent. As the text moves outward, the referent (the body) changes. With a framework that emphasizes movement, that remaking goes unseen. Only the text's outward circulation and immediate embodied response is traced.

While I am not persuaded that naturalistic metaphors and frameworks of ecology completely render laboring bodies, material realities, and ideologies invisible, I do think that this panel raised a point of consequence. And that point has less so to do with what metaphors and frameworks we should not operate from and more so to do with what our metaphors and frameworks should include. As one session in an expansive conversation about publics and public work, conversations that included varying definitions of ecology, these panelists argued that while composition is coming to an understanding of writing as a public exercise in complexity, our understanding of public writing and acts of writing should include acts of advocacy and agitation in material and historical contexts.

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G.19 Literacy Instruction Meets Intercollegiate Sports

Reviewed by Michael M. Rifenburg
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Chair: Martha Townsend, University of Missouri
Speaker: Anne Curzan, University of Michigan
Speaker: Amy Perko, Knight Commission on Intercollegiate Sports
Speaker: Martha Townsend, University of Missouri

Although the amorphous field of composition and rhetoric has demonstrated an interest in advocating on behalf of unique subsets of the student population, engaging with embodied theories of composing, and researching students' extracurricular literacy practices, we have developed either a disinterest in or ignorance of college sports: the multibillion dollar industry that shares our campuses and places student-athletes in our composition classes. Of course, there are a scattering of exceptions: recent dissertations, rare CCCC presentations and monographs, important articles in publications such as *College English*, *Kairos*, and *CCC*, which don't always directly engage with athletics but do focus on theories of embodiment applicable to athletics and student-athletes. To this scattered research, I add the CCCC panel at Las Vegas tilted "Literacy Instruction Meets Intercollegiate Sports."

Martha Townsend, who organized and chaired the panel, previously presented her work on college sports and literacy at the 2012 CCCC in St. Louis and the 2011 CCCC in Atlanta. At her panel in Atlanta, Townsend, a professor at Missouri, invited William Moore, a former standout football player who graduated—an unfortunate anomaly for African-American males in high-profile sports such as football and basketball—from Mizzou and is now making millions as a defensive back with the Atlanta Falcons. In St. Louis, Townsend invited Dr. Mark Emmert, the President of the NCAA, and Mike Alden, the athletic director at Mizzou, to share the podium with her. Townsend presented her recent across-the-disciplines study, "The Literate Lives of Athletes: How a Division I Championship Football Program Graduated 100% of its Senior Players"—an exceptional rate rarely seen in college football and a rate which led Townsend to investigate how Mizzou athletics pulled it off.

In her 2013 presentation, "A WAC/WID Perspective: An Outsider-to-Athletics Ponders the C's Paucity of Attention to Student-Athletes" Townsend continued presenting her work—a portion of which is forthcoming in *Across the Disciplines*—by positing why the field of composition and rhetoric is reticent to address college sports. Townsend suggests that student-athletes are already "marked when they get here," meaning the dumb joke myth promulgates a negative stereotype to which scholars/practitioners of writing are especially susceptible.

Additionally, Townsend wonders if the recent scandals which have torn across the college sports landscape are too much for us to overcome and, as a result, we turn our eyes and ears elsewhere to the numerous interests which garner our attention. After briefly touching on other possible reasons for the paucity of work by composition and rhetoric scholars in college sports, Townsend ends with the following queries: Why should we research student-athletes? What are the risks and benefits?

In "A FAR's Perspective: A Faculty Athletics Representative Reflects on Her First Year on the Job," Ann Curzan, current Arthur F. Thurnau Professor of English and Faculty Athletic Representative at the University of Michigan, picked up where Townsend left off by arguing that she isn't sure researchers should

focus attention just on student-athletes because she doesn't read student-athletes as different than the general student population. Yet before making this claim, Curzan briefly explained the role of a faculty athletic representative. Curzan describes her position as a liaison between athletics and the rest of campus. As the liaison between athletics and academics, she signs off on all eligibility and compliance forms and talks with faculty about student-athletes and with student-athletes about faculty. As a former student-athlete at Yale, Curzan has developed the view that athletics and academics are united endeavors and should share space on college campuses. Moreover, she argued that research would do well to explore the role of reading in the composition class—in particular, she suggested many student-athletes need help with the amount of reading and the density of such reading.

Amy Perko, the final speaker and Executive Director of the Knight Commission on Intercollegiate Athletics, presented "A Long-Time Professional Observer's Perspective: The View from Both Inside and Out." Like Curzan, Perko is a former student-athlete, playing basketball at Wake Forest before moving on to the University of Kansas and working in athletic administration; she landed at the Knight Commission in 2005. Since CCCC was in Vegas, days away from the college basketball craziness that is March Madness, Perko started with a question: How much money is legally bet on the NCAA Division I men's basketball tournament? (Answer: roughly $100 million, which eclipses the Super Bowl.) Perko then moved into relaying a brief history of the Knight Commission before focusing on their most recent policy paper released in 2010. Titled "Restoring the Balance: Dollars, Values and the Future of College Sports," the document stressed college sports should 1) reveal greater financial transparency; 2) reward strong academic practices and results; and 3) treat athletes as students and not professionals. At the close, Perko reflected on a recent change instituted by the NCAA, which was spearheaded by the Knight Commission and current Secretary of Education Arne Duncan: a ban on postseason play as a result of poor graduation rates. Such a ban was recently given to the University of Connecticut men's basketball team, a traditionally successful team forced to sit out the 2013 postseason.

Though such sessions are rare at CCCC, the questions which arose and the dialogue between speakers and attendees at the close signals that professionals in the field face pressing challenges from the rising force that is intercollegiate athletics. I close by vigorously arguing for more sessions, more research, more conversation about how college sports impact the work we do at our respective colleges and universities.

G.14 Ethos and the Public and Private Work of Teaching Composition in the 21st Century

Reviewed by LauraAnne Carroll-Adler
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Moderated by Keith Gilyard of The Pennsylvania State University, University Park.

The first speaker was Christina Santana, a graduate student working with the second speaker, Ersula Ore, at Arizona State University at Tempe. Her presentation, "Salesman Culture and the Ethics of Teaching Composition," argued for using the rhetoric of sales and the market as a teaching tool. Santana emphasized the importance of audience awareness in sales and noted that composition instructors could learn from these approaches. She acknowledged that there were some negative impressions associated with sales and marketing, and she differentiated between ethical and unethical transactions. In an ethical sales transaction, the salesperson places the customer and his or her needs at the center of the transaction. The ethical salesperson will assist the customer in finding (or buying into) the best product or service. A good salesperson will ask questions, listen carefully, and respond only after understanding the customer's needs. In an ethical student/teacher transaction, the teacher and student (and the students and the university) will also actively negotiate an exchange to reach the best possible outcome. Santana also provided a handout with an abstract and a chart comparing the differences between the "Traditional (Contemptible) Salesman" and the "Ethical Salesman."

The key here seems to be the concept of an "ethical" sale, which places the customer's needs first, versus unethical sales, which puts the monetary gain of the salesperson first. Santana also suggested using the contrast between the two to initiate a debate on ethics, both in the classroom and in the marketplace. She did, however, note that we shouldn't reduce students to "customers," acknowledging that there are other, non-marketplace elements to the interaction between student and teacher.

The second speaker, as mentioned above, had been a graduate advisor for Santana, and it was interesting to see the collegiality and respect the two showed for each other. Ersula Ore, a professor at ASU Tempe, discussed "teacherly ethos" primarily in relation to race and gender issues and the difficulties female minority professors encounter when trying to carve out an authoritative position in the academy. Minority scholars, she noted, have to negotiate their identities against the backdrop of earlier histories of service and of pedagogy, with roles as diffuse as slave, nanny, guardian, and mentor.

She recounted an incident in which she was mistaken for a staff member and how she responded with a pushback, questioning the person who made the assumption. Even her status as a teacher of writing, she noted, locates her on the boundary between "scholar" and "service provider," and she has chosen to confront the paternalism inherent in the assumed roles and positions of the academy by questioning the assumptions behind those roles.

The third speaker, David Green of Hampton University in Virginia, spoke on "Discussions of Democratic Education, African-American Ethos, and Basic Writing." His talk coordinated well with Ore's as he also looked at ways to balance rhetoric's emphases on public performance, debate, and social involvement with composition's emphases on skills, mechanics, and style. He advocates working within the space between these two camps. He alluded to other scholars—Adler-Kassner and Fish—who come down on the side of skills and away from social involvement, and noted that Bizzell points out that teaching is always, in some way, a political act.

Green also noted that African-Americans in the academy often have to confront an image of African-Americans, especially males, as physical (i.e., athletic) instead of cerebral. He also advocated addressing and unmasking these assumptions—in another sign of the collegiality of the participants here, he referred to the work of the moderator, Gilyard, in this section.

In the context of Basic Writing, Green looked at problems of assignments dealing with issues of race, noting that in one meeting this type of assignment was discouraged as it "may distract students." (Leading, of course, to the question—from what?) He suggests rethinking basic writing, moving to an analysis of what they do (or, I would say, what do they want their writing to do?). The classes are already racialized to a large extent. We should examine that space instead of ignoring it.

The question and response session was lively and engaged. Questioners asked where the idea for the "salesman culture" came from (a rhetorical traditions class) and how to confront sexism and racism in the academy without reinforcing stereotypes of the Angry Bitch that feed into the concept of white male authoritativeness (It's an ongoing practice. Find the kairotic moment, use it!). Another asked about whether and how these issues arise at Historically Black Colleges (Surprisingly, perhaps, yes! However, this is still an ongoing negotiation.).

G.34 Toward a Sustainable Curriculum: Teaching FYC at the Community College Level with a Focus on Food Politics, Consumption, and the Environment to Promote Critical Literacy

Reviewed by Kristin Bivens
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I attended this session out of interest in food and First Year Composition (FYC). Currently, I teach food-themed FYC courses for the City Colleges of Chicago, and I was interested in how others were parlaying food and food politics into writing assignments for FYC classes. This session primarily relayed experience reports on three instructors' pedagogical endeavors in separate community college classrooms in Northern California. Reading from their papers in a large, cold conference room through a microphone, these three women's narratives exposed other fruitful and social justice-minded attempts to reach students through a common cultural element: food. While the evidence each presenter provided was anecdotal, it was nonetheless beneficial for this attendee.

Lesley Manousos, "The Ordinary Made Extraordinary: Encouraging Semiotic Analysis of Our Fast Food Culture to Promote Critical Literacy"

Lesley Manousos discussed the culture of food advertising. Relying on Michael Pollan's text, *In Defense of Food*, which reflects the state of our culture and fast food eating habits, Manousos agrees with Pollan that our food suggests our popular culture.

After Manousos provided the underpinnings for her FYC course, she mentioned some of her assignments, including an analysis of a fast food company and advertisements for food in magazines. The purpose of this assignment, Manousos suggests, is for students to develop an understanding of the way our culture functions—with the hope to cultivate new found consciousness (and connection) about food and culture.

Though reading and writing about food, Manousos found that students are engaged with the culture of consumption in different, but connected directions, including larger ideas about manifest destiny, consumption and citizenship, and the global impact of consumption. Manousos addressed the role of popular culture, too, stating that pop culture prescribes how students act. Knowing this, she and her students looked at semiotics to identify and show how pop culture does this via advertisers and product companies. Through this process, her students' awareness grows. Students also discover that their writing practices matter—texts can make a difference, and empowerment grows (as well as control). Through her FYC course, students learned to interrogate their own culture.

Awareness gives students the ability to act. Students' awareness leads to the action of writing, and this writing can have life outside of the classroom. Manousos' students learn that writing is not a meaningless exercise; it can be a powerful tool for change.

Throughout her presentation, she used students' writing to support her claims regarding awareness, empowerment, changes in thoughts about food, and the food/consumption culture. Manousos concluded by stating that students in her FYC course thought analytically about their own experiences, consciously engaged with their larger culture, and applied an analytical lens to the world around them. Finally, students felt "authorized" to "carefully craft their own cultural stories" by the end of the course, according to Manousos.

Robyn Roberson, "Trickster Dialectics in Food Knowledge—What Does Environment Have to Do with Food?" Profound Changes in the Way Students Think about Food

The second speaker, Robyn Roberson, used an environmental theme for her FYC course: food knowledge. She noted that engagement is a struggle in FYC, specifically wondering: how do we foster creativity and engagement? She used the theme of food to engage her students by examining our culture and the food in the home and local area to intellectually navigate from environmental issues to student empowerment.

While examining individual and cultural consumption and their borderlands, teaching conflict with considerable structured thought, and sharing cultural stories, Roberson used Freirean participatory learning and dialogue and Pratt's "contact zones" as theoretical frameworks to achieve her pedagogical goals in her FYC classroom.

Her course design included discussion about cultures and conflict zones, namely the borderlands where cultures interact. These discussions, according to Roberson, morphed into food knowledge prompted by food knowledge texts she chose for the course (Pollan, Schlosser, Spurlock, *Food, Inc.*).

Pedagogically, Roberson cautioned teachers to use structured learning and experiences, with the teacher taking the role as trickster that includes the separation from long held beliefs, the initiation to new understanding, and the movement into new knowledge territory. She also advised teachers to avoid the role of sage in order for students to benefit from the teacher's role as trickster. This role is as a supporter and challenger.

Roberson further elaborated that the trickster points out contradiction (and the trickster is a contradiction, too). Engaging students in field work, she required her students to go to a supermarket in order to note where food is located, emphasizing that food culture is more than just what a culture eats but how a culture eats, including cultural eating habits. This fieldwork led students to a food product package analysis assignment.

During the course of the semester, student engagement increased, so there was no need to go back to the initial environmental awareness goal because food connected students to their environment. Food engaged her students and Roberson's students began to use a new lens to view the food world by engaging with the texts and ideas in her FYC course.

Shannon Mondor, "Supermarket Pastoral, Food Porn, and the Nutritional Industrial Complex: Nurturing Critical Literacy by Exploring the Rhetoric of Food Politics and Food Security"

Hoping to foster greater student engagement, critical literacy, agency, connection between course content and writing to student experiences, and deep connection to family heritage and students' home cultures, the third speaker, Shannon Mondor, offered an overview of her FYC course focused on the rhetoric of food politics and food security, and she offered a needed foray into the literature for attendees.

Mondor's presentation explicated some of the terminological (and epistemological) underpinnings of food politics and food security, including Pollan's "supermarket pastoral," giving Whole Foods as an example of a genre to persuade people to align with particular environmental values. Mondor pointed out some of Pollan's most salient ideas, including the notion that our food is produced in factories, not farms. Pollan's *The Omnivore's Dilemma*, Mondor claimed, provided an analysis of the power of rhetoric with daily food choices, covering topics such as the title of her presentation indicates: supermarket pastoral, food porn, and the nutritional industrial complex.

Throughout the course, Mondor found that social class was an emergent theme, as well as personal choices against policies regulating our food choices (food politics). Through this, students become aware of

food company policies regarding food consumption and developed new relationships with not only food, but also with their communities, connecting what they learn in her classroom with their local community.

During her presentation, Mondor provided the theoretical foundation and rationale for her pedagogical choices in her FYC classroom, while offering attendees a necessary introduction and superficial immersion into the relevant literature that presenters mentioned. Mondor's presentation, although slated in the program book as first, was the third presentation, as she was the chair of the session, too. Organizationally, it would have been helpful for Mondor to have preceded Manousos and Roberson. The session, though, did provide what I wanted it to, which was insight as to how others are using food as a theme in the FYC classroom. Clearly, based on the Q & A session after the three presentations concluded, there is a lot of interest in food as an FYC theme.

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H.15 Making the Grade: Exploring and Explaining "Failure" in the Composition Classroom and Beyond

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This year, CCCC took place during finals week at UCSB, and I had just finished the mad rush to submit grades before leaving for the conference. At the front of my mind was a student who simply disappeared about six weeks into the quarter: I wondered what constellation of factors—institutional, instructional, and personal—led to her failing the class. Seeing the title for this session led by Patti Wojahn, I was quite intrigued and ready to see what the panel revealed.

Laurie Churchill and Patti Wojahn, "Who's Failing Whom? Programmatic Obstacles to Student Success and Voices from the 'Failed'"

Reporting on their initial quantitative findings—the survey would not close until April 15—Wojahn first reviewed the institutional background. New Mexico State University (NMSU) places students in composition courses based on their ACT scores, which happen to be the lowest among peer institutions. The class size is 27 and late enrollment is allowed into Week 3 of the semester. Sixty to seventy percent of the students live in poverty, and New Mexico offers a lottery scholarship in which high school students receive eight semesters of free tuition if they attend immediately upon graduating high school and maintain a 2.5 GPA.

Wojahn carefully qualified the survey results, as the response percentages are below 10% for all grading levels. Thus far, one of the largest factors in failure for the D and F students was the learning management system. NMSU mandates that one-fourth of class time is online and many of the failing students reported having little access to the internet and/or a computer while at home. Other issues included attendance and assignment completion: 96% of responders with an A always attended class and 97% always completed assignments whereas only 20% of failing students always attended class and 10% always completed assignments.

While some of the factors covered were to be expected and others, like the socioeconomics of the student body, are somewhat institution-specific, the initial results were helpful in painting a picture of how institutional support can tip the scales for the students who struggle the most. Though I'd have liked to hear more conclusions drawn from the data, Wojahn closed her talk by noting the data suggest NMSU can help their students more than they are now by offering higher access to computers as well as some sort of support for the learning management system, since those played such a large role in poor student performance.

Tamika Carey reading for Elizabeth Hodges, "Beneath the Behaviors: Explaining Failure through Survey Interview"

Though not clear from the title, this presentation explored failure from a slightly different perspective: that of graduate students who choose to drop out of school. Hodges is working with four students total, all of whom she classifies as non-traditional—they are first generation college students who went on to graduate school. These students note that they feel like misfits: they tend to be older than the typical graduate student, they feel out of place racially, and they feel like they don't deserve to be there. Also, even though the subjects pursued graduate degrees in the arts and humanities, none of them had a lot of background in those disciplines beyond the undergraduate courses they'd taken.

Hodges' work reported here largely dealt with the perspectives of two graduate students, Jim and Delmont. Jim pursued an MA in English in Virginia and Delmont an MFA in Arizona. Her work with them reflects the men's dual struggles both with fitting in at school and with fitting in at home. At school, both men reported feeling like interlopers. Jim reported feeling less prepared for discussion than his younger colleagues, who readily leaped into an informed debate on various theorists. Delmont, on the other hand, felt out of place racially in Arizona and fumbled to belong in much the same way as Jim. As far as returning to their families at home, both men again noted feeling out of place in their lower-income communities. Delmont related a story about how he and another couple—longtime friends—went out to a somewhat expensive dinner. The couple ordered a huge meal and at the end expected Delmont to pay, clearly misunderstanding the economic conditions for a humanities graduate student.

Hodges concluded the paper with a set of recommendations that worked well to tie the interviews to a larger narrative. She emphasized that many of these students are not necessarily having it as easy as it seems and that professors would do well to remind students there are not any dumb questions. Finally, referring to Bob Dylan, she suggested that graduate students might need help both in understanding how to learn about discourse within their fields, to better fit in during seminar discussion, and in dealing with the politics in their departments. These students do need a weatherman to tell them which way the wind blows.

Dawn Shepherd, "Supporting Student Success: Retention, Engagement, and Students Who Repeat First-Year Writing Courses"

Shepherd's work stems from her institution's PLUS initiative, Projecting Learning Understanding Success, to enhance student retention and reduce student remediation. This particular initiative is for those who must repeat the first-year writing course.

Via a reflective/projective survey, Shepherd aims to determine what the students felt harmed them the most in the previous term and what they would do better in the current term. The survey results revealed that those who failed once were twice as likely to fail a second time. Students usually failed for non-attendance, noting family and work obligations; also, time of day, early morning or late evening, was also often listed as a problem. I also found intriguing that instructional delivery was a key factor, with online courses being a big problem in terms of student success.

Overall, Shepherd reported that the students were fairly self-aware of why they failed before. They identified falling behind and lacking interest in the materials as major issues—students readily admitted that social time was more important to them. Also, many students reported having trouble transitioning to a new living or employment situation. What Shepherd's work did reveal is that even with their self-awareness, these students had difficulty identifying exactly what they needed to be successful in the current term. In order to have time for some questions, the session then moved on to a brief discussion.

Discussion

We had ten minutes total for discussion and the attendees quickly launched into conversation. A commenter felt that students simply don't dedicate enough time to their writing courses and that they probably do better in their other courses, even as another posited that failing students likely have trouble across the board. One questioner asked if anyone has offered a course specifically targeted toward the students who've already failed once. Shepherd replied that Boise State did it once, but only three students enrolled. Others mused that perhaps the low enrollment was partly due to the "marketing" for that kind of course—that it appears demeaning to the students. Another memorable set of questions was for Wojahn about the information she might have gathered about professor perception: Why don't the students go to

the professor? Are they afraid? Are they embarrassed? Wojahn acknowledged all of these might be factors, and many of the other attendees shared anecdotes and tidbits to support those notions.

This panel conveyed a lot of information about how and why students fail our courses while also giving specific support for the reasons, like attendance and difficulty transitioning, that we instructors already know and expect. For me, the richest aspects of the panel were the suggestions drawn from the data, for both instructors and institutions. Also, simply hearing and seeing how much we all care about our students, because the first-year writing courses at college tend to be akin to students' "homerooms" in high school, was refreshing as I looked down the barrel at spring quarter (and spring fever!).

H.18 Politics, Basic Writing, and the CSU System

Reviewed by Katrina Miller
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Introduction

Given that this session occurred concurrently with the Featured Session on basic writing's history and future with stars from the field such as Andrea Lunsford and Mary Soliday, one might have assumed that this panel would be poorly attended. However, not only was it well attended (twenty-one were in the audience, including a very interesting mix of faculty, graduate students, and even a few undergraduate students), but the presenters' individual takes on the complex and politically sticky issue of remediation in the California State University (CSU) system were quite impressive, and the panel as a whole spurred a lively and thoughtful discussion.

For those who may be unfamiliar, the CSU system is comprised of twenty-three campuses throughout California and serves over 430,000 students. According to the Master Plan of California Higher Education, the CSU is the second tier in the tripartite system, existing between the two-year colleges and the research-oriented Universities of California. The CSU campuses are comprehensive four-year institutions that aim to serve the top one-third of the state's high school graduates.

Matthew Gomes

Gomes, an alumnus of CSU, Fresno, discussed basic writing and argued for increased awareness of troubling trends and potential abuses of international students including financial stakes, political moves, and material repercussions such as increased time in first-year writing programs. Gomes began by excerpting a portion of a spring 2012 speech by CSU Fresno President John Welty. Welty's address mentioned both the austerity of funding for public education and the need to increase enrollment, and Gomes argued that this speech represents two prevailing trends in the CSU system: decreasing appropriations and increasing international student enrollment. Gomes concluded with three recommendations for reviewing how remediation practices might affect international students' time-to-degree: 1) examine the logics that naturalize remedial practices, 2) consider students' purposes for learning English, and 3) re-assess the placement technologies used for international students.

Brenda Helmbrecht

According to Helmbrecht, the aim of her presentation was to examine the current state of education by looking at trends in attempting to "solve" the problem of remediation in the CSU. She began her talk by acknowledging the common challenges faced by WPAs when discussing basic writing, including frustration with deeply entrenched deficit model thinking from upper administration and resultant top-down support for further testing and curriculum mandates. Her stance on remediation is influenced by Mike Rose's arguments that remediation is always inherently political, not pedagogical. To support her claim, Helmbrecht pointed to the CSU Chancellor's 1997 initiative to "end" remediation by 2010, an overtly political move that placed tremendous pressure on writing programs to drastically reduce remediation rates. The initiative failed by all accounts: students across the system are still deemed to be in need of remediation at higher than desirable rates, and these basic writers are often tracked into what Helmbrecht calls "circuitous routes to degrees."

As the imperative of the 2010 initiative waned given the lack of progress before the deadline, a new program named Early State was created and funded with $5 million in lottery funds. Helmbrecht characterizes this new program as a summer experience that was marketed as yet another solution to a problem that was not fully nor accurately articulated. Furthermore, this program was developed with little or no faculty consultation (in fact, the program was openly opposed by the CSU Academic Senate). In her view, the Early Start program is problematic because it tries to solve problems that are actually political constructions. For example, placement technologies create the construction of "remedial student writer" by labeling students as deficient; however, students are not innately "remedial," and the idea of labeling students as such is political. As soon as students have been marked as somehow deficient, the university justifies forcing these students to take pre-baccalaureate courses.

Unfortunately, this is nothing new; Helmbrecht describes what she see as a roughly ten-year cycle of remediation wherein the public discourse of higher education is inundated with information about a dangerous new literacy crisis. Members of the public have no memory of previous crises or the solutions that were presented by system-level administration. Therefore, there is always a new crisis and a new solution and never any mention of historical trends in student preparedness or of failed initiatives of the past. Helmbrecht ended her critique with a call back to Mary Soliday's *Politics of Remediation*. Initiatives like the End Remediation by 2010 campaign and the Early Start program, Helmbrecht argues, ultimately continue to blame students without any reexamination of the standards that are used to create categories such as remedial.

Dan Melzer

Melzer conducted a Critical Discourse Analysis (CDA) of the discourse of remediation in the CSU. Following the traditions of Fairclough, Gee, Huckin, and Wodack, Melzer examined a corpus of texts including public documents from the CSU Chancellor's Office, CSU faculty, and local and regional California media. Using the guiding principles of CDA to conduct a micro- and macro-analysis, Melzer noted several key trends in each group of texts. The texts from the Chancellor's office tended to use deficit model terminology such as "deficient" and "remedial" and frequently praised the English Placement Test (the instrument used to place students into FYC courses throughout the CSU system) as a valid placement mechanism.

Interestingly, the discourse from CSU faculty organizations included many of the same terms entrenched in deficit model thinking in their arguments against the Early Start program (e.g., remedial, developmental, basic). In his analysis of texts from media organizations, Melzer found that the framework provided by the Chancellor was often used, which led to binary oppositions such as remedial/normal (mainstream) students and pass/fail. However, media portrayals also included faculty perspectives through interviews and citations from faculty organization position statements that actually included more reframing than the documents from faculty themselves. For example, some media texts mentioned faculty opposition to Early Start on the basis of socioeconomic discrimination. Melzer concluded his presentation by calling for teachers and writing program administrators to consciously engage in reframing the remediation debates rather than reacting to the frames provided by system-level administrators. His specific recommendations include avoiding deficit model terms and continuing to work to develop programs that allow students to be mainstreamed rather than placed in non-credit bearing remedial courses (e.g., directed self-placement, stretch courses, co-requisite supplemental instruction).

Reflection

Based on the panel presentations and the discussion that followed, the following themes and potential implications seemed to resonate most strongly with the audience:

1. Turning frustrations into opportunities to strategize. Each panelist commented on the frustration of teachers and administrators who have been fighting battles over remediation in the CSU. They candidly shared stories that exemplified the myriad problems with remediation; however, they all also acknowledged that responses to political pressures need to be clearly articulated and strategically emphasized in public discourse.

2. Understanding how remediation is framed in public discourse. All three presenters mentioned the importance of examining how remediation often dominates public discourse of higher education, especially in the CSU system. This narrative is informed by deficit model ideology has in many ways been naturalized into public and professional discourses. Thus, purported literacy crises authorize administrative mandates that may conflict with the goals of teachers of writing.

3. Considering social constructs in light of material realities. Although scholars and practitioners may subscribe to the belief that remediation is a social construct, there are undeniable elements of material reality that we must also consider (cost, retention rates). For example, Helmbrecht noted that incoming students cannot use financial aid to pay the tuition for the Early Start program because it begins so far in advance of the regular academic year. As a result, students of lower socioeconomic classes are essentially pushed out of higher education before they even have a chance to begin their first semester.

4. Fighting for positive change without risking resources. Although the panelists called for heightened scrutiny and some form of agitation for change, they clarified that they in no way want to jeopardize the resources won by basic writing advocates. Audience members echoed this point and expressed concern that there is a fine line between combating remediation policies and undermining the positive work done to support basic writers.

5. Coining and circulating alternative terms. One alternative discussed during the Q&A was the term "transitional," which the panelists said could be used to highlight the idea that first-year college students are entering a new and different literacy context. Instead of focusing on essential characteristics of a writer by using language like "remedial," "developmental," or "basic," the term "transitional" places emphasis on the academic context in which students operate. Constructs such as writing and remediation are entrenched in ideologically informed language. In other words, there are beliefs behind the language that are perpetuated as the language circulates to audiences, both new and familiar. For example, Helmbrecht noted that when her home institution (Cal Poly San Louis Obispo) began a stretch FYW program, students almost immediately ceased referring to themselves as remedial because the language was not reinforced by the program structure.

In response to the panel's recommendation of alternative terms for "remedial," Tom Fox, the author of *Defending Access* (who happened to be in the audience), commented that "there is no word for people who are not good at science." I similarly find it to be suspicious that while no special language seems necessary for that instance, the language of remediation seems absolutely naturalized and necessary for discussions about the varied levels of preparation of incoming student writers. Perhaps this indicates the kind of linguistic constraints in the discourse of remediation that must be addressed before more change can occur.

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H.23 Ethically Engaging Difference: Rhetorical Empathy, Insider-Outsider Rhetoric, and Representations of Disability

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Speaker: Lisa Blankenship (Miami University, Oxford), "The Real Oxford Asians: Rhetorical Empathy and Student Response to Online Discrimination at Miami University."

Speaker: Kevin Rutherford (Miami University, Oxford), "Moving Beyond 'The Feels': Activism and *Katawa Shoujo*."

Speaker: Dominic Ashby (Miami University, Oxford), "Contextualizing Affiliations: Fluid Insider-Outsider Identities."

This was a wonderfully diverse panel, with speakers discussing discrimination and/on/through Twitter, player responses to a disability-themed video game, and the theory of inside/outside positionalities based in the Japanese rhetorical concepts of uchi/soto and the double binary in early Japanese art.

Lisa Blankenship noted that a recent occurrence at Miami University prompted her to revise her talk (and her title) in order to reflect what she sees as the importance of what she calls "rhetorical empathy." Blankenship defines rhetorical empathy as an inventional stance that is marked by four moves:

1. Focusing on the personal within the system
2. Considering motives behind speech acts and actions
3. Confronting difference and injustices
4. Situating a rhetorical exchange as part of an ongoing process of mutual understanding and (ex)change (including vulnerability and self-critique).

She brought these four moves to bear on the student response to a Twitter site started by a (white) senior at Miami University titled "Oxford Asians" on which the student (using an image of the "Chinese Liberace" as his profile picture) posted a series of racist Tweets about life as an international student in a small town. When confronted about it, the student said it was just a joke, a parody (like Jon Stewart). What most interested Blankenship, though, was not the original Twitter site, but the response from students in the Asian American Association who, according to Blankenship, acted within a framework of rhetorical empathy by "approach[ing] their multiple audiences with a spirit of generousness; that is, they chose to see the individuals involved not only (or primarily) as racists, but as other individuals within a larger system and culture often characterized by, and some would even say, based on a racist ethic of privilege."

Blankenship's work here has clear connections to feminist rhetorical theories, including Krista Ratcliffe's theory of rhetorical listening, Foss & Griffin's theory of invitational rhetoric, as well as Rogerian rhetoric (which some see as feminist, while others do not). Her work is an interesting extension of these theories and the emphasis on the individual within the system seems especially fruitful.

Kevin Rutherford shifted our gaze from Twitter to an online video game, *Katawa Shoujo*. *Katawa Shoujo* is a narrative-based online game that looks a bit like a graphic novel but plays like the Choose Your Own Adventure books that many of us read as kids. The game itself is set at a high school for students with disabilities. As of 2012, there were 92,000 posts about *Katawa Shoujo* on an online forum and almost 6,000 members playing the game. Rutherford, curious about how players were responding to this video game,

constructed a survey to which 225 people responded. He asked how many had played video games (before this one) that included a character with a disability, how many of the respondents identified as someone with a disability, and whether or not the game itself seems to have an activist agenda. Rutherford found the responses to the second question particularly interesting, as 16% of the respondents said that they "don't know" if they identify as someone with a disability. Respondents were provided space to expand upon their answers and many did. In this case, a number of players explained that they believed that everyone is disabled in some way. One respondent noted that if everyone wasn't disabled in some way, they would all be perfect, and no one is perfect. Everyone, said this respondent, has something about themselves that hinders their success in life, that disables them in some way. Of course, such a response is problematic, and yet interesting in terms of how these players are imagining their own identities and imagining definitions of disability. Finally, while 62 respondents cited *Katawa Shoujo* as broadening their understanding of disability, Rutherford continues to wonder if the game has/had any real impact on players' lives.

The game itself is fascinating, especially for someone who has rarely ventured beyond the world of Mario and Luigi, but of particular interest is how these gamers are defining disability. Although such easy identifications (we're all a little bit disabled) can seem productive, these moves too easily erase the real consequences of living in a world that is not designed for those with disabilities.

Dominic Ashby took us offline in order to discuss the impact of inside/outside positionalities—based on the Japanese concept of *uchi/soto* (inside/outside) and the double binary of early Japanese art—on theories of identification and the rhetoric of (in)civility. Drawing on Burke's theory of identification, Ashby reminded us that identification with one group too often leads to a disidentification with other groups. Such group identification, while useful and perhaps necessary, can lead to an inability to engage with those outside of the group. Ashby offered his theory of inside/outside positionalities as one way to help us form more productive identifications and better communicate across difference. Ashby's inside/outside positionality is marked by "a fluid sense of group identity and affiliation, where inside and outside shift with context." Ashby's work is based in part on anthropologist Jane Bachnik's description of the *uchi/soto* dynamic in Japanese culture. *Uchi/soto* (or inside/outside) is marked by a dynamic understanding of inside/outside in which identifications are understood as polar, rather than binary. Such a view assumes points of connection where it's impossible to determine where one identification begins and another ends. Ashby offered the example of a group of people who, in their home country, might stringently resist identification and might join together for mutual support in a distant country.

Such moves can be complicated, he noted, particularly when identifications are based in community or cultural continuity, and so Ashby also turned to the double binary of classical Japanese art in which art historian Kaori Chino sees the slow incorporation of Tang-dynasty Chinese elements within traditional Japanese works of art. This slow incorporation, or nesting, as Ashby said, allowed for those "outside" elements to be relabeled as "inside," making space for change in a way that is less disruptive. While Ashby saw some problems in this double binary model (change seems to occur only in one direction), he also noted that it reminds us to pay close attention to what "counts" as inside "or is overtly recognized and discussed as inside (e.g., 'traditionally' Japanese) and what serves to exert an inside effect" or "the totality of things acting as a cultural inside, regardless of whether they are marked or acknowledged as such."

Ultimately, Ashby hopes that his theory of inside/outside positionalities—positionalities and identifications that are marked more by shifting poles than static binaries—can help us all work toward more civil (and civic) discourse.

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H.35 "Paying Attention" to Web 2.0: Social Media and the Public Work of Composition

Reviewed by Carie S. Lambert
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Scott Singleton, "Remix: Social Media and Copyright"

I attended this panel specifically for Singleton's presentation. I am a firm believer that we are not teaching our students enough about copyright. In fact, I contend that if we explain more about copyright and fair use in the classroom, we can better address citations and justify anti-plagiarism activities, rather than just "scaring" our students with the "you'd better not plagiarize" statements and related penalties. If we explain the legal responsibility to not use a complete work without permission or fair-use defense, and if we explain fair use, we can provide our students with the tools to question what they can use to create new works.

''The importance of educating students on copyright goes beyond just educating them to protect copyrighted property. By educating our students, we also help them understand their rights as creators and how they too can protect their own intellectual property, a challenge in a Web 2.0 world. '' Singleton began by stating that students need to know the conflicts between the digital world and their responsibilities—they need to know the basics about copyright and fair use. He defined "remix" (a combination of content or ideas from different places to create something new), and he explained that scholars such as Ballentine and others are now questioning the freedom to remix. Singleton suggested that, "Rather than simply directing students to free and public resources, multimodal assignments [provide students and instructors] a unique opportunity to discuss copyright law."

He gave a brief overview of "fair use" as it is defined in 17 U.S.C. Sec. 107, noting that fair use considers four factors:

- The purpose for which copyrighted property is used (e.g., for nonprofit or educational purposes),
- The nature of the copyrighted work,
- The amount of the copyrighted work used, and
- The effect of the use on the property's market value.

He stated, "Few concepts are more important for current and future writers to understand than fair use." (I agree with that statement and apply it in my own instruction.) As Singleton explained, fair use is a defense for those using copyrighted intellectual property but is not fully defined within copyright law. In other words, the law includes guidelines for what is fair use to allow those who believe they meet those standards to defend their use of intellectual property. He pointed out that writing instructors tend to discuss plagiarism but not copyright yet our students need to understand copyright to prepare for the workplace. In addition, when we discuss plagiarism, we often focus on what students cannot do. By contrast, fair use is empowering and allows us to help students determine what they can do.

Singleton offered this example of a practical classroom assignment: Students review recent court cases that relate to copyright and determine if the case involves copyright infringement or if the use is covered by the defense of fair use—i.e., did the person using the copyrighted property meet the four requirements listed earlier in the presentation and thus use the property per fair use.

He then discussed the purpose of copyright, which is "about maintaining balance between creators and users.... At its heart, copyright law is for users ... a legal right (not a natural right). Copyright is a good and necessary thing; it's a result of the U.S. Constitution." He went on to share that "one of the ways to prevent

the continued expansion of copyright protection is to raise creators, thinkers, and writers who understand why copyright exists."

This presentation was terrific! Singleton really challenged the audience to think and to teach in a new way. Even though I agree with his view and have already integrated a similar philosophy into my teaching, he gave me some new ideas on how to integrate copyright and fair use better into the students' activities.

Mark Gardner, "Social Media and Peer Review: A Case Study of Edmodo in the First-Year Composition Classroom"

I'd never heard of Edmodo, so I was eager to learn about a new tool and hear how Gardner uses it in his composition classes. Gardner began by explaining that the literature lacks sufficient research on social media and peer review because social media pushes boundaries and creates "abnormal" discourse. However, if teaching composition is a social process, then he feels we should be integrating social media into that process (see Baym's "Personal Connections in the Digital Age").

In response to this idea of integrating social media into composition, Gardner conducted a case study. He had his students peer review Edmodo projects, and then he analyzed

- Comments from students (discourse analysis) and
- Students' feedback on the effectiveness of the assignment (surveys and follow-up interviews with a small sample).

Using Edmodo (which is a social networking site similar to Facebook), students uploaded documents and attached comments. Noting his ethical responsibility to protect the privacy of his students, Gardner made it clear that for the assignment he used the privacy setting that is available for educators on Edmodo. He had one class peer review another class's works, a situation that he found beneficial because only three students knew the person whose works they reviewed. The students completed the peer reviews in class so they could ask Gardner questions or seek clarification during the assignment. He instructed each student to write two 150-word paragraphs using strong style and mechanics to peer review another student's work.

Of the 38 students who participated, 76% said the peer review helped. 80+% said they liked peer reviewing in class. The students stated they enjoyed writing the constructive comments more than the positive comments; Gardner speculated that the students felt more freedom offering critical comments to their peers online than they would have in a face-to-face conversation.

Gardner found that the students' comments were mostly general but more than 15% focused on topic sentences, coherence, content, or grammar/editing. The results also showed Gardner what he can do as an instructor to improve his work next semester: e.g., focus more of his instruction on topic sentences. He was initially disappointed in the discussion on conclusions and introductions because he had led class discussions on these topics, but he reflected that students might have commented less on these topics due to the very fact that they covered those elements in depth in class.

He suggests further research to learn how comments impact students' final drafts and how instructors' comments affect peer review. He also suggests that future research might investigate how comments made via social media sites differ from those made face-to-face.

Jessica Price, "'Hello World. It's me, Eve.' Introducing Eve to Web 2.0"

Relating back to Genesis 3, Price shared the story of Eve and reviewed the history of the scriptures. She then provided a literature review of what others have said about Genesis and about Eve, addressing the influence that scripture has on gender roles and identity as well as idealism. Considering Eve's role in

shaping narratives, Price determined that Eve should have a voice in Web 2.0, and she sought to give Eve a "new" voice on the Web.

Price suggested that Eve in Web 2.0 might create a Mommy Blog. She opined that Eve lacked support from Adam and also from other moms and described Eve as seeking an identity: She had no voice, no presence after she ate the fruit and gave it to Adam except her role as mother. Price related Eve's situation to current realities and to how many women who feel guilty about their pursuits create Mommy Blogs in an effort to represent their reality. According to Price, Mommy Bloggers link their stories with public discourse and challenge models of present reality in an attempt to present a realistic picture of motherhood.

Perhaps Eve would want to set the record straight on why she gave Adam the fruit. Would giving her a voice affect the patriarchal society we have today? Perhaps she would create a more realistic idea of motherhood and argue against unequal gender focuses.

Jessica provided a creative reflection of her ideas of what Even would say if she were participating in Web 2.0. Perhaps she would want to justify her actions. I'm not sure. The presentation was thought provoking and gives us creative ideas on what other historic figures—Cleopatra, Susan B. Anthony, Saint Mary, etc.—might express if they had online presences.

Julie Mann, "Social Media, Privacy, and the Composition Classroom"

Mann stated that our instruction should align with how our students communicate and write; however, new technology presents new privacy concerns, and instructors need to consider and address those. Students may also consider privacy issues, but they may not always act wisely and act per their best interests. They need to be reminded that their words carry power and that privacy and online environments have advantages and disadvantages.

Mann suggested that while we as instructors may try to improve privacy for our students, we cannot "fence off" areas online. She also warned that passwords might create a false sense of security for instructors and students.

Mann then discussed FERPA, an act passed in the U.S. in 1974 to protect student privacy and provide guidelines for protecting that privacy. Mann pointed out that in 2011, the legislation was updated to allow students to control their information.

As an example, Mann discussed how a wiki project might be a violation of student privacy because the student might be identified through his/her content. She shared that Georgia Tech shut down 10 years of work on wikis because, according to FERPA guidelines, the wikis violated the students' privacy. She asked, "What kind of precedence does this create for our use of technology in the classroom?" She also suggested that social media might lend relevance to writing classes and can inspire and persuade students to participate more. However, she reminded us that as we seek to use technology in the classroom, we must be consistent and aware of our students' privacy.

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I.12 Shifting Embedded Perceptions: Non-Western Feminists Writing and Speaking in the Public Sphere

Reviewed by Andrea Efthymiou
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By addressing the ways non-western women gained agency in their public discourse, the three speakers of this panel succeeded in extending a conversation about women's place in the history of rhetoric. Since Jessica Enoch was not present in her role as chair of this panel, Cristina Ramirez opened the session with her talk, "Laureana Wright de Kleinhans: Writing Mexican Women into the History of Rhetoric." In her archival research on women working under pseudonyms in the 19th century, Ramirez discovered Wright de Kleinhans, whose rhetorical approach was "one of mimicry" in her writing on gender roles and women's education. Wright de Kleinhans, in her magazine and journal articles, imitated the elaborate Baroque style of dominant discourse, appealing to the European sensibilities of the Mexican elite. Ramirez identified that the "Angel of the House" characterization of women in Victorian England was equally present in Mexico during the 1800s. De Kleinhans' place in the history of women's rhetorics serves as evidence for ways women worked against such Victorian tropes in non-Western contexts.

Similar to the way Ramirez situated one woman's journalistic writing as working against dominant discourse, Nicole Khoury looked to one journal as a space for women's counter narratives in her talk, "A Non-Western Rhetorical Articulation of Gendered Citizenship in a Lebanese Feminist Journal." Koury's presentation focused on three narratives from the Lebanese journal Al-Raida, published by the Institute for Women's Studies in the Arab World. These narratives each offered a counter-narrative of the Lebanese Civil War. Khoury situated these narratives as public discourse that served to performatively work through the traumas of war.

The panel's final speaker, Elizabeth Lowry, punctuated the panel's interest in non-Western women's subjectivity with her presentation, "A Child Spirit Named Pinkie: Postcolonialism, Citizenship, and Self-Construction in Nettie Colburn Maynard's *Was Abraham Lincoln a Spiritualist?*" Lowry's research profiles a famous medium, Nettie Colburn Maynard, who claimed she channeled a Native American girl named Pinkie. Lowry drew upon Maynard's autobiography, published in 1891, to introduce the popular phenomenon of white mediums being controlled by Native American spirits in post-bellum America. Maynard, a regular medium for President Lincoln and his wife, Mary Todd Lincoln, performed readings for society women and men throughout the second half of the 19th century. Maynard's readings, but more importantly Pinkie's manifestation in them, was sought after among society women, so much that Maynard was offered room and board, portraits of her clients, and presents for Pinkie in exchange for readings. The materiality of Maynard's readings resulted in access to her clients and a certain propriety over them. Lowry suggested that through a consideration of Bhabha's "mimicry, displacement, and fetishism," Pinkie gained a subjectivity in death that she did not have in life.

I.12 Shifting Embedded Perceptions: Non-Western Feminists Writing and Speaking in the Public Sphere

Reviewed by Abby Knoblauch
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Speaker: Cristina Ramirez (University of Arizona), "Laureana Wright de Kleinhans: Writing Mexican Women into the History of Rhetoric."
Speaker: Nicole Khoury (American University in Beirut), "A Non-Western Rhetorical Articulation of Gendered Citizenship in a Lebanese Feminist Journal."
Speaker: Elizabeth Lowry (Arizona State University), "A Child-Spirit Named Pinkie: Postcolonialism, Citizenship, and Self-Construction in Nettie Colburn Maynard's *Was Abraham Lincoln a Spiritualist?*"

In short, this was an outstanding panel. I only wish that I had copies of the presenters' papers so I could write a more detailed review.

Cristina Ramirez

Cristina Ramirez introduced me (and, likely, many others in the audience) to Laureana Wright de Kleinhans (1842-1896), a *female* Mexican journalist in the late 1800s. Of course, the italicizing of the word "female" is important, as, at the time, Mexican men saw feminism as a threat to their traditional way of life. And yet women such as Laureana Wright de Kleinhans existed. While women were seen as the centerpiece of nation-building, and their role within the home as sacred, female journalists reported on women around the world performing alternative female roles. Such magazines worked to include women's voices and provide models of women working outside the home, working in ways that were rarely open to women in 19th century Mexico. And while women such as these were formally excluded from contributing to national identities, they transcended these boundaries. Still, as Ramirez noted, they were not yet able to completely "kick down the door" of tradition and repression. Instead, these women had to be comfortable both reflecting and challenging traditional ideologies.

Ramirez's talk was drawn from her (now) forthcoming book *Ocupando Nuestro Puesto: The Gendered, Social, Political, and Revolutionary Rhetoric of Mexican Women Journalists (1876–1942)* from the University of Arizona Press. I, for one, can't wait to read it.

Nicole Khoury

Nicole Khoury continued the discussion of non-Western female editors by drawing our attention to a Lebanese journal promoting research on women in the Arab world. Originally, this journal worked within the official U.N. discourse, but later the work began to shift toward the more immediate needs of the local women. More specifically, the journal began to document the human trauma narratives during the Lebanese Civil War. In doing so, it provided alternative stories of the war, including women's stories, and these narratives themselves became an argument for peace. The pieces in the journal then shifted toward autobiographies, narratives, and ethnographies, moving away from more research-based quantitative studies. While this move was viewed as the journal becoming less political, it actually implicitly articulates a very political message. The journal (the name of which, sadly, I did not catch) is still in print today.

Khoury's excellent work reminded us all that too often we find only what we're looking for—or think we're looking for. If we imagine political work to be quantitative studies, we might ignore the more personal writing of autobiography and narrative. And yet these voices, in this case, these women's voices, give voice to the women's movement in Lebanon that is, still, so often silenced and ignored. Most accounts of the Civil War, noted Khoury, failed to include the women's movement and the conversations in this journal. And yet it's an integral part of women's history, both in Lebanon and throughout the world.

Elizabeth Lowry

Elizabeth Lowry brought us back to the United States, but directed our historical gaze toward Nettie Colburn Maynard, President Lincoln's primary medium. One of the spirits that Maynard said was controlling her during her spiritual trances was Pinkie, a Native American child spirit. So in this moment, a white woman is believed to be channeling a young Native American female child and, according to Maynard, once in a trance, Pinkie took over completely. Lowry noted that in channeling a young girl, Maynard was able to discuss personal issues with society ladies–conversations to which she, herself, would not be privy—while seeming to remain disinterested. Doing so allowed her to avoid transgressing social hierarchies while, in fact, transgressing social hierarchies.

Additionally, by adopting the stance of a Native American girl, Maynard was able to associate herself with 19th century beliefs about Native American mysticism and power. In many ways, Native Americans spirits were the most esteemed, in part because Native Americans were considered superior healers, and therefore American spiritualists might have believed that by using Native American spirits, they could connect to a form of original spiritual power. And yet, such mediums (and their clients) were negotiating difficult territory, given the slaughter of so many Native Americans. In order to assuage the potential conflicts (how, for example, might Pinkie have come to become a young spirit?), Native American spirits (through the mediums, of course), tend to assure the medium's clients that they have freely forgiven white settlers for the violence inflicted upon them. Convenient, yes?

In this way, though, as Lowry noted, the subaltern gains a subjectivity in death that she certainly wouldn't have had in life. And yet the postcolonial subjects are turned into a partial presence, reflecting what Lowry called a necrocitizenship, where the disembodiment empties all political specificity.

All three presentations introduced me to women rhetors I hadn't heard of before. Isn't that the best part of the Cs?

I.20 When the Private Goes Public: Addressing Legal and Medical Rhetoric in Professional and Technical Writing

Reviewed by Carie S. Lambert
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This was probably one of the best created and most interesting panels I attended during Cs this year. The presenters were prepared, the slides were well designed, the presenters interacted well with the audience, and the topics were applicable to industry and academy and were interesting.

Katherine Miles and Jacquline Cottle, "Legal Rhetoric: Improving the Public Work of Pattern Instructions"

Katherine Miles and Jacqueline Cottle discussed the pattern instructions that judges provide to a jury before the jury deliberates a case. The literature reports that juries do not fully comprehend these instructions, and simplified instructions may not be enough to ensure comprehension. The presenters suggested that a learner-centered approach might help. The presenters explained that U.S. law assumes an impartial jury, but we know that jurors bring biases and perspectives and preset notions. In addition, they must consume large amounts of information, integrate the case evidence with the law, and decide the outcome of the case. The judge instructs them how to make their decisions; those instructions include the following assessment standards:

- for witness credibility,
- evidence types,
- substantive law, and
- standards of proof.

The instructions are consistent; in fact, if the standards are not presented consistently, a case can be overturned. However, even though instructions are consistently presented, research shows that jurors do not understand the instructions (Elwork, Sales, & Alfini; Reifman, Gusick, & Ellsworth). And researchers have suggested a change—to plain language—to help jurors better understand (Severance, Greene, & Loftus; Wiener).

Miles and Cottle suggested that the task is currently beyond the training that jurors receive from the judge and that learning is guided by a Community of Practice—CoP (Lave & Wenger). They suggested that, because the instructions are written by members outside the CoP, those instructions are not appropriate and thus do not help the jurors understand and thus fulfill the requirements of the law. Therefore, they suggest novice–expert interaction. They state that in the workplace, we encourage novice–Subject Matter Expert (SME) interaction, but the legal system does not allow that. In the future, they will focus research on juror prototypes, how preconceptions are formed, and how preconceptions can be "debunked."

I really enjoyed this presentation and also gained numerous resources to consider in regard to instructions and CoPs.

Lorna Gonzalez, "Espoused, Enacted, and Ascribed Values in Innovation Diffusion: Results from a Study of Electronic Health Records"

Gonzalez assessed values espoused by a health care agency by asking "How are values inscribed in documents that are of consequence in innovation adoption?" and "What values are inscribed?" She

presented a history of the 2009 Recovery Act (ARRA), which promised recovery money to agencies that adopt electronic medical records (EMRs) and penalize agencies that do not do so by 2015. I found this presentation interesting because I am interested in the ARRA and also because I was interested to see if the agency presented values that it actually practiced.

Gonzalez conducted a qualitative case study (textual analysis) of a health care agency that was adoption EMRs. She presented a timeline of the procurement process and then aligned texts that presented that agency's values as well as vendor relationships to parallel the timeline. In her presentation, she depended heavily on visual elements that aligned dates and actions with representation of the presence of values in documents. For example, she noted that fiscal responsibility was reflected early on, as in the purchase of the hardware, and as documents were circulated, this theme was more evident. She also noted the omission of values; for example, compassion was not mentioned in documents or related to the technology and thus was not mentioned in the genres, like RFPs, contracts, etc. I found this a fascinating consideration.

She stated, "As the first unit of communication between HCA and vendors, the RFP is too rigid a genre in too rigid a procurement process to communicate organization values effectively." In other words, the agency's RFP did not reflect the values of the organization. She explained that most writers involved were in IT, and they used boilerplate text in RFP templates.

She suggests that writers create new strategies to allow for more personalized RFPs.

Robin Gosser, "Making Private Documents Public: The Challenges of Image Dichotomy for Technical and Professional Communicators"

Robin Grosser shared her case study and findings from a discourse analysis through which she investigated an organization's identity and the elements of identity when we create public images (including the organization's values) in documents. She addressed that technical communicators carefully create images, and we consider design, language, tone, and collections of documents. She found some "private documents" for an organization, and she analyzed the organization's published documents because she noted a dichotomy in the image that the organization presented.

She coded text to identify specific values that this company presented in its financial processes. She shared that she looked at words, grammatical elements, and linguistic elements and coded types of words within the documents. (She considered context, numeric use, placement, etc.)

The audience for the documents was a body of decision makers for government agencies, and in the public documents, the tone was positive and friendly, with photographs of happy people. The organization sought to build its credibility with images, words, and tone. The corporate published "private" documents as well, seeking to be transparent and trying to create an image of an open corporation and thus trying to garner clients' trust and admiration.

But in the documents, she also found dissonance. For example, in the code of conduct, which was written for employees, she found a negative tone—"you shouldn't" and other condemning language—that differed from public documents that were specifically designed for potential clients.

In her presentation, Gosser made an interesting statement—"we need to be aware of the pitfalls of using one genre for another purpose"—and she proved that well. It was a terrific presentation! She also sent me her resources and information about her coding methods. This is a study I will reference in my classroom but also apply to my own work as a communicator.

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J.1 Civic Literacy and Critical Analysis of Source-Based Arguments in the Writing Curriculum

Reviewed by Dani Weber
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I was really looking forward to this session. I had taught a Comp II Research and Writing class on the theme of Consumer and Civic Literacy the year before using Donald Lazere's *Reading and Writing for Civic Literacy: The Critical Citizen's Guide to Argumentative Rhetoric*, and it turned out to be my most challenging (that is, most contentious and—at least partially—unsuccessful) class to date. So I was particularly eager to hear what speakers Susan Searls Giroux, Sandra Jamieson, Kelly Kinney, and Donald Lazere had to say, in hopes that I would someday find the courage to teach the class again.

Andrea Lunsford, the chair, opened with remarks on the intersections of new and old literacies. She asked us, what of the old print-based literacy do we most value, and what of the new do we most embrace?

Donald Lazere began his discussion by pondering why higher education should have a leftist bias (the aspect of my Comp II class the students had most resisted). He related his presentation to a program he, Lunsford, and Mina Shaughnessy had worked on long ago under Carter (later terminated under Reagan). According to Lazere, NCTE's efforts at the time to move into new literacy had eclipsed critical reading, listening, viewing, and thinking skills. Noting how few sessions on propaganda analysis and media criticism were offered in the CCCC 2013 program, Lazere discussed the shift in composition toward personal stories and away from the analysis of sources and arguments.

According to Lazere, in classrooms comprised of polymorphous, discursive voices where the main goal is to articulate and respond to difference, a close study of reasoning and analysis of sources is lost. This approach to pedagogy, says Lazere, results in fallacious, deceptive reasoning; students replicate all voices and omit critical thinking. Lazere identified a post-modern rebellion against logic, critical analysis, and argumentative rhetoric—against "the tyranny of argument"—during which the quest to empower marginalized groups allowed bellicose right-wing voices to become the lodestone.

Lazere then listed elements of academic discourse based in cultural literacy that use the vocabulary of logical relationships: Gandhi, Marx; logical and critical thinking; causation, condition, modes (defining, comparing); irony, paradox, and figures of speech. Although academic discourse is the language of public transaction, a common language for participating in and critiquing public arguments, Lazere has found that students tend to lack reasoning skills—both concrete and abstract, literal and figurative.

Relationships, Lazere pointed out, also operate within sentences. He envisioned a three-semester sequence that covered broad topics combining vocabulary, order, and development, and practiced building patterns in arguments and analysis. Essays assigned in such a sequence would include critical analysis of argument in sources, reading would provide a major source of data, and the first semester would include Shaughnessy's grammar "drill and kill." Students would acquire critical thinking skills through mastery of the logical relationships of word and syntax. Advanced courses would include more demanding topics.

Lazere then argued that explaining cognitive and moral reasoning and informal logic through childhood stages of development (Kohlberg) obscures students' generally compartmentalized thinking about politics. Critical thinking is higher-order thinking.

Lazere pointed out that post-modern pluralists equated higher-order reasoning with a Eurocentric,

masculine view, i.e. gatekeeping. But, he suggested, cognitive development can open the gate against political manipulation. For Shaughnessy's students, mastering academic vocabulary and discourse did not merely lead to academic authority and multi-voices; it enabled critical thinking about and critical engagement with the dominant society (note that her critics also use the language of academic authority). Lazere acknowledged that not all groups have access to academic discourse, but, he argued, the solution is not to denigrate academic discourse but rather to attempt to provide equal access to it.

Lazere then addressed the massive restructuring of wealth toward the rich, with pay gaps shifting from 42:1 in 1988 to up to 491:1 now. Students, however, typically have little time or energy to invest in understanding rising income inequality; Lazere shared the story of one student who wrote about corporate executives "deserving" to keep their money, bashing welfare recipients and providing no support or acknowledgement of how tax restructuring has starved social programs. (Note: I get papers like this all the time.) Lazere sees fallacies of ignorance, compartmentalized understanding, and a lack of higher order reasoning. He recommended close reading and analysis a la Joseph Harris or Lunsford's "Mistakes Are a Fact of Life."

Following Lazere, Sandra Jamieson offered a different perspective. Jamieson's Citation Project (CP) examined plagiarism in academic writing and discovered frequent "patch writing," defined not as plagiarism but as misuse of sources. The CP gathered data from a total of 930 samples on citations, context, and statistical analysis of the use of sources. Of these, 52% used some patch writing as well as paraphrasing. Jamieson pointed out how definitions of plagiarism have changed over time: using four to five original words without quotes; cryptoamnesia (unconscious plagiarism); Rebecca Moore Howard's example of copying, then plugging in synonyms. The CP focused on "patch writing," which it defines as restating, but remaining close to, the language of the source. The CP initially coded and categorized instances of "patch writing" but the researchers are now using new categories to rethink their data.

The CP researchers would like to determine whether patch writing is deliberate copying and pasting, or whether students patch write unconsciously. Jamieson showed slides with side-by-side examples from student papers in which she had highlighted some identical sections as well as others that were slightly different. When paraphrasing, students frequently used no or minor revisions and word substitutions; 68% exactly copied word strings. Almost half patch wrote—but, as Jamieson pointed out, professors did it too, e.g. borrowing language from syllabi—arguably not worthy of plagiarism or punishment.

Jamieson then shared with the audience some analysis of the findings from the CP:

1. 46% used citations from the first page of the source
2. 77% used citations from the first three pages

Jamieson acknowledged that it is common to cite from the first page, but emphasized that citing only from page one is highly problematic. Fifty-seven percent cited the source only once, 76% only twice. The implication is that students are not reading the whole source. Only six uses of the source were actual summary (presenting ideas from three or more sentences at a time). Typically, students were working with only one to two sentences from the source. Instances of patch writing indicated that students don't understand the source.

A typical finding was that students were moving back and forth between patch writing and paraphrasing. The data suggests that it had nothing to do with source difficulty; reading comprehension was not the issue. The researchers hypothesized that students were "grazing," not reading, i.e. nugget mining, seeking data, but NOT engaging with the complete texts, just briefly looking within them for supporting arguments.

Jamieson suggested looking back to basic reading and not only teaching point decoding, but also listening and viewing. Jamieson saw a paradigm shift away from print, and urged composition teachers to get back to

that. She saw a binary: reading vs. writing, an either/or. Since students demonstrated a serious inability to decode text, Jamieson stressed the importance of teaching reading skills, not merely writing.

The CP researchers found that mining one sentence in the source led to a one-sentence summary, two led to two. Strikingly, of the students in the study, 48% used paraphrase or patch writing, "one for one sentence mapping." This aligns with other findings on patch writing and one to one sentence coding. The research showed that students were unable to avoid it even when asked to.

By contrast, fluent adult readers in the study wrote individual sentences combining ideas. These fluent readers used less paraphrasing and patch writing; they had 75% longer blocks of text. The fluent read, then set aside sources as they wrote; the less fluent relied heavily on the text, closely following the original. Jamieson called for a paradigm shift back to critical reading and argument to understand the challenges of teaching composition.

Kelly Kinney then spoke about academic literacy, the teaching of conventions, the CP, and source-based research arguments. Her focus was the inequality of power as a cultural and social conversation; for Kinney, teaching academic literacy means honing critical skills to navigate the world. Kinney surveyed the CWPA listserv asking whether instructors were teaching argument, and why or why not. What she found was that the teaching of argument is on the rise, but more traditional pedagogies are declining and undervalued. Kinney agreed with Lazere that post-modern pluralism excessively privileges the personal and non-academic, celebrating difference over the political, global, and academic, and she argued that the expressivist influence on pedagogy allows students to not recognize forces acting on them.

Kinney found many survey respondents were teaching source-based research rather than critical literacy or writing for inquiry. In such classes, students find and examine sources on their own and, as the CP found, therefore tend to engage in the shallow, misleading use of quotes, as seen above. According to Kinney, Nancy Welsh also argues that students have moved away from investigatively researching argument; instead, argument—structured as containing X number of sources and a fixed thesis to prove or support—has overwhelmed other course goals, i.e. students write not to ask questions but with other goals in mind. Kinney's position is that traditional academic arguments are more valuable if students are not trying to "prove"; she also found that the culture of standards and testing is also causing composition instructors to move away from argument.

Kinney clarified that analysis and argument are different. Argument says there is a right or wrong and emphasizes form and correctness, e.g. the annotated bibliography. What such pedagogical approaches fail to include, Kinney maintained, are critical and civic literacy, interrogating and problematizing. According to Kinney, the weakness of argument as it is commonly taught is that it cuts out alternative literacies, inquiry, and exploration, whether or not these take the form of Lazere's formal reasoning.

Susan Searle Giroux then took the floor to challenge the tension created when critical argument is pitted against personal or self-expressive forms. She asked, "Why should we confirm critical argument as privileged?" According to Giroux, the shift back away from personal narrative comes in part from the common core standards initiative that attempted to address students' lack of higher order thinking skills. The initiative aimed to help high school students succeed in college and the workplace or otherwise "threaten America's economic leadership." This placed intensive focus on analytical writing and pitted critical analysis and argument against personal narrative and fiction.

Coleman, the "architect of the common core standards," claimed that teachers spent too much time on the self, not enough on communication with others. He called for sweeping reform, stating bluntly that "people don't give a shit" about a writer's childhood. Instead, he asked, "Can you argue, with evidence? Is

it verifiable? Can you demonstrate it?"

In Giroux's viewpoint, academics have too often conformed to these misguided pedagogical objectives. She made the case that we should teach conflicts so students become adept at oral and written argument, which is not standard. According to Giroux's research, only 20% of incoming college students are argument-literate, but she maintains that K-12 is not to blame; colleges are to blame because college writing is not defined; rather, it is whatever each teacher deems it to be—solipsistic, with individual and arbitrary goals.

Giroux called for an active disavowal of these misguided objectives and a renewed commitment to higher order thinking. While Coleman wants to steer students toward evidence-based argument (although without including thinking or feeling, Giroux argued, such a boundary is not easily maintained), this sets up a binary of the personal and the objective. But, Giroux pointed out, as with, for example, global warming or obesity, there is an affective dimension to knowledge. We see this in our own attitudes toward learning and in the institutional memory of testing, humiliation, and a focus on not knowing.

While Coleman envisions a form of learning rationally and objectively without self-conscious recourse to reflection and affective response, Giroux maintains that education is always emotional and that we never move cleanly from immature to mature; development carries traces of anti-development and areas of incompleteness. These are not conflicts of self-confidence.

According to Giroux, affective response challenges strongly held beliefs and betrays the common core promise of conflict-free learning that only moves from students' narcissism to teachers' narcissism. Upper-level courses, for example, could focus on race and racism in public exchanges in an effort to demonstrate how reasoned exchange can go terribly awry and therefore become a misdirection. Giroux used anti-intellectual Richard Hofstedter as an example; he is "colorblind" to racism—and thus blind to shocking differences in wealth, access, education, incarceration.

For Giroux, what challenges and encourages analytical writing on contested issues (e.g. racial justice) is the act of questioning that is private, emotive, experiential. She sees a breakdown in critical disposition that betrays fantasies of a raceless world, which she finds to be non-rational and unreasonable. In her view, self-interest, self-evasion, and passion are needed for intellectual and emotional development.

According to Giroux, Coleman's pedagogical approach, with its understanding of youth too often characterized as "inability," is the unqualified triumph of economic concerns, generating job cynicism, fragility, instability, permanent transience, and the absence of job related illusions. Student anxiety is expressed as nonchalance and nonattachment, echoing a workplace that "doesn't give a shit." The terms and conditions are continually refined; unfortunately, young people tend to seek to acquire technological skills at the expense of all else, despite the fact that these skills have a SHORT shelf life and instant obsolescence.

While such attitudes undercut the value and effectiveness of education and learning, there remains a touching faith in the value of education and equality, even education we refuse to properly fund. Ever more aggressive attacks cast educators—easy targets—as fat, privileged, and costly. Likewise, educational institutions are blamed for global disregard for jobs, wages, and sustainability. Consequently, argued Giroux, lessons in civic literacy must inform neo-literacy: the knowledge, capacities, and skills of students to negotiate a post-collapse world.

Giroux concluded by stating that we need new assumptions, an emotional and intellectual focus on student wellness: political, social, psychological, existential. She stressed that we must privilege civic indicators over the economic. If we did so, she asked, what then would we ask our students to write about?

Question and Answer Session

What do we about conditions for faculty that are similar to that of students: contingent?

A (Lazere): Some independent Writing Programs are pulling away from English and have control over their budgets. Educators can't move beyond without good working conditions.

How can we help students "metabolize" what they read—synthesize, sort, digest, distill?

Don't assume they can do things; find out what they can do. Less is more. We are always teaching writing in bad circumstances. Don't expect huge reading, huge work. Assign texts in class, build arguments from them. Use shorter pieces. Engage with texts more fully. Student reading entails paying attention.

Lunsford closed the session with a plea to work with high school colleagues to resist the common core's specious dichotomy between the personal and the objective, between information and narrative-based literacy. She pointed out that this is a false dichotomy and insisted that students can make powerful arguments through personal narrative.

J.21 Start Playing Around: Videogames and Pedagogy in a New Key

Reviewed by Megan McIntyre
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Chair: Jennifer Courtney, Salt Lake Community College, UT

This panel on gamification presented three very different visions of what gamifying the classroom looks like. The assembled panelists all presented on specific classroom experiences, but each highlighted a different trait of gamification that they found pedagogically valuable. All three agreed, however, that games often lead to increased student engagement with course material.

In his presentation "Konami Coding the Classroom: How Gamification and Procedural Rhetoric Can Unlock the Ludic Potential of Student Writing," the first presenter, James Daley, offered the most low-tech interpretation of the movement toward gamifying the classroom. * "Konami Coding" is a reference to a well-known video game cheat code that allows players to instantly obtain additional lives or powers. Here, the speaker used the phrase to suggest that his low-tech gamification represents the easiest way to introduce students to learning via games Reviewing a number of incentive-based competitions, Daley highlighted the value of the extrinsic rewards offered by approaching writing playfully. For example, Daley described a classroom experience in which he asked students for ways to describe the classroom. He wrote these on the board then challenged his students to describe the classroom without using any of these words. Those students who were successful (and all of them were eventually) got to leave class early. These low stakes, low-tech ways of incentivizing writing allow students, he argued, to become more engaged with the skill at hand and more invested in the outcome.

The second presenter, Marc Santos, offered the most theoretically complex version of gamification in his talk entitled "Kynicism, Gamification, and Sf0." Santos described his use of Sf0, an alternate reality game that mixes online features—participants find, sign up, and provide proof of their chosen quests and receive points via the sf0 online community—with real-world actions required by most of the game's quests, in graduate and undergraduate courses. Santos suggested that Sf0 encourages participants to make their world a better or more interesting place by completing a series of quests and posting photographic proof of completion on the Sf0 community page. Santos drew on work on electracy from Gregory Ulmer, who argues that the internet opens a number of new possibilities for affective attachment, and on work from Thomas Rickert on postpedagogy, which argues against critical and ideologically based approaches to pedagogy. Santos argued that Sf0 typifies an approach that is constructive as opposed to deconstructive, a way to move from "critically thinking to actively doing" by asking students to move outside the classroom, into the world beyond school and interact with those they encounter. Despite finding that his graduate students "didn't want to go outside," Santos affirmed the value of pedagogical approaches that encourage students to do, build, or make something.

In his presentation "Play and Praxis: Engaging 21st Century Literacies with Videogame-Infused Composition Pedagogy," the final presenter, Jason Custer, described his experience of teaching composition using video games. Custer argued that these games led to increased engagement in increasingly complex tasks, including writing tasks. The common ground/common experience provided by classroom gaming also led to more fruitful class discussions. After prefacing his talk with his classroom experiences, including

an assignment in which students create a video game character to represent themselves and writing an essay explaining why this character is appropriately representative, Custer spent the majority of his presentation discussing the various resources he collected for his course, including classic video games available on the web. Interested readers can find Custer's collection of resources .

Overall, these panelists agree that games offer a way to reinvigorate class discussions, engage students with challenging material, and offer new avenues for exploring emerging and long standing issues. Each presenter offered specific contextualized practices as well as suggested particular resources audience members might find useful in their own classrooms.

J.28 Approaches to Teaching and Conducting Research: The Possibilities for Student Research

Reviewed by Christine Photinos
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One of the panel's two speakers wasn't present, but the chair, Tara Hembrough, compensated with prepared opening comments on research writing in the composition curriculum over the past half century, from the 1961 survey findings of Ambrose Manning to recent transformations influenced by postmodern theory.

The panel's sole speaker, Karen Rayne, then reported on a research project assignment she has used with success in her 100-level composition classes. The class she focused on is built around the theme of language exploration, and students' research projects all relate in some way to this theme. Although Rayne offers students a good deal of freedom in topic choice (they are provided with a set of question-based prompts, as well as the option of pursuing a topic not suggested in these prompts), her presentation focused on a group of students who had elected to write on the effect of short-form communication tools (e.g., texting, microblogging) on language skills. Most of the students embarked on the project assuming that frequent use of such tools is correlated with lower verbal ability—an assumption that was generally affirmed by their initial web research and then later called into question as students dug deeper. Final papers submitted by these students were notable for their sophistication and "measured conclusions."

While acknowledging the particular effectiveness of this research topic in taking students from popular assumption to in-depth inquiry, Rayne nevertheless emphasized the importance of student interest in their inquiries (students who selected this topic tended to be heavy social media users) and of the project's component assignments. Students' class presentations on their research findings, for example, served as an occasion for discussing types of evidence and evidential quality, and the mid-project literature review provided a dedicated space within the larger project for reflection and synthesis.

During the Q & A, Rayne answered questions about her institutional context, including her position (full-time non-tenure track), average class size (20-22), and total amount of writing produced over the course of the semester (55 pages).

At the end of the session Rayne offered attendees copies of her research project assignment—a detailed, roughly 2000-word document. (Assignments like this one are usually the product of years of adjustment and fine-tuning; it was good of Rayne to share.) The assignment includes a list of learning outcomes, a description of the project's various components, recommendations on how to approach the assignment, topic prompts, and grading criteria.

During her presentation Rayne had mentioned in passing that adherence to MLA was among the project requirements, and that instruction in citation and formatting was a program-wide imperative. It was nevertheless surprising to see that "adherence to MLA formatting requirements" accounts for a very large percentage of the final essay grade. Rayne is likely in the same situation as many research-writing instructors in finding her own pedagogical priorities misaligned with those of outside units insisting on detailed training in the mechanics of manuscript preparation and citation style.

Overall: a great presentation that highlighted the value of inquiry-driven engagement with sources and carefully-considered sequencing of research project assignments.

Work Cited

Manning, Ambrose. "The Present Status of the Research Paper in Freshman English." *College Composition and Communication* 12.2 (1961): 73-78. Print.

K.15 The Digital Rhetorician as an Agent of Social Change

Reviewed by Carie S. Lambert
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Aimee Knight, "The New Rules of Community Engagement"

In her presentation, Knight suggested new ways for students to write in classroom and be active in the communit—ways that make college education more valuable in a time when online education is rising in popularity and individuals are wondering about the value of a traditional college degree. She offered some suggestions about how we could make learning spaces more user- and community-centered.

I heard this theme in several presentations, and many of us are integrating social advocacy and service into the classroom to customize the experiences that our students are having while offering them a chance to grow as citizens and advocates as they also gain professional skills.

She suggested that we as instructors exist to help our students learn skills but also how to grow into global citizens and members of active communities. She asked us to consider: How do people use language in community to make change for themselves and others? And she reminded us that, as we consider the future of our roles as educators, we can be elements of change and innovation.

Students need traditional literacies, but they also need to use digital and communication skills to link to others—a cultural and technological shift in the classroom—and also to participate in democratic dialogue that helps them to see the value of the skills they are learning and to use those skills to act.

Knight introduced "Beautiful Social"—a new (2-year-old) organization that she created to help students put work and skills into practice: She defined the program as focusing on "literacy to help students to apply their work to be civically responsible." She posts ideas and activities on her blog, and community-based organizations contact her to offer students projects for her social media course. She stated that "Beautiful Social" was no so much about service as much as encouraging students to engage with local communities in order to learn with those organizations.

I'm fascinated with this idea. I know of a project like this—a database of service opportunities where students and nonprofits partner for projects.

While Knight's students work on projects with these nonprofits, they attend meetings, create social media strategies and consult with organization leaders, and in the class students crowd source their work, discuss related readings, assign each other homework, attend presentations by community speakers, and learn together. Knight has found that their experiences are enriching their ideas of communities—real and online—as they network, create a public voice, and participate in social dialogue.

She shared a note from Jennifer Shipman, who leads The Ronald McDonald House in her community: "The Beautiful Social team really helped demystify the social media space in a way that was easy to understand, and after careful evaluation of our current efforts, provided a strategy that was well thought out and easy to implement, given our budget and resource limitations."

Knight labeled Beautiful Social a model of reciprocity because students and the community benefit. She is gathering data (two years worth) about students' attitudes and skills as well as their initial interests, changes in their interests through the project, and their preparedness to be active citizens. She has already seen that students are motivated through this project when they realize that one person CAN make a difference in the life of a community.

Many people think the academy is out of touch, but Knight believes that this project allows her to address real-world issues and remain relevant for her students.

During the Q&A, Knight asked Ellen Cushman, who was chairing the panel, about her response to the presentations in light of her 1993 article, "The Rhetorician as an Agent of Social Change." Cushman stated that she had not considered the digital arena when she wrote (and seeing that her publication was in 1993, before social media exploded, we recognized that). I appreciated the follow-up.

An audience member asked Knight about how she could study how students' attitudes changed after they completed their community projects. Knight stated that she was observing this change through the lens of the students' agency and asking what students felt they could do and how much they felt they could impact the running of an organization as well as how prepared they felt to do this work after graduation. She has gathered data from interviews, surveys, and pre- and post-test data.

Douglas Eyman, "Digital Rhetorics on The Hill: Social Media and Information Flows between the Government and Its Citizens"

Eyman began by asking how we create and use digital rhetorics to effect change when we are working with larger organizations.

He shared preliminary research that he did on Capitol Hill to learn about digital communications between representatives and their communities. He said his findings were tied to different contextual levels, leading him to ask: "How do we craft our arguments to be more persuasive by knowing more about our audiences?" He looked at "one pagers," a dominant genre for communicating with Congress—the information fits on one page and thus the communicator has limited space for argument with effective response. He showed an ineffective one-pager and a more effective on-pager and identified the "ask-tell up front" method. *(I would have liked him to focus on this project and to present findings about more effective use of this genre.)*

Eyman then moved to suggest how we might integrate rhetoric into digital code. He presented two examples:

- First, he showed Sean Tevis' campaign materials for his run for the Kansas House of Representatives. Tevis used his skills to create his own website. He also created a comic strip that played on cultural memes and the political process, but within the code, he embedded messages specific for the audience that would access the code and invited that audience to be part of his support team. Thus, Tevis' code became a rhetorical political tool.
- Second, Eyman presented the SOPA Bill (HB3261) and the "black out" response of "Go Dark Day" that numerous sites and information providers participated in on January 18, 2012. He illustrated the results with a visual to show that between November 16 and January 18, 2012, the support of Senators increased from one public statement to 35 public statements.

Eyman concluded by asking how we thought we could integrate this digital political discourse into the classroom and how we might engage with such materials on a code level as well as on textual and visual levels.

Tim Lockridge, "Texts and Contexts: Intellectual Property Law, Network Literacies, and Circulation"

Lockridge is reading hacker publics *(something with which I was not familiar, so I would have liked more information on that)*, and he shared that he was working to integrate that reading into his curriculum. He also drew attention to (as did Eyman) digital advocacy and the public call to bring digital literacy and literacy of code

into curriculum as early as elementary school.

Lockridge cited Stalder, who asked, "How can we ensure that the power accumulated at the back end [the hardware that drives digital interaction] is managed in a way that it does not counteract the distribution of communicative power through the front-end [the interface where the user can visualize the text]."

Lockridge then put his discussion into a historical context, starting with Napster (1990s) and moving through Wikipedia (2001), Facebook (2004), YouTube (2005), and Twitter (2006). He stated that Napster, which arrived when the Web 2.0 mentality was just beginning, predated peer-to-peer sharing but served to shift the conversation about digital exchange and encouraged us to ask questions about intellectual property, copyright, and ownership (another theme that I heard in numerous presentations). Now we are considering DRM, the software that stops the spread of artifacts (games, movies, etc.). He stated that, if duplication is an endless part of digital artifacts, DRMs are an effort to reinscribe materiality on this medium, and ownership is then in question.

He quoted Martine Rife (Thank you, @intellichick, for Tweeting me the source of this quote!), who said, "We own the discourse of plagiarism, but we don't own the discourse of fair use." (Scott Singleton also addressed this idea in Panel H35, **"Paying Attention to Web 2.0: Social Media and the Public Work of Composition."**) This panel presented some ethical issues for us to consider as we assign our students work online and challenged us to teach our students about fair use rather than focusing on the negative tone of plagiarism—i.e., focus on the "I can" rather than the "I can't.")

Lockridge integrated into his historical review the history of DRMs related to gaming software. In the 1990s, manufacturers managed artifact circulation by integrating copyright protection through the manual. Players needed to refer to their manuals for codes to successfully play, and because copying a manual was complicated, most players just purchased the software with a manual. Several games have moved online. Now we have activation codes, and those are authenticated by servers, and the player rarely knows about the authentication process (unless something goes wrong, and then the player receives a message about the error). So in the past, the artifact contained a mechanism of control, but now, the network is the mechanism of control.

Lockridge stated his opinion that the legislation is overreaching because the law cannot keep up with technology and many of our lawmakers do not understand technology (he provided quotes to support this idea, quotes that identified digital literacy as "nerdiness"). He addressed SOPA/PIPA/CISPA and cited Calhoun, who wrote, "web-based resistance to power—viruses, hacking, site flooding, and other information technology and we-based strategies for attacking corporations, states, other users—may become more prominent." He also addressed digital advocacy sites such as "We the People," a digital petition site.

According to Lockridge, advocacy should be a part of classroom instruction. (Again, this is a theme I heard consistently at Cs this year.) This returns us to the question of the digital divide, such as those who must go to a grocery store to apply for jobs. (Access is still an issue.)

Lockridge concluded by stating, "We have a lot in common with the 1990s music industry."

"During the Q & A, an audience member asked Lockridge to elaborate on this statement, and he explained that the music industry and education continue to operate as we always have, but as technology changes, we MUST change. If we continue to embrace what we already know, we will be ineffective when what we know is obsolete.

Someone else asked about DIY, and Lockridge shared that he has a friend who wants to work for Marvel or DC Comics, so he began by learning the skill and publishing his own comics. He has seen a group of people who work together to learn the skills, share a library, and even return to the original craft of print.

Another audience member introduced a community related to Creative Commons where people post their needs and get help from others. But she said that creates copyright and ownership issues—who owns a collaborative work?—and thus moves us to a mentality similar to that in China, where goods are collectively owned and privatization is considered differently."

K.29 Oral Histories as Public Work: A Community Publishing Experiment in Rural Pennsylvania

Reviewed by Cara Kozma
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Likely because of its placement in the last time slot on Friday, the panel was sparsely attended by only five audience members, all of whom were women. I find it unfortunate that so few conference-goers got to hear this panel because the material was thought-provoking and thoughtfully developed. The aspect of the panel that made it a standout among the many others I attended was the way the speakers contextualized an oral history project in which composition students at Shippensburg University conducted interviews with local community members to produce books of oral histories that were printed and distributed. It was a nice touch that audience members received copies of the books being discussed: *From Here to There: A Celebration of Writing and Life in South-Central Pennsylvania* and *Community Connection*.

The panelists described the oral history project from the perspective of their roles, which added to the strong sense of contextualization. Laurie Cella, an Assistant Professor and Director of Composition at Shippensburg University, discussed the project from the perspective of the faculty member teaching the composition courses and overseeing the project. Marie Steinbacher spoke as the Director of the Lincoln Intermediate Unit 12 Franklin County Literacy Council in Chambersburg, Pennsylvania, the community partner for the project. Julie Lark's portion of the presentation offered her perspective as the AmeriCorps Vista Community Fellow paired with the composition classes to facilitate the interviews and edit the collection. Her role was complicated by the fact that she was also a Shippensburg University student participating in the project.

As the panel chair, Cella offered a brief overview of the project before turning the floor over to Steinbacher, who described the town of Chambersburg where the Literacy Council is located and the types of family literacy programming the organization offers for community members. She explained how the partnership between the Shippensburg English department and the Literacy Council was formed by descriptively recalling the day she was sitting in her office feeling stressed when she received an unexpected phone call from Cella, who proposed the idea of having freshman undergraduates interview adult literacy learners at the Council. According to Steinbacher, that phone call laid the foundation for what has been a strong university/community partnership that has provided a number of benefits. She suggested that the publication of the books created for her an ethical awareness as she was able to read the community members' stories in print. The project has also helped raise awareness about the Council's work to university administrators, and the partnership laid the foundation for future projects.

Cella began her presentation by expressing her enthusiasm for having the opportunity to work with Steinbacher and Lark on the oral history project, saying, "Their partnership is at the heart of many successes." She then, however, explained that she wanted to focus on some of the problems they faced throughout their partnership, particularly during the creation of the second book when students in her class resisted the project. She referred to influential works in the field by Tom Deans, Ellen Cushman, Paula Mathieu, and Linda Flower that explore issues of sustainability in service learning and community literacy partnerships. She used these references to emphasize how seriously she takes the responsibility of being a university partner who is willing to listen and respond to the Literacy Council's needs. She described that one of her key goals with the oral history project was to help students develop "empathetic

listening" skills. To work toward this purpose, the students took notes during the interviews rather than using a recording device. Then, after composing a rough draft of the narrative, they worked collaboratively with their community partner in the revision and editing process. The partner ultimately had to approve the final draft to be included in the book.

Much of Cella's presentation focused on a problematic student, "Lisa," who became overtly resistant during the class. Cella described how Lisa texted during every class session, brought "drama" to class discussions, and seemed unprepared to undertake the oral history interviews. Using the example of Lisa allowed Cella to discuss an interesting ethical dilemma in service learning – faculty typically do not have the option to "pull out" a student who does not seem emotionally ready to fulfill his or her duties within the community. Cella described some of the obstacles Lisa faced. She arrived at one interview in tears because she had broken up with her boyfriend. Throughout the interview process, she had trouble listening closely to her community partner and taking notes. She was nervous during the interviews and never seemed to fully connect with her partner, and this anxiety became a serious issue when she had to compose a draft for her partner's review. When the partner asked for changes to the draft, it seemed to exacerbate Lisa's anxiety, and she submitted a reflection assignment to Cella expressing her lack of passion for the project.

Cella offered her own reflection on the difficult experience of working with a resistant student like Lisa while also trying to be a strong university partner who meets the community's needs. As a result, she has had several significant realizations regarding her own teaching: She learned that she needs to model what it means to write collaboratively with partners. She needs to do more work creating lessons that help students understand what it means to be vulnerable. Finally, the project has shown her that understanding students' perspectives is a key aspect of designing successful service learning projects.

Lark began the final presentation on the panel by acknowledging the challenging roles she had as the AmeriCorps Vista Community Fellow and as a student participating in the project. She described her dual roles and discussed the concept of empathetic listening and what it entails. According to Lark, her listening skills were "put to the test" throughout the project. She made the compelling claim that the experience helped her realize that "learning to listen is so valuable to the educational process." She said that many college classes do not seem to provide "real-world experiences," and from her perspective as an undergraduate, students in composition courses often have little motivation to improve their writing if they do not have a "real purpose" for their work. She argued that more composition classes need to incorporate the type of practical application she felt this project created. Her presentation also focused on the benefits and challenges associated with service learning. The benefits she pointed to are that service learning builds personal character, self-confidence, and responsibility, and helps to develop "a deeper understanding of ourselves." She suggested that service learning also comes with many unexpected difficulties that can be frustrating during the process, and that she thinks many students do not understand the lessons from their work until after the project has ended. As an instructor of service learning, I found this comment particularly interesting. I often wonder whether students will begin to interpret some of the value of the service learning experience as they move through their college or professional careers, so it was nice to hear from a student's perspective that many do.

Lark provided an example of one of her classmates, "Kelsey," who resisted the project and was unable to make time in her schedule for face-to-face interviews. Therefore, she had to conduct the interviews by phone and did not meet her partner in person until the drafting process began. The community partner was particularly demanding in the editing and revision process, and asked Kelsey to go through multiple drafts before allowing the piece to be published. Kelsey expressed frustration throughout the course and

seemed resistant to the amount of work being asked of her. After finally completing the oral history that would be published in the book, however, she seemed more bonded to her community partner than many other students. Lark suggested that the amount of effort Kelsey ultimately put into the project would not have happened if the community partner did not push Kelsey "out of her comfort zone." Lark concluded the presentation by describing the editing and publishing process that resulted in the books that had been distributed to audience members.

The Q & A period mostly focused on logistical questions regarding IRB approval, the AmeriCorps Vista application process, and how the students' interviews with community members were facilitated. Cella was asked if her students were required to do any additional service learning hours in the community besides conducting the interviews with community members. She responded that they were not. The session then turned into a more casual conversation in which some of the audience members discussed similar types of projects they were doing. Overall, I thought this was a very well-developed panel that provided a thick description of the project from multiple perspectives. I appreciated that Cella brought an undergraduate student and a community partner to present, because these are groups who are often spoken about but rarely heard from at professional conferences.

L.27 Pulled from My Roots: The Public Work of Youth Performance in the Borderlands

Reviewed by April Conway
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In a very inspiring and intimate panel presentation, Londie Martin and Sarah Gonzales presented to a small but enthusiastic early morning audience about youth activist work in Tucson, Arizona.

In her presentation "I'm Not Going to Yell, but I Won't Stay Silent: Queer Youth and Public Performance as Art, Interruption, and Activism," Londie Martin spoke about a queer community center for adolescents and young adults in Tucson. In her presentation she highlighted a sense of play, space and identity as they relate to performances by youth who disrupt both the space of the street, as well as the perception of queer youth. Martin provided a spatial analysis of the intersection of race, sexuality, age, gender and class while focusing on a young woman who hula-hoops as a busker. Using this analysis and this case study, Martin argued that youth at the center consciously perform culturally specific identities while they have fun with play.

Sarah Gonzales, whose presentation was titled "I Am Not Who You Think I Am: Teaching Social Justice through Slam Poetry to Change the Landscape of Youth Power," opened up with a slam poem about her childhood in El Paso, focusing on her father and the educational overlaps and diversions between them. As a social justice educator and community activist, Gonzales spoke about the slam poetry projects she is involved in with Tucson youth. Much of the youths' poetry is about legislation and rulings that deeply affect the students, from the ban of the Mexican-American Studies program in the Tucson Unified School District, to a reduction in bus services at a local high school. Because of the investment the students have in their communities and in their poetry, they have taken over the organization of area slams, summer poetry slam camps, and even school board meetings.

The speakers closed the presentation by asking the audience why they were at the presentation. A lively sharing session, as well as a question-and-answer period, followed this question. Several networking moments occurred, and it seemed as though everyone left the small room feeling energized and inspired.

L.30 Becoming "Literate" About Communities: Lessons Learned in the Field

Reviewed by Bradford Hincher
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It was cold and windy the morning I left for Las Vegas. I stood outside for about ten minutes, my luggage beside me, waiting for a friend who would drive me to the airport. In that time, I sent several text messages. One of them stated that Cs would likely be my final academic conference. "Good for you," was the reply. "Academia doesn't pay the bills anymore." In 2012, I presented seven papers at various conferences; at one time, I had considered submitting many of them for publication. During the final two conventions of last year, in Raleigh and again in San Antonio, I was faced with important questions about what is happening to academia and if, ten years from now, it will exist as we know it now.

CCCC 2013 was no different. From the Chair's speech onward, it seemed that nearly every panel that I attended was focused, at least to some degree, on the multiple questions and concerns extant regarding the future viability of the profession. Those conversations, so often replicated, have exerted a derogatory and lasting effect upon my motivation for pursuing a career as a university professor. Particularly during CCCC this year, it felt as if everyone was attempting to transmit the same message to me, though I was still a bit reticent to accept it.

It is highly ironic that this was my first CCCC conference and also the one that so many people stated was the most depressing in the history of the organization. On Saturday morning, however, I attended a panel that changed that trajectory for me: "Becoming 'Literate' About Communities: Lessons Learned in the Field." The panel was chaired by Melody Bowdon, an administrator at the University of Central Florida. Bowdon introduced the panel as being concerned with the literacy that is taking place outside of traditional academic settings, providing examples such as prisons and adult education centers. She also defined literacy, broadly, as a bilateral ability to communicate, and she noted that courses discussing literacy are often associated with intimacy and corresponding vulnerability, which I recognize are themes mentioned in next year's call for proposals. Bowdon discussed the situation with state legislatures, who are beginning to insist that education be viewed as a commodity with ultimate market value. This reiterated the concerns that seemed to take precedence during the rest of the conference and caused the misgivings to re-emerge for me.

Then, Stefanie Johnson, from the University of Central Florida, talked of how she decided to go into teaching, even though she had originally obtained her master's degree with the intention of applying to law school, because she was inspired by the concept of literacy. She discussed her efforts to create assignments that are meaningful for students and which have real-world benefits. She told the story of her own mother, who was an immigrant and who—at one time—spoke no English at all. Jo Ann Bamdas, from Florida Atlantic University, talked about how literacy is often so difficult to define, as she presented some interesting research on the Seminole Indian Tribe and their educational system. Dr. Isabel Baca, a professor at the University of Texas at El Paso, related that her family crossed the Mexican border to come to the Land of Opportunity. She presented students' statements about what they had learned from the community literacy internship and editing courses that she teaches. One of her students, Patricia, stated that the internship had shown her the error of her ways: "As time progressed, it seemed as if my values shifted… In trying to keep up with this fast-paced world, it seems as if I lost a lot of who I really am. This experience made me remember the importance of caring for others and not just about myself." Adam Webb, then an ABD

student at the University of Texas at El Paso who successfully defended his dissertation less than two months later, discussed the limitations of standardization and how he attempted to integrate improved measures of assessment into the First Year Composition Program where he taught.

In short, though I was not entirely open to inspiration that morning, it happened. I was able, finally, to connect with each of the speakers in a way that did not require me to lament the decline of the university structure. I went to law school myself, and felt that I could better help people by becoming a professor. I had visited Cherokee, North Carolina, a few weekends before, and I observed the same things that Bamdas did: "Native Americans value their history, but they are also focused on their future." Several years ago, I was a Teaching Assistant in the same program as Webb, and I shared his systematic concerns. With Baca's presentation, I remembered why I wanted to become a professor in the first place. So many individuals cross that border each day, in search of better lives for themselves and for their families. During my master's degree, when I was closely connected to the concepts of community literacy, I recognized how the work that we do in academia actually improves people's lives. However, in the course of pursuing my doctoral degree, I lost that feeling.

Baca's student, Patricia, who wrote about "the importance of caring for others," made me realize that it is I who have become selfish. My Ph.D. program, for all of its positive qualities, has isolated me from many of the things that I once cared about. It was nice to remember it all again on that Saturday morning in Vegas. It was nice to be reminded of why I wanted to be an English professor in the first place.

Oftentimes, we find inspiration when we least expect it. Frequently, it is the surprise moments that might change the courses of our lives. I had planned to attend two additional panels on the final day of the conference, but I decided it was best to quit while I was ahead. After all, the most important rule in Vegas is this one: never play the game too long. I went to the Venetian Hotel and had lunch with Dr. Webb. I also did a lot of thinking.

The following morning, I boarded a 757 to Atlanta. As the plane took off in Vegas and the flight attendant disposed of my coffee, I realized that my entire worldview had changed in less than 24 hours. I no longer saw the profession that I cared for so deeply as doomed. By no means do I desire for the conversation about the changing structure of academia and the diminishing prevalence of tenure track positions to end. On the contrary, the discussion is crucial, and it must be continued. What I am suggesting is this: As long as there are good people who achieve worthwhile results and help others to change their lives in a positive manner, this profession will survive, and so will society. For these reasons, I look forward to presenting at CCCC in Indianapolis.

M.8 Inside Out: Teaching Embodied Research, Writing, and Revision

Reviewed by Abby Knoblauch
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Speaker: Maggie Christensen (University of Nebraska, Omaha), "'Minding the Gap': An Intermodal Strategy for Revising Multimodal Projects"

Speaker: Tammie M. Kennedy (University of Nebraska, Omaha), "'Passionate Attachments' and Embodied Research for Public Discourses"

Speaker: Scott Aichinger (University of Nebraska, Omaha), "Embodying Metaphor: Queering the Mind/Body Split in First-Year Writing"

This panel, as the title implies, reflected the impact of embodiment on three stages of writing: research, writing, and revision. And writing, in this panel, is not imagined as solely words on the page, but also digital and multimodal composing. Even though Scott Aichinger was clearly under the weather, the entire panel was engaging, fascinating, and pedagogically useful.

Tammie Kennedy

Tammie Kennedy kicked off this panel by discussing the importance of encouraging "passionate attachments" in student research projects. Drawing on the work of Kirsch and Royster, Kennedy noted that students rarely view the work of researchers as embodied, as grounded in home communities to which they feel a connection and an obligation. Instead, students see research as disembodied, as having little to no connection to their own lives or the lives of others. Kennedy argued that helping students recognize their passionate attachments to research can help them connect more fully to the body, and can remind them of their ethical responsibilities in ways that reach beyond simply avoiding plagiarism.

To illustrate how instructors might help cultivate such passionate attachments, Kennedy discussed students' projects in her Researching and Writing Women's Lives course at the University of Nebraska at Omaha. In this class, students conduct their own original research on women who are affiliated with the University of Nebraska at Omaha. The goal is to have students publish their research on the **Women's Archive Project** (WAP), a student-produced public website. Because the WAP is public, students not only have to negotiate the more traditional ethical issues involved in research, but also must determine what's appropriate for the public, particularly when researching women who are still living.

Kennedy's students' projects are amazing and I encourage readers to browse the Women's Archive Project. Doing so will help illustrate the passionate attachments that Kennedy noted. Kennedy explains that, as a result of doing these projects, students changed majors, connected to their own histories and families, reevaluated their relationships to their mothers and grandmothers, and even began to call themselves feminists. Those passionate attachments are clear in the development of these online projects.

Scott Aichinger

Poor Scott Aichinger was clearly not feeling well, but he made a valiant effort to explain how he asked students in his Comp 1 class to write extended metaphors. While never actually referencing Bartholomae, Aichinger noted that his students seemed to struggle when they were asked to write as academics, as

members of disciplines when the style of those disciplines is foreign to them. As Aichinger noted, students didn't want to write. They didn't enjoy it. Even more, it was as if they didn't want to enjoy it. What is the point, asked Aichinger, of asking students to write in a writing course if they don't care about what they're saying? It's a question we've likely all asked ourselves at some point. Aichinger's solution, at least for this class, was to ask students to write extended metaphors in order to write the unwriteable. Such metaphorical writing, said Aichinger, functions as a tool for students to develop their writing processes, a way to reflect on writing itself. He hopes that students will bring this kind of reflection into their other classes, not necessarily writing stories and metaphors in their biology classes, but writing to reflect on what they've learned in other fields. Aichinger concluded that by writing one thing that's really about another, students begin to get at the essence of the thing. In this way, they were writing from their bones, and producing writing that was actually interesting to read.

Maggie Christensen

Maggie Christensen concluded the panel by taking us back to multimodal digital writing and illustrating how hard it is to revise multimodal projects. There are so many more sensory aspects, large files that have already been saved and published—sometimes it seems almost impossible. We might ask students to consider audience or to make sure that sound and image work together, but what does that mean? And how do we do that, she asks? When students are faced with so many rhetorical choices, how do we help them make good rhetorical choices?

Christensen then offered a revision activity grounded in her work on embodiment in digital writing, drawing on a theory of intermodality, a term borrowed from neuroscience that means "between the modes." Once students begin drafting, Christensen asks them to choose a sensory element and break it down in three ways: first, the element's literal or surface meaning; then the deeper functional meaning, or how the student intends for that element to function within the film or podcast; and finally the personal or experiential meaning, or what that element means to them personally, how it connects to their own lives, feelings, or emotions. This sort of analysis can also help students recognize moments of misunderstanding or misinterpretation and can then help them to better mitigate those multiple potential readings of a multimodal text. As Christensen noted, such a process can help students recognize that not everyone reacts in the same way to sensory elements. Students then must also realize that their own embodied experiences and histories impact the elements they bring to their projects, and that such embodied responses can differ between producer and audience.

Featured Session N: The Public Work of Contingent Labor

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While most people were flagging down taxis and piling onto shuttles, the final round of sessions were commencing at the 2013 Conference on College Composition and Communication. One of these, a featured session titled "The Public Work of Contingent Labor," provided an engaging and heart-wrenching discussion of contingent labor, aka adjunct labor, aka the people who rarely get funding to attend the CCCC. As a person who has been working off the tenure track since 2005, first as an MA graduate teaching assistant, then as an adjunct, then as a term lecturer, and now as a PhD graduate teaching assistant, I wanted to know more.

This session was divided into two parts: the first half of the discussion included brief presentations by featured speakers, and the second half included a conversation among speakers and the audience. This format, especially because the chair Duane Roen insisted that everyone sit in a circle, made for an enlivened conversation, rather than the typical Q and A.

Jeffrey Klausman

Jeffrey Klausman argued that we should go further to challenge colleges' reliance on contingent labor. According to Klausman, at two-year colleges, 75-80 percent of the faculty are adjunct. For these adjuncts, inequities exist region to region, and most of the teachers are isolated. In response, Klausman claims we need to do several things:

- Conduct research that links better education for students to tenure-track positions for faculty (i.e. faculty who are treated well provide better education).
- Support unions.
- Find the actual dollar cost of the current mix of faculty. In other words, Klausman claims we need to link lower retention (which would mean a loss in tuition dollars), lower transfer rates, and student success to the mix of faculty, such as the percentage of adjunct faculty relied upon. He suggests we obtain these costs for individual colleges and the state as a whole.

These recommendations stem from the fact that recent discussions about MOOCs and Common Core State Standards happen in terms of efficiency and value-added. In response, a research committee focused on uncovering the costs of efficiency and money lost may actually spur some change.

Brad Hammer

Brad Hammer offered a polemic, arguing that composition needs to separate from English to gain real disciplinarity and economic freedom. This may seem like a bold claim, but Hammer referenced Trimbur and Cambridge's article, published in *Writing Program Administrators* in 1988, about the Wyoming Conference Resolution. This resolution, passed by a unanimous vote at the CCCC business meeting in Atlanta, 1987, was supposed to improve working conditions of postsecondary writing teachers. Hammer claims that now, in 2013, we are no closer to improvement and in fact are even worse off. For CCC members, 83.8% teach off the tenure track. And because the Department of English has much to gain from this exploitation it is sure to grow. He went on to argue that a move towards unionization is not what is needed because it reaffirms our status as workers: "we are intellectuals, not service workers." Instead, we need reinvention, which for Hammer means programmatic autonomy on the national level.

Vandana Gavaskar

Vandana Gavaskar has spent 20 years as faculty, with 16 of those on the non-tenure track. She argued that we need to recraft our discourse on non-tenure track faculty by asking where we would be without them and through those answers, acknowledging their work. Gavaskar highlighted the fact that non-tenure track faculty work as teachers, writing program administrators, and directors. They take on these roles for professional development, to develop the programs they work for, and for scholarship opportunities. Basically, Gavaskar highlighted the myriad of roles non-tenure track faculty take on and the ways in which they improve the programs we are a part of to argue for their acknowledgment in our public discourse.

Eileen Schell

Eileen Schell extended the discussion to the students, claiming that we need to bring student bodies into the discussion of contingent labor. Her recommendations were twofold. First, we need a larger conversation about reprioritization of university budgets with more investment in instructors, since the institution exists because of instruction. Second, we need to ally with students and have conversations with students and parents about budget decisions. Students are going into debt at increasing rates, while teachers remain underpaid: this discrepancy should make the students our allies.

Ultimately, Schell places the issue with administrative bloat, citing the 2010 Goldwater report that showed the number of full-time administrators per 100 students has grown by 39 percent between 1993 and 2007, while the number of teachers only grew by 18 percent. As a result, Schell recommends we look at staff positions and administrative rosters at our colleges and universities to understand the choices being made, because ultimately it is a choice whether the money is spent on the instructional or administrative budget.

Duane Roen

Responding to these calls for action, Roen expanded on the speakers' suggestions. He first claimed that we should partner with organizations outside our field, as other disciplines do. He pointed out that state funding is increasingly being awarded based on retention and graduation rates, so he argues that equitable teacher pay should remain focused on the concept of a good investment for the university. Roen also advocated for everyone to remember Ernest Boyer's five kinds of scholarship, which extended the ways we recognize and award academic work. Finally, he recommended that professors judge their effectiveness in mentoring graduate students based on the happiness those students have in their jobs.

Discussion

Following these brief papers, the speakers came down from the podium and arranged themselves with the audience in a circle for discussion. The first thing that was asked was how many of the people in the audience were contingent labor. Almost the entire room raised their hands. So while the conversation was edifying, with some people suggesting we extend the definition of contingent labor to include long-term lecturers and others suggesting teaching awards for part-time teachers, the fact is that the great ideas, the calls for action, the polemics, fell on the ears of those who already get it. They live the over-worked and under-paid trope of our discipline. Next year, I hope that those who have the power to create change— whether it be by breaking free from English departments, or conducting research on the cost of contingent labor for students, or challenging administrative bloat—show up to listen.

To illustrate this need for tenure-track faculty's presence, I will finish the review with a shared anecdote that everyone in the audience and the speakers will remember for a very long time. However, for the audience

member's privacy, I will not reveal too many details. Basically, through tears of frustration, the audience member spoke of adjuncts at a college being burdened with sudden and undue financial strain. The biggest frustration felt by this teacher was not the money, but the fact that only one tenured professor showed up to the meeting to speak up for and defend the adjuncts. This moment really punctuated the fact that we should be talking about real change, but those tenure-track faculty also need to show up.

To the speakers in this featured session, who are all tenured but who still argue for those who are not, thank you.

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N.25 The Impact of Social Class on Basic Writing Pedagogy

Reviewed by Genesea M. Carter
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As my dissertation project comes to a close this semester, I've had the recent revelation that I am very much interested in social class issues. It has crept into my writing, almost taking over like an octopus' investigative, roving tentacles. But it wasn't until CCCC 2013 that I finally realized how much class issues really drove my pedagogical and scholarly interests. As a newbie in this segment of scholarship, I attended William Thelin, Dawn Lombardi, and Shelley DeBlasis' panel looking for answers, inspiration, and support. What I appreciated most about the panelists' presentations is their call to action to approach basic writing, composition pedagogy, and teaching from a frame of valuing and responding to students' needs—not from divisive political agendas that so often anchor mainstream, class-based discourse.

William H. Thelin, "Conceptual Learning for Working-Class Students in Basic Writing"

William (Bill) Thelin began the panel sharing the exigence for his presentation: he has noticed a "problem" with how basic writing instructors teach basic writing. This problem became apparent while teaching his graduate course, Theory and Research in Basic Composition, where he asked his MA students to observe basic writing courses at universities in the area. Many of his students' observation reports "demonstrate a strange pedagogy," a pedagogy that is not informed by basic writing scholarship, but current traditionalism. According to Thelin, current traditionalism is problematic because it remains formulaic and grammatically-focused; it privileges the five paragraph essay and "correctness." Furthermore, it fails to offer basic writers rhetorical tools that will enable them to successfully evaluate, analyze, and assess the rhetorical situations and genres they will engage with while attending two- or four-year college (and beyond). Thelin offered another framework: a rhetorical frame, rooted in students' experiences and knowledge, that teaches them to analyze (a) purpose, (b) audience, (c) arrangement, and (d) language. He closed his presentation with this moving statement: "We can make education seem less alien and more authentic where students can see and feel learning as something they feel comfortable with. Maybe we can make a difference."

Dawn Lombardi, "Basic Writers and the Forgotten Middle Class"

Perhaps what was most inspiring about Dawn Lombardi's presentation was her reminder that middle-class students have basic writing needs too. Although deemed members of the dominant academic discourse community by Irv Peckham and others, middle-class students often feel disenfranchised and frustrated by their own basic writing skills. Lombardi, a Master's student, recently completed Thelin's Theory and Research in Basic Composition course where she was first introduced to basic writing. Her "initial assumption about basic writers were that they came from socioeconomically disadvantaged backgrounds"; however, she soon discovered that many middle-class students are also basic writers. Yet, middle-class students are not always recognized as basic writers because they have opportunities and resources that working-class students do not. In particular, middle-class students' "robust sense of entitlement that carries over to academia," coupled with their parents' inability or reticence to recognize their children's academic needs, causes many middle-class basic writers' needs to remain unheeded. To help middle-class basic writers flourish, Lombardi recommends stretch composition courses. Originally designed by David Schwalm, the

stretch course is one composition course taken over two semesters. These courses are ideal for middle-class basic writers because they appeal to the middle-class students' "sensibilities": they count for college credit, build relationships between professor and classmates, and "bring their voices to the table." Stretch courses support basic writers' needs, while also preparing them to enter the academic community.

Shelley DeBlasis, "Bourdieu and the Baseline Model of Basic Writing"

Shelley DeBlasis closed the panel by sharing a status report of her year old ethnographic study of basic writers at New Mexico State University-Carlsbad, a rural, Hispanic-serving, two-year college in southeast New Mexico where 71% of all students are placed in basic writing courses. DeBlasis' study examines how the basic writers at NMSU-Carlsbad "respond to literacy, class, and social issues." While a new tenure-track professor at NMSU-Carlsbad, DeBlasis admits she "was shocked by the speaking and writing abilities of my students." Her initial assumptions about her students—second language learners who grew up in Spanish-speaking homes—informs the exigence of her study: she wanted to find out about her students' lived experiences with literacy and class issues. Thus far she has collected 212 survey responses that were sent out over two semesters in two parts. The survey included questions about "daily literacy, childhood literacy, the ethnicities they claim, their perceptions about social class." One quarter of survey respondents did not answer questions about social class; 32 respondents stated there is no class structure in the United States although they have read essays about class issues. In addition to the survey, DeBlasis interviewed 42 students, without compensation, with 15 standardized questions and additional follow-up questions. Interviewees connected class to annual salaries, clothing, and speech patterns; they also believed that "rich people" did not have different advantages and "naturally"—a common word used by interviewees unprompted—knew how to communicate efficiently without error. DeBlasis closed her presentation by noting that this data will help basic writing instructors better understand the lived experiences of their students, as well as dispel literacy and class-based assumptions that may impede pedagogical and curricular best practices.

In this current economic climate, as well as the growing business models of education adopted by politicians and educators across the nation, class issues continue to permeate much of the contemporary discourse. Instead of lamenting this reality, the panelists offered new ways of seeing "who" basic writers are, while also offering practical ways to meet their students' academic and professional needs. Perhaps most useful about this panel was Thelin's pedagogical recommendation to adopt a rhetorical framework in the basic writing classroom because this charge is relevant to all writing instructors. From basic writing to advanced composition courses, all students benefit from rhetorical awareness and analysis regardless of the academic labels they are assigned and the courses they test into.