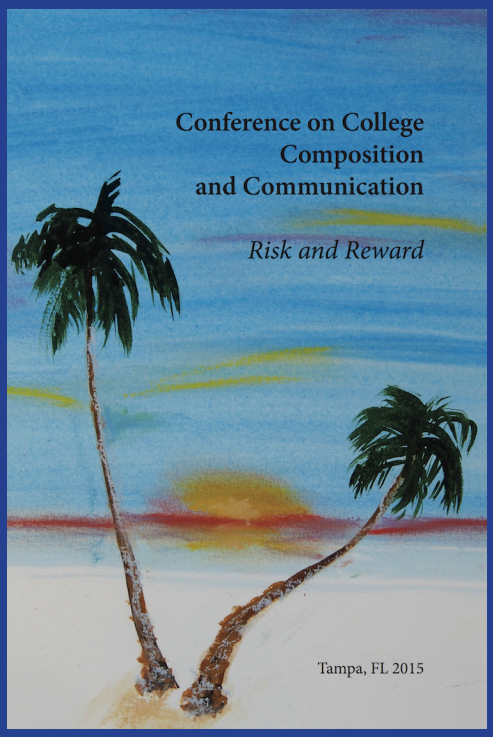

Reviews of the 2015 Conference on College Composition and Communication

Tampa, FL | March 2015

Published by *Kairos* as a service to the field

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#4C15: What Were We Talking about When We Were Tweeting?

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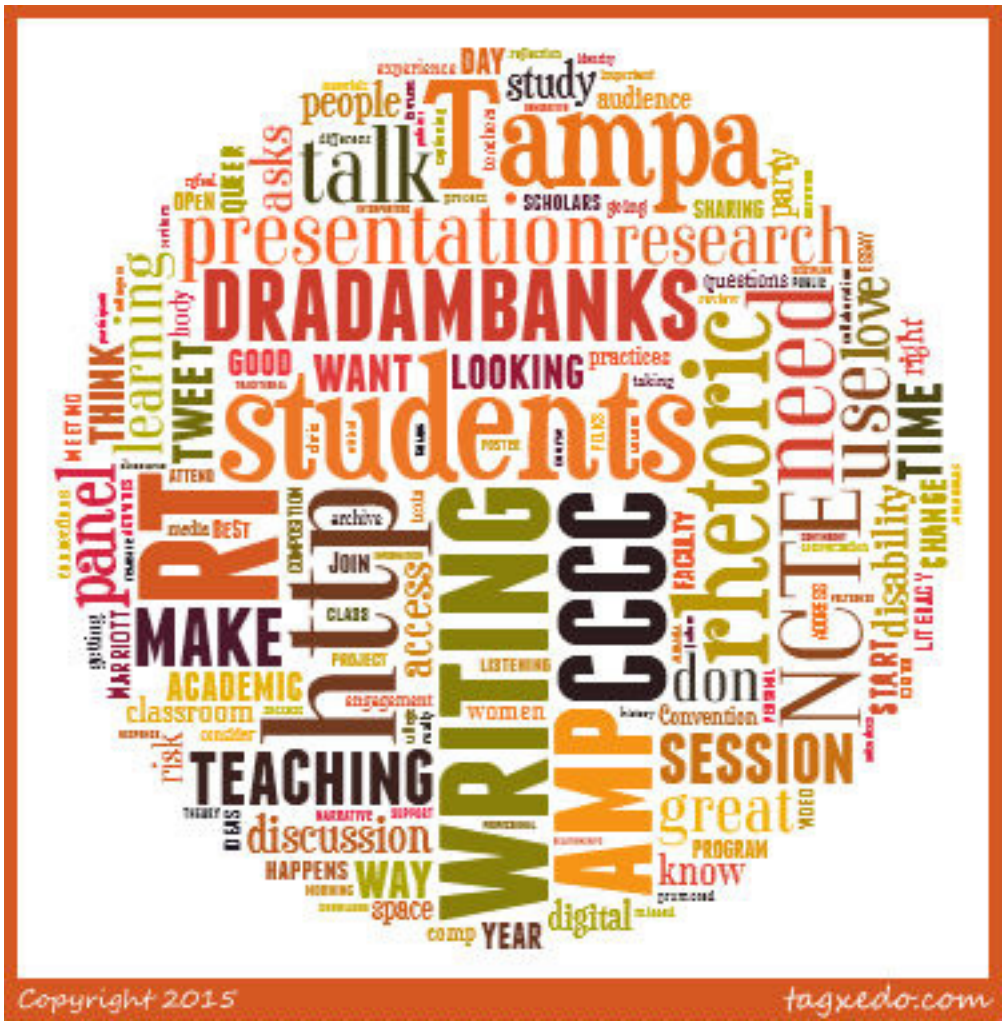

Figure 1. A word cloud of Tweet content from Tweets using the hashtag #4C15

In the "Reviews of the 2013 Conference on College Composition and Communication," published by *Kairos*, Andrea L. Beaudin (2013) wrote a review of the tweeting at the conference called "#4C13: Tweeting the C's." Beaudin aggregated a total of 8,033 tweets from February 28, 2013, about a month before the conference, to April 29, 2013, a month after the conference. Having developed an interest in conference tweeting experiences after studying the tweets from Computers and Writing 2014 (#cwcon) with a colleague, I decided to create my own tweet archive for CCCC 2015. Using a smaller time frame than Beaudin and inspired by Collin Brooke's tweet archive of CWCON, I used the software **Tweet Archivist** to collect

tweets with the hashtag 4C15 from March 19, 2015, to March 27, 2015. I thought this would capture the essence of the conference, as a majority of the tweets would likely be focused on sessions during the event. By data crunching, I can paint a picture of what attendees were talking about and when they were tweeting at CCCC 2015.

Tweet Archivist, for a reasonable price, ran every hour within the time frame with an insatiable appetite. Not only was I able to download the entire archive in a spreadsheet, but the software also completed some preliminary analyses of the archive. With the help of another text analyzing tool, Tagxedo, I was able to generate some word clouds as well. I also created tables for popular sessions and more frequent tweeters.

If you have been on the Twittersphere, you might have noticed I've shared this archive. I decided to make the data open-source so that anyone interested in investigating what was happening on Twitter at the conference would have access to these tweets. The total number of tweets for #4C15 was 19,840—over 11,000 more than 2013! Here is the breakdown for #4C15 tweets:

Figure 2. A word cloud of the top Twitter accounts

Daily Counts of #4C15 Tweets from Wednesday to Saturday

March 17: 1,566

March 18: 6,742

March 19: 5,613

March 20: 3,048

Top 25 Tweeters by Number of Tweets

Tweeter	Re/Tweets
@voleuseCK	662
@lecagle	378
@techairos	324
@kyronae	319
@TheMollyD	285
@Tampa4C	272
@SMUWritCentre	236
@meganfire2	234
@NCTE_CCCC	220
@jhastal	205
@EricSDet	204
@donnarosemary	200
@LeslieLearns	191
@rachelbigeyes	149
@chris_friend	146
@UA_Mr_Harrell	139
@jenlmichaels	137
@TYCAFame	130
@kstedman	129
@JanelAtlas	128
@oncomouse	127
@food4max	124
@DCoad	123
@jznchuk	119
@ashsevans	119

The top tweeters have not always been the same people. In fact, a comparison of the top 10 between 2015 and 2013 shows no overlap. More and more people are getting active on the Twittersphere.

Top Words

The top words that emerged in the tweets reflect an accurate picture of what the field of composition studies really values. CCCC has been the world's largest professional organization on the researching and teaching of composition since 1949. It is therefore no surprise to see that the largest words in the wordcloud (thus the most frequently tweeted words) are "writing" and "students." But what may be more interesting to note are some of the other words that appeared quite frequently in the Twitter discussions: disability, digital,

love, social, and party. "Digital" reflects our continuous efforts towards expanding the meaning and practice of writing into new media and digital forms of composing. Disability studies has, in the recent years, become a vital and dynamic field in our discipline, on which a copious amount of scholarship has been produced. For example, when talking about writing in new media, we also talk about how we can make writing more accessible. On the other hand, these two words may also reveal the practices of conference presentations and navigations at CCCC. As more and more presentations are now assisted with digital components, the program committee always strives to address issues of disability to offer more accessible spaces for the conference participants. The words "love," "social," and "party" demonstrate the atmosphere and tone of the conference as well as the field: we are a friendly group, and we treat the conference as a scholarly space and also a social space where we can further build our discipline and our relationships.

Figure 3. A word cloud of the most frequent words in Tweets using the hashtag #4C15

Most Popular Sessions

Within the list of the most popular 25 hashtags, 16 of the hashtags were session IDs. Using these hashtags, we can see which sessions were tweeted about the most.

These most tweeted sessions somewhat reflect the themes we saw in the top tweeted words, notably "digital" and "disability." Sessions J.07, A.28, J.18, H.11, H.37, M.16, and A.15 all had presentations on topics related to digital media technologies; while sessions D.22 and M.2 focused on disability and accessibility. However, these sessions only account for about half of this list. Other topics covered in the list actually represent a range of subjects, from mindful writing to feminist methodologies, from religious rhetorics to handcrafted rhetorics, from failure to writing program ecologies, all of which hold some importance for the field. Such enthusiasm about these subjects also illustrates the breadth of the discipline. More notably, there's only one session in this top 25 list whose subject is about Twitter, in which case tweeting about the session was a component of the interactive panel. I think it is safe to say that people don't just tweet about a session only

when the session is about Twitter and when they are invited to tweet: they also tweet about a session because they see tweeting as a way to participate in the conversation and extend the session's dialogue.

Session ID	Session Title	Total Tweets
I.05	Risks and Resources: Student Agency and Religious Rhetorics in the Academic Sphere	243
J.07	#DisruptingTwitter in Social, Professional, and Educational Contexts: An Interactive Panel	238
J.15	Feeling the Fear, and Doing it Anyway: The Risks - and Affordances - of Failure	189
A.28	Felt Sense 2.0: Writing with the Body in a Digital World	182
C.15	Compassionate Composition: Using Mindfulness and Compassion to Teach and Assess Writing	166
J.18	Disciplinary Adventures: Data, Making, and Risk at the Intersections of Composing and the Digital Humanities	142
J.32	Taking Risks in Feminist Methods and Methodologies: A Roundtable Discussion	125
MW.02	Handcrafted Rhetorics: DIY and the Public Power of Made Things	118
D.22	Rhetorics of Disclosure: Disability in Writing, Publishing, Teaching and Promotion	108
M.25	Accommodating Access: The Theory, Practice, and Pitfalls of Accommodation in Composition and Beyond	104
H.11	Where We Compose and How We Collaborate: Reports on Three Research Studies of Composition Practices, Spaces, and Technologies	100
H.37	Embodiment at Risk: Neglected Bodies in Everyday Writing	100
M.16	Making Composition: The Maker Movement, Materiality, Multimodality	98
F.44	Risk and Reward within Writing Program Ecologies	96
A.15	Teaching through Failure	95
A.24	Better Breathers are Better Learners	92

Sample Tweets: Session Discussions

While it is impossible to include all the tweets from the archive in this short review, I have selected a few tweets that demonstrate how conference attendees participated in the conference by discussing the sessions on the Twittersphere, joining scholarly conversations, extending those conversations, and provoking more thoughtful ideas. Sometimes, attendees tweeted a significant quote from a speaker that captured the essence of the presentation, such as the first example tweet about the keynote address. Or they would paraphrase an important idea from a speaker, which not only allowed those who couldn't attend the session to gain some insights on what was discussed, but also served as an informal archive of the session that people could refer to later. Such tweets are represented below in tweets by @jenmichaels, @bronwyntw, @mbamper, and @HilarieAshton. The top tweeter this year, @voleuseCK, had created 10 Storify projects of session tweets

from 4C15 (**https://storify.com/voleuseCK#**), building a valuable archive of the conference content. In other tweets, the tweeter would bring in their thoughts into the discussion, asking questions or making affirmations about important issues, as @johnlogie, @TheMollyD, and @rhet_rickly do in their tweets below. Sifting through the archive at **https://www.tweetarchivist.com/chenchen328/1**, searching by session hashtags, you would be able to find many more tweets like these that provide you an opportunity to continue to explore topics such as what affect is doing to the field of Basic Writing, or how to teach ethical writing by including mindfulness in the classroom, or "why don't we pay attention to the body in our research?"

Here are some sample tweets to give you a tiny glimpse of this giant archive.

@voleuseCK: Banks: "Funk means we are willing to sweat...It means we will look unflinchingly at all that pains us...and still dance" #genkey #4c15

@johnlogie: #4c15 @johndan interrogating over-reliance on traditional alphabetic texts (or TATs for short?

@jenlmichaels: Voss talking about institutional factors that impact how tech-rich rooms are used—like how janitorial staff resets room at night. #4c15 #h11

@TheMollyD: #4c15 #h37 but now we have entered into writing in the cloud...thus resurfacing discussions of #materiality and #embodiment. Still matters

@bronwyntw: Research on online communities has both material and felt consequences - Brittany Kelley. #h12 #4c15

@jhenry0302: Mathiew: mindfulness offers paths to greater awareness - necessary if our goal is teaching ethical writing #4C15 #H39

@mbhamper: Steve Lamos: BW [Basic Writing] scholars need to do more to understand what affect is doing to and for our field #4c15

@HilarieAshton: Same storyteller (Abigail): "you need to do the right thing more easily next time" #mindblown #h37 #4c15 #adviceforall

@rhet_rickly: Why don't we pay attention to the body in our research? #rnfcccc #4c15

Sample Tweets: Conference Logistics

While the following sample tweets are all grouped under the headings of "conference logistics," they demonstrate a variety of functions of the Twittersphere at CCCC 2015. Often tweeted as questions and answers, these dialogues reflect how Twitter was a crucial tool for the navigation of the conference as well as the building of rapport and camaraderie. When someone had questions about the conference, it was almost guaranteed that they would get a quicker response on Twitter than if they sought out a staff member or volunteer to ask them. If you have not tweeted at the conference before, you may want to consider it next time. As you can see from these sample tweets, participating on Twitter can potentially provide a more smooth and full conference experience as you discover new things and connect with new people through Twitter exchanges.

@hors_doeuvre: Also, are Committee meetings open or closed? #4C15

@beedieterle: Saw notice no parking available for #4c15. Can anyone verify? What are options for those

driving, but not staying at conf hotel? @Tampa4c

@kstedman: @jzinchuk I think a lot of panels will be using 2 separate hashtags: both #4c15 and then #L2 (or, I think @JoyceLocke said, #L02?).

@jzinchuk: How are ya'll planning to use twitter for your #4C15 presentations? Our roundtable has a hashtag (#4C15L2) & we plan to project tweets live

@BostonRhetComp: Have you heard about the Boston #4C15 pub meet-up?

@Rachel_Bloom: Can someone explain CCCC SIGs to me? Can you just show up to a meeting? Do people ever join more than one? Benefits/drawbacks? #4C15

@Caddie_Alford: Is anyone going to want to compare #MarchMadness brackets at #4C15?!?!

@CWSHRC: Farewell, #4C15. We [heart] you, & we thank you, esp @JoyceLocke,

Closing Thought

In *The Emergence of the Digital Humanities,* Steven Jones (2014) expanded the idea of "eversion," first coined by William Gibson (2010), by saying that "it articulates a widely experienced shift in our collective understanding of the network during the last decade; inside out, from a world apart to a part of the world, from a transcendent virtual reality to mundane experience, from a mysterious, invisible abstract world to a still mostly invisible (but real) data-grid that we move through every day in the physical world" (Jones, 2014, p.19). On the case of tweeting at the conference, we can see that the Twittersphere has become not just the virtual space of the conference but also an everted space where the virtual and physical become one, transcending temporal and spatial boundaries of the conference experience. Perhaps it is time we paid more scholarly attention to the Twittersphere.

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Seize the Conference

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I have a confession to make. Conferences scare me.

But I love them, too. I love conferences because they embody what I think being a scholar is all about: sharing my work in an open forum, riffing off other people's ideas, taking all the things I've done while isolated in front of my computer hyped up on caffeine and fear of ineptitude, and bringing my ideas to share with other scholars to find a way to make us work better. I love conferences because I get to talk about my own work in a room full of people who care about some of the same things I do. I love conferences because I also get to see what other people are working on. I love the ideas, the methods, the beautiful slides, and the painstakingly crafted posters, all of which hide the blood, sweat, and tears that went into that one moment of sharing a cogent thought. Conferences have the ability to re-energize me, to rev up my creative engines, and remind me why I'm in graduate school in the first place.

Conferences are scary for the same reason they are exciting: There are a lot of people. I have to talk to them, and they might talk to me. Conferences are disorienting, too. There's usually a lot of light, and it's almost always fluorescent. There are a lot of different kinds of spaces that I'm unfamiliar with. Small spaces, big spaces, long spaces. It's hard to keep track of my body in all those different kinds of spaces. It's hard to keep track of where the exits are. I usually become confused about where to go and how to get out. There are also a lot of different things going on: poster sessions, panels, publisher booths, special interest groups, extemporaneous get-togethers, parties, meals, drinks, and, in my case, a late-night run to Denny's with someone I had just met. There are also a lot of things to look at and get distracted by. There's clapping, laughing, and a cacophony of scholarly voices getting their conference on. In short, there's a plethora of sensory information. For me, sensory information usually means overload. Meeting with so many people usually translates to social interaction, which means encountering a lot of invisible social rules I just don't get.

Inevitably, at a conference, I will end up hiding in my hotel room with all of the lights off, or sleeping too much because I'm completely exhausted from a few hours of social interaction. I may even run crying from a room. You could find me lurking in a dark corner, or perched up high in a stairwell to observe the chaos from a comfortable distance.

So, excited as I was to go to the Conference on College Composition and Communication (CCCC), I was also scared out of my mind. How was I going to navigate such a huge conference in a town I've never been to? How was I going to pass as a completely confident researcher? How could I come across as interesting and engaging and not completely antisocial?

Then, I found Sparkle Pony, or rather, Sparkle Pony found me.

After I co-presented research at a panel (which totally rocked, by the way, thank you to fellow panel members Kimberly Elmore, Katie Rose Guest Pryal, Catherine Prendergast, and Elizabeth Donaldson), my friend and colleague, Andrea Beaudin, approached me to provide much-needed emotional support, but

honestly, I didn't really see her because I was staring at the Sparkle Pony affixed to her name tag.

What was this glorious creature with a fun feathery tail, sequins, and glitter? I wanted one badly. I demanded to know where I could obtain this conference *objet d'art*. According to Andrea, all I would have to do is visit the *C's the Day* table in the Convention Center, sign up to play the *C's the Day* game, and I too could be the proud owner of a beautiful Sparkle Pony.

That was it.

That was all.

It sounds easy, yes?

But in order to do just this, I would have to do the following:

1. Navigate the disorienting open space between the Marriott and Conference Center
2. Go up to the *C's the Day* table
3. Attempt to identify someone who was in charge of the game
4. Look someone in the eye
5. Announce my intention to sign up for the game

For someone like me, it was more like this:

1. Attempt to differentiate one table with people crowded around it from another
2. Once the appropriate crowded table is identified, watch the table for a while to see what other people do when they approach said table
3. After analyzing this process, practice in my mind how I will go about mimicking these other people so I that I can attain my goal of successfully signing up for the game
4. Calculate how many people are in between me and the person in charge of the game
5. Think about all the unpredictable ways people move in the space and carefully plan my approach to the table so I don't end up bumping into someone
6. Locate the eyes of the person I plan on speaking to
7. Fix said person with a stare so that I am giving off the signal that I would like to be spoken to
8. Figure out how to make the words "I want to sign up for the *C's the Day* Game" come out of my mouth

Thankfully, Andrea walked me over there. This gave me the confidence to blurt out, "I want a Sparkle Pony." The volunteer smiled and explained the game to me. *C's the Day* works like this: You sign up for the game, they record your name on a scorecard, and you receive a booklet that lists challenges or quests inside. These are a series of tasks that you can complete as you attend the conference. As you complete these quests, you bring your booklet back to the table to get stamped. That's pretty much it, and after two stamps you get a Sparkle Pony. If you keep collecting stamps, you'll earn trading cards of the conference itself. They made it sound very easy, but honestly at first I didn't get it. In my brain it was something like this:

Do stuff. Go to table. Stamps. Do stuff. Go to table. Trading cards.

Which translated to social interaction, unfamiliar environments, talking to people, standing in line, and making eye contact.

Which translated to *holy crap I can't do this*.

But I really wanted a Sparkle Pony, and the volunteers made getting those first two stamps very easy. "You see?" They said. "You've already done this. And for this (Yay for you!), you get a Sparkle Pony." So even

though at first it seemed impossible to me to ever get a Sparkle Pony, within five minutes of signing up for this game, I was the proud owner of my own radiant mustang.

That could have been the end of the story. I am not ashamed to admit that the only reason I signed up for *C's the Day* was to get a Sparkle Pony. I planned to throw my booklet in the trash as soon as I had my hands on one. Having that Sparkle Pony affixed to my name tag was me proclaiming victoriously: "*See? I can be social! I belong to something! I can do this.*" I've been to several conferences, but I've never quite figured them out. I have always thought that conferences were about the panels. I'd check in, get my program, and find a panel for every time slot of the day. I thought this form of attendance was making the most of the conference.

The problem is, due to my severe social anxiety, I would find myself in a crowded room, sitting much too close to people on either side. I'd spend the day feeling claustrophobic, focusing more on breathing and counting in my head to calm myself down than on the session I was in. Because I have auditory processing problems, I can't focus on what is being said for longer than 15 minutes. Then it's as if there's a traffic jam in my ear, and I miss huge chunks of information. I also have problems sitting still for longer than 20 minutes; I have to start fiddling, and fidgeting, and moving around a lot.

The effect was that well before the end of every session, I was exhausted from listening and had missed a lot of the information I had come there to learn because I was eyeing the exits and planning my escape. Then I would only have 10 or 15 minutes to recover and start all over again, when really, I need more like 45 minutes to an hour between sessions. It never occurred to me I could skip a session. I thought conferences were about the panels, so to the panels I would go, rinse and repeat. I was afraid of being caught not at a panel, or facing that most-feared of all questions: "Where were you?" I wanted to be collegial. I wanted to hear the ideas. I wanted to make the most of it.

More than once you could find me fleeing the conference hotel, seeking open air or the solitude of my room, and as I ran past, I could see people conversing in the halls, poring over their laptops, congregating in the common spaces, and I knew I was missing something. The real conferencing happens during the in-betweens, those spaces between panels, but I didn't know how to access that. I didn't know the rules. My processing problems and anxiety often make me appear antisocial, or not very collegial, when nothing could be further from the truth. Long have I wanted to be a part of this all, but the problem is no one taught me how. Based on my previous conferences experiences, I thought that my Sparkle Pony would be the perfect camouflage. With her affixed to my nametag, I would look like any other social conference-goer, there to get the most of it all. Eyes would glance over my name tag, see my glittery steed, and the message would be: I'm here, I'm participating. I'm invested. There would be no need to look any further than the Sparkle Pony, the evidence that I'm collegial and social and want to be here, that I know what I'm doing.

I didn't throw my *C's the Day* game booklet into the trash. Contrary to my initial plans, I kept playing the game. I normally do not like games. They are, after all, structured around social interaction, and I'm more the "perch on something and observe from afar" kind of person. But as I looked through the game booklet, I realized that what I had was far more than social camouflage. I had a rule book for the conference. Games are, after all, structured social interaction. A lot of the tasks and quests in the game booklet are designed by the people who are invested in the conference. For example, special interest groups and vendors can put quests in the game that are designed to get people to attend sessions or come and check out their goods. That is, the game explicitly shows the many different ways you can participate at a conference. For most people, interacting this way may seem like common sense, and they would earn stamps for things they would

normally do anyway. But for me, this was a roadmap. Someone actually wrote a book on how to participate in the conference and put it in my hands. This is something I do not take for granted and would never have known, or thought, to do.

Now I had a rule book in my hands. And earning those first two stamps trained me for the game itself, so all of a sudden the game didn't seem so overwhelming. The greatest thing about these quests were that they were literal. They told me what to do, and all I had to do was go do it. When I mean literal, I mean they're not like other social rules people take for granted but that I often misinterpret, such as, "When talking to someone, make eye contact so that they feel like you value them as a human being." I mean literal as in, if I followed the quests in the *C's the Day* game booklet, I would end up performing valuable social interaction. The *C's the Day* game creates participation, that fuzzy category which is the bane of all writing teachers, and makes it concrete. For example, "be collegial," which is the holy grail of conferencing, is made literal by the *C's the Day* quest: "Help somebody edit his or her CCCC's paper less than 24 hours before it's due."

That essential dictum, "make the most of the conference," is made literal by the quest "Grab a selfie by the bay....wouldn't you just love your friends and colleagues to know how nice it is out here?"

Being social at the conference is made easy through quests that tell you to do things like "Purchase a round for a first time attendee and have them sign off on this quest," or "Find someone that is attending both ATTW and C's."

Lastly, the mandate I never really understood, use the conference as an opportunity for social networking, is made literal by the quest "get business cards from four different people."

Not only did the *C's the Day* game tell me exactly how to be social and collegial, and give me a plausible excuse for doing things that are so out of character for me, but the *C's the Day* game also helped me learn about the conference itself. Quests like "Stop by the Digital Archive of Literacy Narratives booth and submit your own literacy narrative" gave me insights into the other things going on at the conference besides panels and presentations. Trading cards that explained the special interest groups or the sparkle ponies themselves gave me insight and information about the history of the conference I was attending, and I learned more about it. Trading cards also showed pictures of theorists and scholars to help me put faces to names. The

C's the Day game takes all that unforeseen stuff—the invisible social tapestry that can make a conference overwhelming for a first-time attendee—more tangible.

I had hit a gold mine. With the *C's the Day* game as my guidebook to the conference, I made the most of the CCCC. I participated more than any conference I had ever gone to, and I had a ton of fun. I took the quest to "Tweet a picture of you and your Sparkle Pony enjoying the conference" very seriously. I may have even taken it a little too far. After that initial picture of myself with Sparkle Pony, I kept on taking pictures of her at the conference and posting them to Twitter because seeing the conference through Sparkle Pony helped alleviate my anxiety. If I felt nervous or overwhelmed, I just pulled out Sparkle Pony and took a picture of her with my phone. In this way, I would look like any other conference participant playing the *C's the Day* game. Sparkle Pony became my conference stand-in. She could go places I could not, and through her, I could express my feelings and articulate my thoughts.

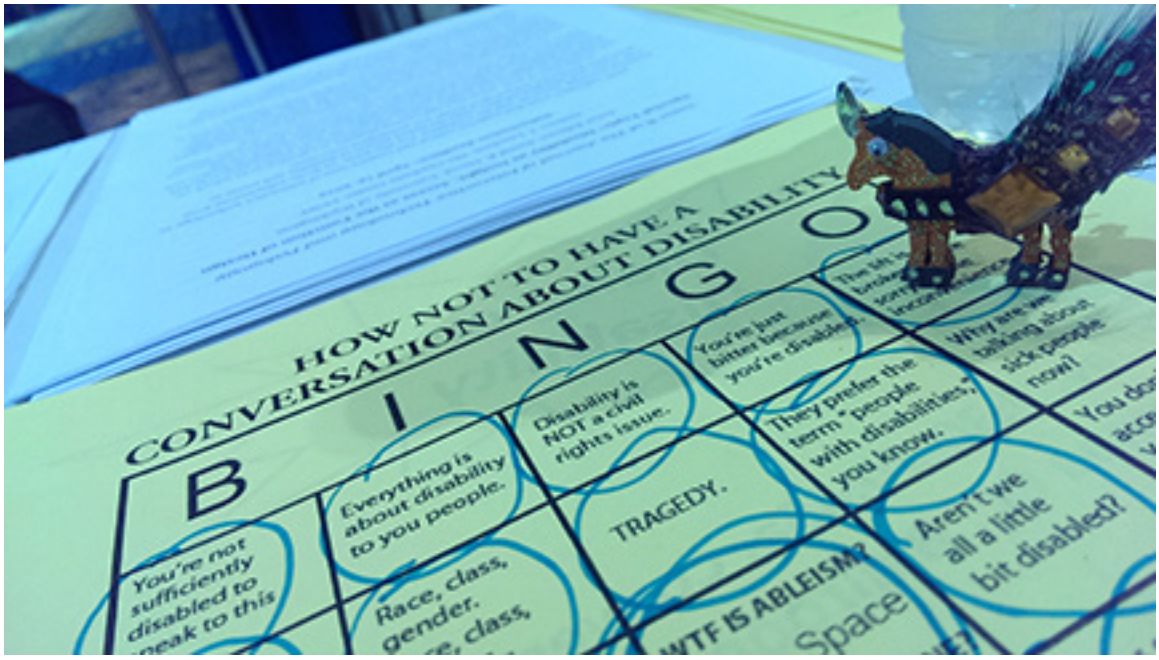
Here is a sample of my Sparkle Pony's adventures during the CCCC in Tampa, Florida. These are a few of the pictures I tweeted. I also provide the text of each tweet as a caption below each picture.

"Sparkle Pony wants to go to the old Tampa theatre."

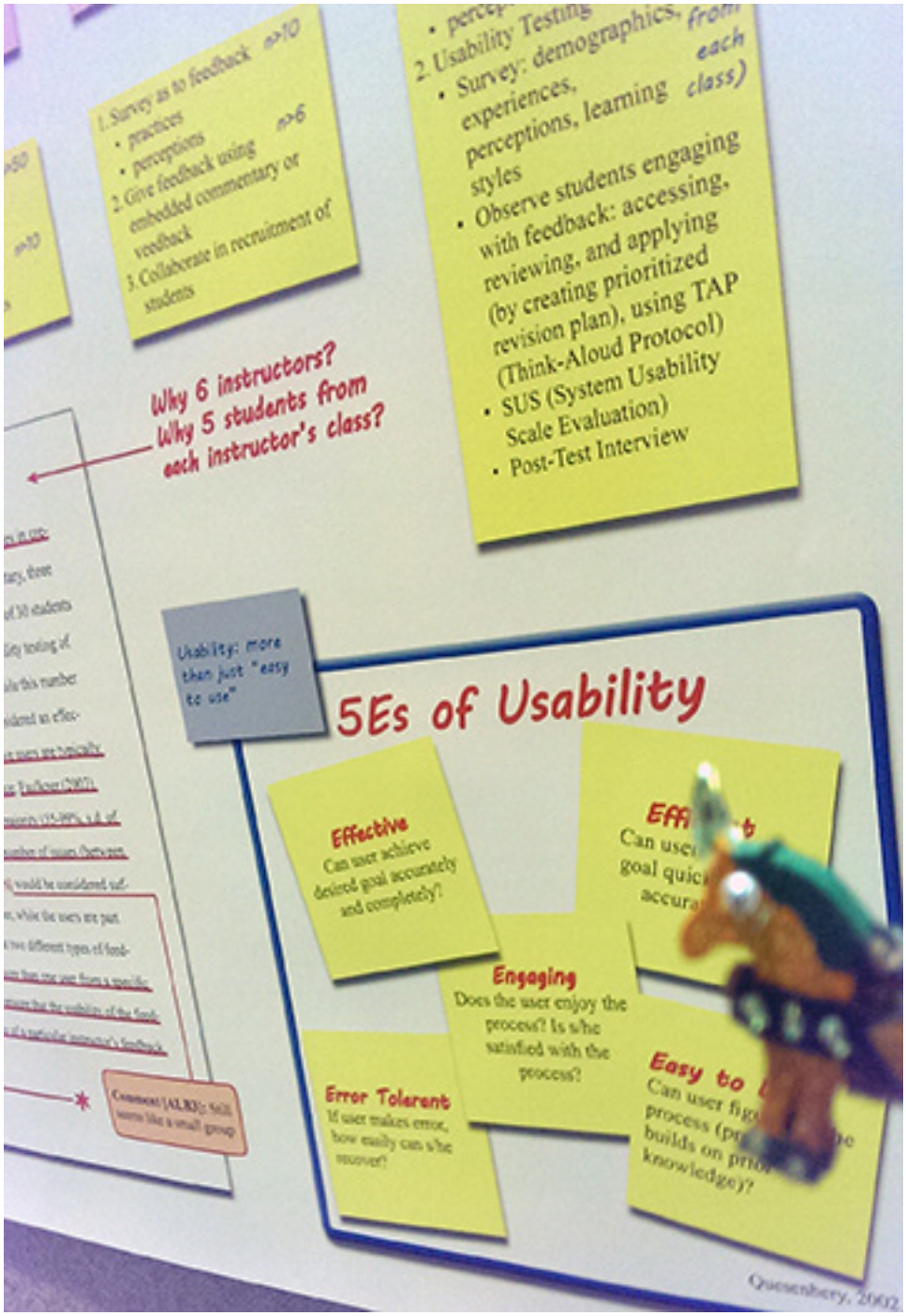
"Sparkle Pony's great day of firsts. 1st CCCC, 1st disability SIG, 1st C's the Day, and more."

"Sparkle Pony ponders risk and reward"

"No time for existential questions, Sparkle Pony. We have to get to the CCCC conference!"



"Sparkle Pony plays disability bingo and ponders humanity at the accessibility information table."



"Sparkle Pony visits the poster session to learn about instructor feedback and usability."

[Note: The poster in the above photo is Andrea Beaudin's award-winning poster! Way to go Andrea!]

Though I was tired when the conference ended, I found myself reflecting that this was one of the best conferences I'd ever attended. The *C's the Day* game paved roads to social interaction and made discourse so much easier. For the first time, I wasn't just sweating it out in an endless stream of panel presentations. Instead,

"Don't worry, Sparkle Pony. There's always Houston, Texas, next year!"

I visited publisher booths and poster sessions, I donated my literacy narrative and traded game cards with other conference-goers, I got to dip into those in-between spaces that previously seemed so inaccessible and indecipherable to me, and despite the fact that it's the largest conference I've ever been to, it didn't feel as overwhelming as I thought it would be because of the *C's the Day* game. It gave me a roadmap to participate in the conference; it helped to mitigate my anxiety; it helped me make sense of social interaction; and it taught me lessons I can take with me to other conferences I attend in the future. Thank you to the volunteers and to everyone who made that game work.

Extra-Sessionary Discourse (Or Talks over Drinks)

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The CCCC convention is exhilarating and exhausting. So many ideas are bouncing off the walls that one simply can't help but be struck by an idea or two. We attended the session D.33, "Process, Plagiarism, and Pedagogy: Exploring the Benefits of Sampling for Composition Studies," featuring presentations by Chvonne Parker, Sherie Mungo, and Gabriel Green, and were struck by an idea. This review is about being struck by an idea. It is framed as a collaborative review because it is about a shared experience.

As our Old Dominion University colleague, Chvonne Parker, concluded her presentation, "Free Samples: Redefining Plagiarism and Originality through Digital Culture and Sampling," I leaned over to Maury and whispered, "Google Drive as digital cypher." She nodded her head, knowingly. She may have even touched her nose in the style of *The Sting*, but I may have imagined that.

Understanding Maury's reaction requires a little context. Chvonne had presented a couple of times about the cypher, a collaborative African American improvisational and participatory musical performance genre that has been all but subsumed by the mainstreaming of hip-hop music and culture. Chvonne's approach to the cypher is grounded in part by network theory; she applies the theory to contextualize the organic, participatory, and improvisational nature of cyphers in which both the audience and rappers engage in creating the networked rhetorical experience of the performance.

We study and use Google Apps, specifically Google Drive and Google Docs, for social and collaborative composing in first-year composition classes. Our study is also grounded, in part, in network theory as we seek to explain the way a discourse community gets created around the collaborative affordances of Google Docs and the remediated pedagogy of cloud-stored, Web-based collaborative composing. Our studies seek to encourage composition teachers to consider using Google Drive or other tools that enable collaborative synchronous digital composing.

Old Dominion University's English PhD program combines online and face-to-face learning environments, and accepts distance students in addition to local students in the Hampton Roads area of Virginia. We are both distance students in the program, which means that we normally see each other only during our two-week Summer Doctoral Institutes and at conferences. Because our program includes distance students, some who (like us) attend part time, we tend to stress the importance of camaraderie and collaboration among PhD students, rather than creating an ethos of competition. As a result, we generally seek to understand and embrace the research and critical analysis of our fellow students in the program.

When I leaned over and whispered to Maury about Google Drive in relation to the cypher, she

immediately knew what I was talking about and understood the potential implications of the sentence. This understanding comes from collaborating and sharing ideas and theories with each other through Google Drive for the past year and a half.

What followed a few hours later over drinks was the extra-sessionary discourse that we're reviewing. Or, perhaps, simply relating. We recognized that there were distinct connections between the classroom experiences of our students collaborating synchronously in Google Docs and the cypher genre that Chvonne narrated and theorized about. The cypher is performed network improvisation following specific genre conventions. This definition of the cypher also goes far toward describing the collaborative synchronous composing, especially the invention and drafting work, that our students complete in Google Docs. It also, not accidentally, describes our own composing practices as distance students collaborating with classmates, faculty, and each other. That's when it struck us: We needed to talk with Chvonne about using the collaborative synchronous composing aspects of Google Docs as a framework for theorizing the cypher and for using the cypher to theorize about how Google Docs should be used.

Later that evening in the Embassy Suites, we talked with Chvonne about our revelation and invited her to collaborate on a paper that uses networking as a theoretical framework to analyze the rhetorical performativity of the cypher and collaborative composing in Google Drive. During the conversation, all three of us found new ways to think about our own fields of study.

This experience is one that repeats over and over again at CCCC and other conferences where colleagues get together and throw ideas around. Ideas have power, and that power doesn't always emerge during the sessions, but rather in the conversations, insights, and networked collaboration of colleagues sitting down to dinner and drinks. The power of ideas can seem latent during the session, where the ideas are thrown up, down, and all around among the participants. It's when discourse begins, when smaller conversations begin, when dialogues and trialogues begin, when we put into words the way ideas have affected us, that we find ourselves affected and moved by an idea.

Making Room for Real-World Embodied Work: Hearing from and Talking to Speakers from Multiple Sessions

Reviewed by Christina V. Cedillo
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Speakers: Santos Ramos, *Michigan State University, East Lansing, MI*, "Theory of Change: Risking Transformation in the College Writing Classroom" (Session G.39)

Virginia Engholm, *Our Lady of the Lake College, Baton Rouge, LA*, "#braveenoughtoteachinpublic: One Story of an Engaged Scholar and Teacher" (Session H.03)

Alma Villanueva, *Texas A&M University, College Station, TX*, "Mama Grad Student: Maneuvering between and beyond Eurowestern Feminism and Neoliberal Postfeminism" (Session M.27)

I find that one of the things I love about attending CCCC is having the opportunity to interact with my fellow scholars on a one-to-one basis. I enjoy talking to people and making connections, but sometimes I get nervous asking questions in a crowded room. Later, I regret not engaging with others and their interesting ideas and find myself wishing there were more opportunities for talking to presenters under more informal conditions. I figured that there might be those of you out there who feel similarly, so, given that the theme for CCCC 2015 was Risk and Reward, I thought I'd take a different tack in composing this review.

Rather than review a single session or even several sessions in full, I decided to talk to several presenters whose dissimilar investigations spoke to my personal interest in rhetorics of embodiment and embodied rhetorics (as I define them, the cultural codes that seek to circumscribe expressions of being and the ways we theorize and challenge those codes from our lived experiences, respectively). My interest is informed by attention to Chicana theories of the flesh that explain how "identities can operate as theories" and seek to "demonstrate the intimate connections between our work and our identities" (Calafell, 2010, pp. 105–106).

Accordingly, I asked three presenters questions intended to underscore these kinds of connections in their own work as a way to make more room for real-world concerns in rhetoric and composition studies. I got to learn more about how their presentations represented and fit within their broader research interests and goals, while offering them a bit of a signal boost. Plus, this approach reflects how I deliberately used my own embodied spatial praxes to rewrite the conference experience in a way that proved more constructive for me this time around, allowing me to privilege interpersonal connections with colleagues over purely professional, a-bit-too-monologic-for-me forms of communication, though these too serve their purpose.

G.39: Santos Ramos, "Theory of Change: Risking Transformation in the College Writing"

The first presenter I spoke to was Santos Ramos, a graduate student at Michigan State University. Ramos presented a paper that brought together four different case studies to explore the cultural politics of space. In his presentation, Ramos looked at the ways that Southerners on New Ground (SONG)—a southern-based, people of color, LGBTQ organization—uses theory to create community and incite change. By

looking at how SONG works to make life safer for queer people of color in their everyday lives, he argued that we can learn how to make academia more inclusive of those whose lives we talk about in our research, to ensure that we do not simply talk over those whose bodies are actually on the line. In this way, those of us who study cultural rhetorics can locate new models for creating spaces that are receptive to cultural practices and protests—and help create those spaces.

SONG relies primarily on action-oriented forms of theory; that is, as a group they learn as much by doing and finding what works for them as they do through the reading of theory and critique. Ramos first became involved with them during his M.A. studies at Virginia Commonwealth University, as a teaching assistant in a queer cinema course helping to build a political education program. He stated that he was especially drawn to their holistic approach to organizing, which included attention to matters of spirituality and self-care in a manner reminiscent of Audre Lorde's (1988) famous pronouncement that self-care was "self-preservation" and "an act of political warfare" (p.131). SONG not only looks at works by political theorists and academic intellectuals, they also turn to models set forth by queer churches whose legacies of radical activism continue to provide guidance and assurance. These models also counter the assumed dominance of those very same scientific and academic discourses that have traditionally oppressed people of color, indigenous peoples, and LGBTQ people. By likewise thinking about who we draw from and why we draw from their work and examples, we may begin to be more selective in our own choices concerning sources of knowledge, and we may begin to make room for voices often excluded from or by the academy.

Ramos stressed making room for such voices in his own presentation. As he spoke, he allowed a slideshow to present images of actions and artwork by members of SONG. I thought this helped establish group presence, permitting the SONG members to be in attendance rather than just people spoken about. Ramos stated that this mode of presenting was a very deliberate choice, that he was conscious of allowing his words and the images to do very different things rather than simply rendering the images in service to the words. He asserted that we shouldn't ever talk about social movements if we're not part of an organization, we have to be careful how we allow the story to be told. When speaking about others' actions, we must see ourselves as part of a collective voice rather than reading or talking over them. Among the questions we should ask ourselves are: "Who is being listened to here?" and "Whose knowledge are we using to build our frameworks?" Here we can see how an organization uses action to theorize, and how an activist scholar uses action-based knowledge to guide his inquiry. By looking at the particular constellation of organization, models, and researcher, perhaps we can better understand how people in the world can put theory in service to people rather than the other way around, how we can found analyses in lived experiences, and how we can recognize people themselves as experts on their own lives and communities.

H.03: Virginia (Ginny) Engholm, "#braveenoughtoteachinpublic: One Story of an Engaged Scholar and Teacher"

The second presenter I met with was Virginia (Ginny) Engholm, an instructor at Our Lady of the Lake College in Baton Rouge, Louisiana. Engholm chaired Session H.03, "#braveenoughtoteachinpublic: Social Media Risks and Civic Engagement Rewards," as well as presented a paper titled "#braveenoughtoteachinpublic: One Story of an Engaged Scholar and Teacher." The panel participants presented ways of using social media in service-learning projects and as tools for reflection in first-year writing (FYW). We had previously connected over Twitter, and as someone who stresses the importance of social media in FYW, I was

disappointed that I had to miss her panel because it coincided with my own. The panel focused on the use of social media to facilitate cross-course communication as well as enable conversations and collaboration beyond the classroom. By using social media, students are encouraged to share information and informed critique among larger audiences and communities of literacy. We met up after our sessions, and she allowed me to ask how she connects her pedagogy to her research interests in feminist rhetorics.

In addition to her roles as teacher and researcher, Engholm uses social media to write for larger audiences as an author for the open-access, peer-reviewed blog *Nursing Clio*. Reflecting the focus of the blog, Engholm researches and writes about women's reproductive rights and how women's bodies are framed in political and cultural debates. Her work focuses primarily on pregnancy, loss, disability rights, and motherhood, issues that she draws from everyday life experiences as a woman and mother to examine. She analyzes how these themes are deployed in popular, political, and medical rhetorics, and writes to bring these issues to the forefront in larger conversations at the social level. She is also especially interested in the intersection of discourses of religion and pro-choice advocacy and considers how they may be viewed as coincident rather than incompatible ideologies. As we discussed how her different roles converged, she stated that she found that the competing tensions between her scholarship and teaching often helped illuminate her own views on women's reproductive health as a researcher and as an individual. She is part of a professional development group that explores how feminism and gender studies can find a home in a religious environment (such as her institution), and as a result of such considerations, she notes that one must leave room for more questioning and for interdisciplinary approaches, circumstances that prove beneficial if we, as teachers and students of composition and rhetoric, welcome them.

As a contributor to *Nursing Clio*, Engholm uses this real-world blogging experience to teach her students how to engage the powerful rhetorical potential of social media in her service-learning courses. As the service-learning courses are health-based, students learn how to research and address health disparities in their local communities. She instructs students on how to use social media as a way to connect with others outside the academy, as a tool for discussing health issues, and as a means to ensure that community members have access to resources. She also emphasized an awareness that community members should be participants in conversations about issues that affect them. Engholm highlighted the tension between her roles as a social media activist and a teacher and argued that when we teach our students to use social media and model our work, we "invite them into our worlds." This presents a risk, she noted, but there are also considerable and tangible rewards for attempting such work.

M.27: Alma Villanueva, "Mama Grad Student: Maneuvering between and beyond Eurowestern Feminism and Neoliberal Postfeminism"

The third presenter I connected with was Alma Villanueva, a PhD candidate at Texas A&M University. Villanueva was part of a roundtable, "The Risks and Rewards of Motherhood in the Academy: Making Various Perspectives Visible," which featured scholars who spoke to their experiences as mothers in academia. As a group, they spoke about hegemonic (and not-so-subtle) ways that academic women are circumscribed by gendered assumptions and imposed aspirations, from having to choose between having children and having a career, to running themselves ragged in order to have it all. They also discussed new models for thinking about motherhood—informed by Black feminist thought—and pushing back against classism and heteronormativity. Villanueva spoke about her experiences as a mixed-race pregnant PhD student, then

mom, separated from her family and living in diaspora to several degrees; from this positionality she had to navigate the ostensible, entrenched private–professional divide in a decidedly oppressive environment. Focusing on self-care as an embodied praxis, Villanueva aimed to survive the process. Her embodied knowledge has now allowed her to find ways to interrogate both Eurowestern feminism and neoliberal postfeminism, and contest how they conspire to create a no-win situation for women mother–scholars. As a feminist rhetorician, I was especially interested in having her elaborate on how she defines these two dominant ideologies and rhetorics, and I believe her insightful responses can help to significantly nuance how we define feminist rhetorics and how we might think about embodied identity as a lens for constructing new knowledge paradigms.

As Villanueva's work shows, Eurowestern feminism posits a dichotomous division between women's roles as mothers and as academics, while neoliberal postfeminism encourages women to focus on their roles as mothers at the expense of their academic lives. Yet this perspective is also based in classism, on the implicit assumption that women do not have to work; Villanueva explains that her own mother postponed her college career until after Villanueva and her siblings left home, given that costs in terms of time and money were prohibitive. At the same time, this thinking leads to denigration of motherhood roles within the academy by framing maternal labor as outside of academia and by reinforcing patriarchal impressions of intellectual work. Villanueva specifically cited traditional notions of "disembodied, objective scholarship" (which a number of us know only too well) and sexist promotion evaluation criteria. Furthermore, she pointed to a very problematic silence in the scholarship about postfeminism (as theorized by Diane Negra) and its effects on women of color, and how this silence simultaneously devalues the maternal labor of women of color, and people of color of other genders who may not be mothers, as well as precludes critique of harmful stereotypes.

Inspired by the voices featured in Sekile Nzinga-Johnson's (2013) edited collection, *Laboring Positions: Black Women, Mothering and the Academy*, Villanueva suggested a focus on maternal labor as an inclusive framework; she turns also to Latina critics such as Cherríe Moraga, Norma Alarcón, and Aurora Levins Morales. Villanueva joins these sources to advocate for greater attention to intersectionality in mother studies, as well greater attention to what mother studies can bring to feminism. A focus on maternal labor would allow us to consider the very different ways that members of diverse minority communities are racialized, their labors thereby denigrated and feminized, while still making room for discussing the embodied experiences of caregivers, pregnant women, and mothers—people whose experiences are also excluded from prevalent theories of affect and embodiment. Maternal labor, she explained, includes interpersonal interactions based in care between faculty, staff, and students without which the academic journey may prove impossible for most, if not all; these include mentorship, service, and emotional support. There is much more to be said here; nonetheless, we can begin to see how this framework calls on us to account for people's—and each other's—real-world experiences, just as it asks us to recognize the vast extent of our academic labor, even and especially that which often goes uncredited and unacknowledged.

To conclude, I would like to thank these presenters for generously giving their time to share their very incisive work. In speaking to them, I am (once again) prompted to argue for a more inclusive, polyvocal, and personalized approach to rhetoric and composition. We must acknowledge the many different ways that our embodied experiences shape our trajectories as individuals, researchers, and teachers. At the same time, by recognizing how these experiences render us experts over our own lives, we may find original means to

theorize knowledge and credit them as such. Models and paradigms abound in real-world contexts, and by foregrounding these, perhaps we can begin to meet the challenge issued by Adam Banks in his CCCC Chair's Address: that we diversify our sources of theoretical and practical inspiration so that not only "the demographics of our conferences and our faculties look like the demographics of our society, but […] our citation practices and Works Cited lists do too" (National Council of Teachers of English, 2015).

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Minority WPAs and the Role(s) of Identity: A Review of Sessions B.16, G.13, and K.35

Reviewed by Somaily Nieves
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B.16: Motherhood and Other Challenges: Joys and Difficulties of Being on the Tenure Track

Chair: Michele Ninacs, *State University of New York College at Buffalo, NY*

Speakers: Robin Gallaher, *Northwest Missouri State University, Maryville, MO*, "On Being an Island: The Risks and Rewards of Being the Only Composition Scholar and WPA"

Nicole Williams, *Bridgewater State University, MA*, "Career Suicide: Is Having Children too High a Risk in Academia?"

Krystia Nora, *California University of Pennsylvania, PA*, "The Mommy Track: The Joys and Difficulties of Choosing Motherhood on the Tenure Track Re-Examined"

G.13: Risk or Reward? : Rhetorical Agency and the Administrative Call for Faculty of Color

Chair: Staci Perryman-Clark, *Western Michigan University, Kalamazoo, MI*

Speakers: Collin Craig, *St. John's University, New York, NY*, "The WPA as Collective Identity: Finding Cross-Cultural Spaces of Possibility through Collaboration"

Aja Martinez, *State University of New York College at Binghamton, NY*, "'You remind me of my tia/nina/prima/sister': Administrating, Teaching, and Mentoring Underrepresented Students as the Untenured Chicana WPA"

Respondents: Staci Perryman-Clark, *Western Michigan University, Kalamazoo, MI*
David Green, *Howard University, Washington, DC*

K35: WPA and the Cs Regime: Queering Leadership (sponsored by the Queer Caucus)

Co-Chairs: Margaret Price, *Spelman College, Atlanta, GA*
Kimberly Drake, *Scripps College, Claremont, CA*

Speakers: Karen Kopelson, *University of Louisville, KY*, "Queer Leadership: An Oxymoron?"

Tara Pauliny, *John Jay College of Criminal Justice, New York, NY*, "The Queer Potential of Assistant Professor Administration"

Aneil Rallin, *Soka University of America, Aliso Viejo, CA*, "Rejecting Quietism"

During the 2015 Conference on College Composition and Communication, I decided to attend three sessions on minority Writing Program Administrators (WPAs) and the roles their identities played in their work. Specifically, I attended B.16 ("Motherhood and Other Challenges: Joys and Difficulties of Being on the Tenure Track"), G.13 ("Risk or Reward?: Rhetorical Agency and the Administrative Call for Faculty of

Color"), and K.35 ("WPA and the Cs Regime: Queering Leadership (sponsored by the Queer Caucus)"). Whether the speakers held positions as WPAs, held tenure, or neither, the sessions I attended regarding the unfair treatment and marginalization of faculty who identified as mothers, queer, or people of color revealed several perplexing issues. All of the speakers in these sessions felt that their identities as members of one of the mentioned groups caused friction within their own departments and within the field of rhetoric and composition studies. As a woman of color, I am unnerved by the possibility that my identity may result in unfair treatment.

A prevalent issue that was discussed continuously in these panels was that of being an untenured WPA or faculty member while identifying as a minority within academia. Those in WPA positions felt it was difficult, if not impossible, to implement change and complete required tasks due to their untenured positions. It was instability and fear of losing their livelihood that caused them to remain silent as WPAs.

As both a queer and untenured faculty member, Tara Pauliny (K.35) illustrated how her identity further problematized an already difficult position as an untenured WPA. She spoke of her own issues holding a position as an administrator for her department's Writing Across the Curriculum (WAC) program where she felt both authorized and unauthorized as her ethos shifted due to her position as a queer untenured WPA. She called not for a marriage, but a "kairotic booty call" between queer theory and WPA work as a solution for her shifting ethos and that of other WPAs who identify as queer and hold positions of shifting power. It is through this relationship that she can upset the binary revealing the instability of the institution, becoming an agent of change. Through such illicit and clandestine relationships, rather than through perceptible revolutionary work, disruption of the normative can occur.

In another panel, Collin Craig (G.13) recounted the ways in which clandestine work can empower faculty and students of color. In his presentation, he described the ways in which he had to advocate for himself and others after a WPA of color left his university. He believed the former WPA resigned due to microaggressions caused by her efforts to create an inclusive pedagogy that valued the narrative voice of writers, which many in her department did not support. Craig's former WPA reframed multilingualism in assessment in order to allow students to receive credit for their innovative writing. She advocated for the acknowledgement of race and gender in student writing while dealing with her own intersectionality as a WPA of color. Once the WPA resigned her position, Craig and his colleagues organized a faculty collective in an effort to enfranchise themselves in a department where they felt they held little power. It was through that collective that Craig was able to prevent himself from feeling he had to tiptoe around the office so not to upset the new WPA who was undoing the work of his predecessor. Rather than communicating their needs to the WPA directly, the faculty chose nontraditional ways to establish their own authority in order to make the institutional changes they sought.

Lack of appreciation and understanding was another prevalent theme across the sessions. Aja Martinez (G.13) is an untenured Chicana WPA leading the Binghamton Enrichment Program. The program is a free four-week summer course focused on writing. Its goal is to bring a cohort of approximately 150 underrepresented students to live on campus and immerse themselves in the college campus. Martinez argued that the department saw her work with the program as something she should do for no additional pay because, as a woman of color, she should want to volunteer her time to help underrepresented students without compensation. Staci Perryman-Clark (G.13) argued that the issue of underrepresentation is not only visible in the inequity of institutional positions, but within the field of rhetoric and composition as well.

She argued that even when minority writing is included within curricula or the canon, it is as supplemental work and not integral work that informs the study of rhetoric because the White elite do not want to be novices once more. In the same regard, Krystia Nora's (B.13) research on 77 women found that the lack of protective policies, daycare options, and other accommodations within their institutions implied a disregard for mothers. Those institutions that are unsupportive, Nora argued, are working out of the *ideal worker* model in which the worker works without any breaks for 40 years while their spouse looks after their children. Nora's argument shed light on the indifference certain institutions feel towards mothers and their needs—the same disregard other underrepresented groups feel in their respective institutions.

Overall, mentorship was offered as a solution to these overarching issues of disempowerment and underrepresentation. Krystia Nora's research on issues of motherhood in academia found those who had positive experiences tended to have a supportive mentor in their departments. Nora's own experiences support these findings. She is now in her second year of unpaid leave due to the informed help of a mentor who let her know that was an option; otherwise she would have left her position as a tenure-track faculty member. Likewise, in the discussion after the G.13 panel, the speakers agreed that finding allies in administrative power was necessary in order to protect themselves from microaggressions and implement institutional changes that place these groups in more equitable positions.

Networked Organizing, Local Engagement: Talking Equality in CCCC 2015's Action Hub

Reviewed by Don Unger
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About the Action Hub

At the 2015 conference, Chair Joyce Locke Carter developed a number of new initiatives. These initiatives reflected one of Joyce's overarching goals for the conference, to "**create as many spaces and times as possible for you and the rest of our members to engage each other, to question each other**." The Action Hub was one of these initiatives, located in the Tampa Convention Center's Ballroom B, just next door to the Exhibit Hall and conference registration. Throughout the conference, it housed the Computer Connection, Digital Pedagogy and Undergraduate Research Poster sessions, and a number of new initiatives; it served as a space for attendees to solicit feedback on other projects that didn't fit neatly into existing workshop and panel structures. Also, ongoing, interactive projects like **C's the Day**, the **Digital Archive of Literacy Narratives**, and **4C4Equality** (4C4E) flanked the Action Hub's entrance. In my opinion, it was a wonderful addition to CCCC 2015 and emblematic of the tremendous care with which Carter led the conference. I spent most of my time at CCCC in the Action Hub where I met amazing colleagues, and I got to talk to them about my work as a 4C4E organizer and learn about their social justice, service, and engagement work.

About 4C4Equality

For those of you who are unfamiliar with 4C4E, I should probably provide a bit of background. 4C4E

4C4E table at CCCC 2015

started as an Indiana-based group that emerged in response to a discussion on the Writing Program Administrator's (WPA) listserv in Fall 2013. This discussion weighed the merits of boycotting the 2014 Conference on College Composition and Communication (CCCC 2014) due to Indiana legislation proposing a constitutional amendment to outlaw same-sex marriage. Because members of the initial group were all residents of Indiana who supported civil rights for LGBTQ Hoosiers, we felt that a boycott made little sense. For months, organizations such as Freedom Indiana and Indiana Equality had been organizing throughout the state to oppose the constitutional amendment. We decided it would be better to intersect with and support such work, so we developed tactics to leverage the social and economic power of the CCCC membership to do so.

Throughout CCCC 2014, faculty and graduate students staffed a table stationed outside the exhibit hall with information about the amendment and materials to help conference-goers demonstrate opposition. These materials included buttons and stickers to be worn throughout the conference in order to draw attention to the fight against the constitutional amendment and support LGBTQ rights; iPad minis displaying a Google map of local, LGBT-owned and -friendly businesses near the conference site that we encouraged attendees to support; business cards featuring a short statement in support of marriage equality and LGBTQ rights in Indiana; and digital maps from **Refuge Restrooms**, which we added to the locations of gender-neutral bathrooms near the conference site. Our work at CCCC 2014 was an incredible success. We met many supportive colleagues from all over the country who were engaged in like-minded work, and the experience emboldened us to continue our work at CCCC 2015.

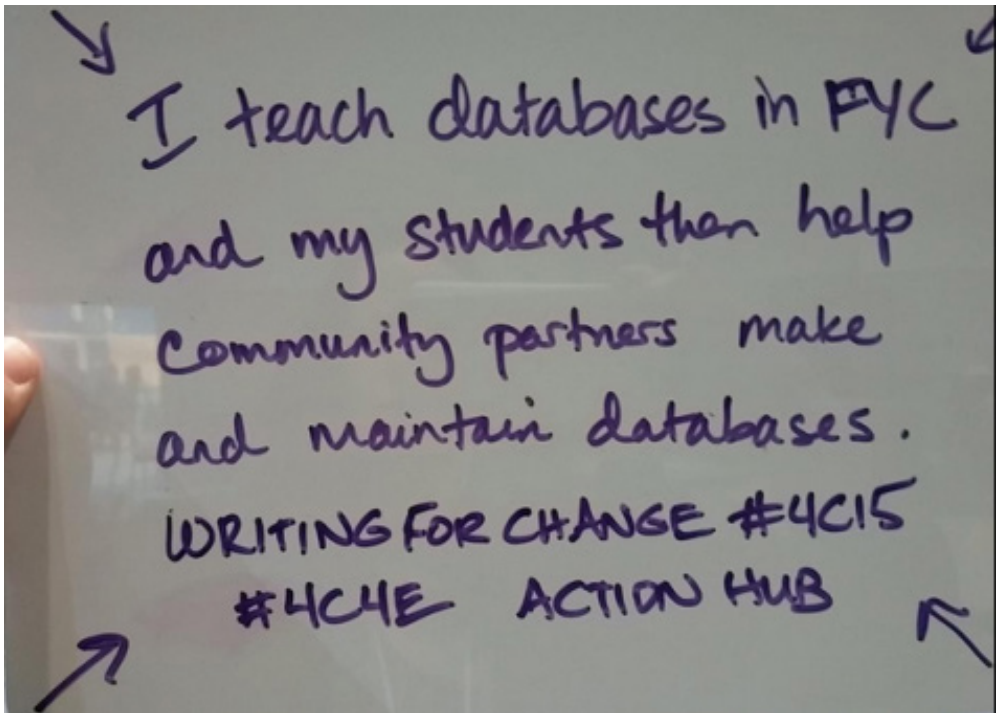
4C4Equality at CCCC 2015

Developing similar work in Tampa, Florida, meant rethinking the initiative as a network and establishing partnerships locally and throughout the field. While we wanted to continue conversations about how academics might bring attention to local issues evident in CCCCs host cities, we wouldn't be locals this year. Instead of dictating what issues conference-goers should give attention to in Tampa, we connected with

Let's Talk Equality discussion and film screening in the Action Hub at CCCC 2015

professors, instructors, and undergraduate students from the University of Tampa and worked to support their ongoing project, **Let's Talk Equality**. This project involved students in first-year composition, speech, and filmmaking courses addressing issues of privilege, difference, and same-sex marriage in Florida. This partnership culminated with a presentation in the Action Hub on Friday, March 20, 2015. This presentation included discussions from UT faculty members and students, and screenings of some of their projects.

Additionally, 4C4E supported a new initiative at CCCC 2015 called Writing for Change. Spearheaded by **Kristen Moore** from Texas Tech University, Writing for Change engaged with conference-goers about how they use research and teaching to address and initiate change, broadly conceived. Writing for Change set up a station in the Action Hub where conference-goers could document their work on whiteboards, take photos, and share their commitments to Writing for Change on Twitter. In an effort to bring together scholars engaged in service learning, civic engagement, and social justice work, 4C4E and Writing for Change also recorded interviews with a number of conference attendees about the work they do in their local communities. These videos and related materials will be made available on the **4C4E website** in Fall 2015.



Christine Lynn Masters' (@_chris_masters) commitment to Writing for Change

Building for Houston and CCCC 2016

As a teacher–scholar involved in service and engagement work, I am excited about the CCCC 2016 conference theme—Writing Strategies for Action. Because of its focus, I hope this means that the Action Hub will continue and expand as conference-goers consider how they can make the conference more conducive to their teaching and research goals. If the Action Hub becomes a conference feature, I strongly encourage you to incorporate it into your experience in Houston, Texas.

Newcomer Events: Orientation & Coffee Hour

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Chair: Paul M. Puccio, *Bloomfield College, NJ*
Associate Chair: Leslie Werden, *Morningside College, Sioux City, IA*
Committee Members: Susan Chaudoir, *University of Alberta, Edmonton, Canada*
Amanda Espinosa-Aguilar
Martha Marinara, *University of Central Florida, Orlando, FL*
Sharon Mitchler, *Centralia College, WA*
Sean Morey, *Clemson University, SC*
Mary Beth Pennington, *Old Dominion University, Norfolk, VA*
Michael Rifenburg, *University of North Georgia Gainesville, Oakwood, GA*
Gretchen Rumohr-Voskuil, *Aquinas College, Grand Rapids, MI*
Cynthia Selfe, *Ohio State University, Columbus, OH*
Joonna Trapp, *Emory University, Atlanta, GA*
Christine Tulley, *University of Findlay, OH*
Sheldon Wrice, *University of Akron, OH*

Being a typically cynical member of the current era, I was hesitant to attend the newcomer events at my first CCCC. It's not that I didn't believe people when they said the convention was friendly to first-timers, it's just that I didn't think it could possibly be as friendly as everyone claimed. However, at the urging of several colleagues, I bit the bullet and went to both orientation and coffee hour and was very glad I did.

For orientation on Thursday, I'd say about 50 people showed up, which was far more than I had expected. Various members of the committee introduced themselves, and I wish I could say exactly who was who, but not being in the know, I wasn't able to keep track. This seemed to be expected—logical, considering the nature of the event—and most importantly, everyone stressed that it wasn't just the welcoming committee that wanted to welcome people. My fellow newcomers were encouraged to acquire the little yellow "newcomer" ribbons for our badges, and we were instructed how to identify members of the newcomer welcoming committee. We were also told that we should feel free to ask questions of anyone, as everyone would be equally helpful.

Thinking this was entirely too good to be true, I showed up for coffee hour the next morning—wearing my little yellow ribbon, which I would've been against wearing two days prior. The coffee hour was structured cafeteria-style, as opposed to the previous day's lecture-hall setup, which encouraged everyone to mingle, as we all needed places to put our coffee and pastries. I made the acquaintance of several newcomers, and the shared realization that we were all in the same boat made the whole thing less awkward than one might expect. We were given information about events that would be occurring outside the panel structure, recommendations for nearby attractions in Tampa, Florida, chances to directly interact with committee

chairs and experienced conference-goers, and encouragement. It was an affirming experience, and it allayed some of the fears I had. Also, the pastries were excellent.

So, why am I writing this review? Ultimately, it's because I'm hoping I can serve as an example to other newcomers—these events are worth attending. All that talk you hear of the CCCC being welcoming to first-timers turns out to be true, and I think I know why: Each new cohort of attendees is encouraged to be welcoming in subsequent years by virtue of having been welcomed. When I return—and I will return—I'll be on board with helping first-timers if for no other reason than remembering being in their shoes and how well I was treated.

One of my advisors gave out some really great advice for networking at conferences, and he ended with something that stuck with me: "My advice privileges extroverts." It's true, of course—talking to strangers can be terrifying for some of us, and spending an entire weekend doing it even more so. There's no simple cure for that, because social interaction is very much the point of these conferences. But it's good to know that at the CCCC, they do their best to make my fellow introverts and I feel as comfortable as possible.

An Overview of (a few) Queer CCCC sessions

Reviewed by Rachael A. Ryerson
Ohio University, Athens, OH
(rm389311@ohio.edu)

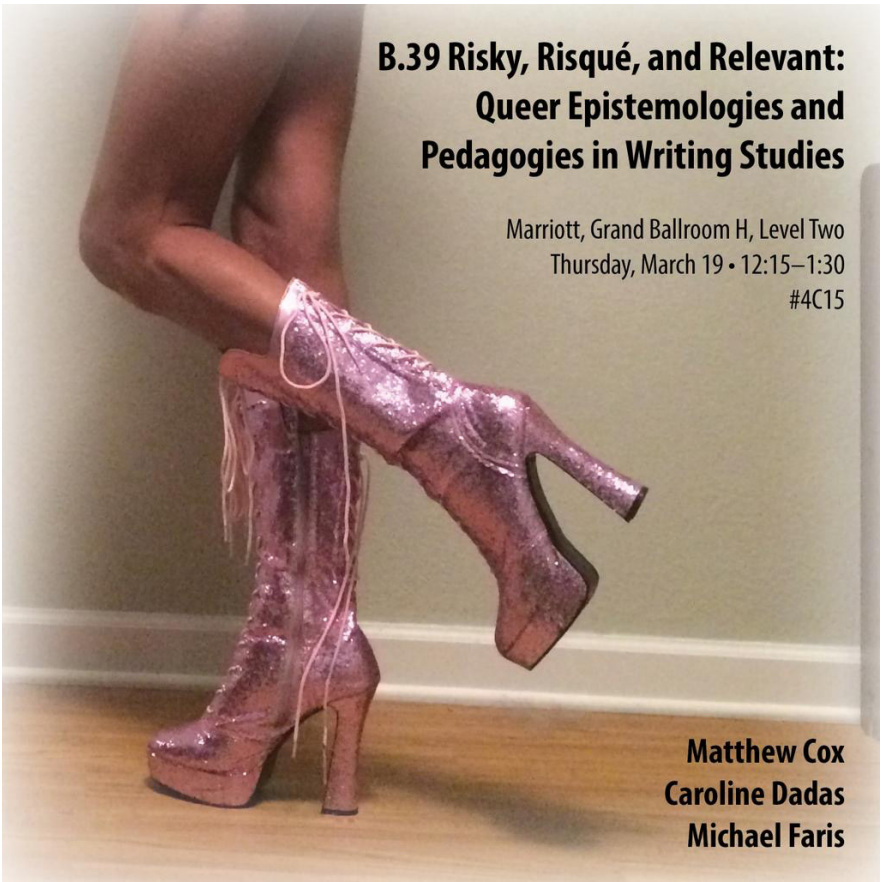
Starting Saturday, March 21, 2015, members of the Writing Program Administration listserv (WPA-L) sent a host of **messages** praising this year's Conference on College Composition and Communication (CCCC). And rightfully so, because as Beth Daniell (2015) said, "The only problem was there were so many good panels you just couldn't do them all." While I did not post my sentiments about the conference to this listserv, I too had a great CCCC, which made me wonder what was it about this year's conference that had me reflective, excited, and inspired weeks after it was over? Certainly, having my Ohio University cohort there in full force had something to do with it, and we all bonded during this time. It could be that I presented on a panel with two people whose intellect and personhood I highly respect and admire. But, perhaps the biggest reason I enjoyed this conference so much was because I primarily attended sessions that connected queer theory to composition and rhetoric. I attended one session on feminist rhetoric and pedagogy (D.36) and one on the risk and rhetoric of universal design (E.16), but otherwise, the sessions I attended addressed queer theories and composition/communication in some manner. I did not attend all 29 queer-related sessions, but this review collects my responses and reflections on the sessions I did attend in an effort to capture, albeit cursorily, how rhetoric and composition scholars are thinking about, working with, and pushing against the combinations of queer and composition.

The first session I attended was A.30, "Queering the Ear: Queer Riffs on Rhetoric and Listening," and it set the tone (get it?) for the incredible queer work and play informing and erupting in the queer sessions I attended. On the whole, this session troubled the ocular focus of queer theorizing, beginning with Timothy Oleksiak's "Listening Language as Queer Compositional Practice." Oleksiak asked us to think about time, about "straight time" and "queer time" (Halberstam, 2011), and about queer futurity and potentiality (Muñoz, 2009). More than that, this speaker wanted us to think about time in relationship to the ear and to queer, to consider how "Quear [*sic*] is an act of creating cultural conditions that shift temporality to the ear."

Devon Kehler, the second presenter, further explored the nexus of queerness, time, and rhetorical listening. Kehler explained that queer time and temporality resists the telos of starting and stopping, or as José Esteban Muñoz (2009) said, "queerness is always in the horizon" (p. 11). Kehler suggested that queer rhetorical listening is a listening that isn't already destined to understand… is a listening that comes up against the limits of logos. Kehler desired "listenings that nourish our becomings," and those who listened to her were certainly nourished. As Jacqueline Rhodes mentioned in the Q&A portion, Kehler delivered a spoken poem that was as much a treat for the ear as it was for the mind, so much so that Rhodes commented the following on Twitter:

small black and white photo of Rhodes with a tweet that says: "Kehler: Vibrational convocation. Okay, am I listening queerly if this presentation is turning me on? #A30 #4c15"

The last presenter, Kendall Gerdes, was just as playful as Kehler and Oleksiak in a talk that challenged notions of good style like defining terms, eliminating ambiguity, and clarifying points. Gerdes reminded us that Judith Butler won a bad writing award (see Dutton, 1999) for an article she published in *Diacritics*, but Gerdes contended that the difficult style of Butler's most well-known work, *Gender Trouble*, is appropriate, since trenchant social conventions call for complex language. These three presenters, with their thoughtful, playful, and meditative presentations, indicate that as far as aurality and composition are concerned, queer is alive and well and full of sonic possibilities.



an image of a person standing against a beige wall, with a view of the legs from the thigh down. The person is wearing calf-high, glittery pink, go-go type boots. The text in the upper right-hand corner of the image says "Queer Epistemologies and Pedagogies of Writing Studies," and provides the date and location of the session. In the bottom right-hand corner are the three panelists' names, Matthew Cox, Caroline Dadas, and Michael Faris.

After this session, I attended session B. 39 on queer epistemologies and pedagogies in writing studies. Caroline Dadas began the session with excerpts from student projects produced in an Introduction to LGBTQ studies course. Dadas did not outline a queer pedagogy as much as she illustrated how pedagogy might encourage queerness through digital media projects. According to Dadas, the multimodality of digital spaces enables students to resist the dominant discourse of the academic essay. Moreover, digital media, because it is so often in a public space, offers students the opportunities for political agitation and disruption of the status quo.

The second speaker, Matthew Cox, also highlighted the role of disruption in any college course with a queer framework. Cox specifically discussed an online, graduate-level course he taught on gender, race, ethnicity, sexuality, (dis)ability, and class as they are connected to professional writing. Cox encouraged disruption in the course's online discussion board, in the form of student projects, but the course's goal overall was to teach literacies of difference and queerness, to highlight heteronormativity, homonormativity, institutional and embedded racism and sexism, transphobia, ableism, and so on.

Michael Faris spoke last, and of the three speakers, he most emphasized disruptions of compositional form. Faris used Geoffrey Sirc's *Composition as a Happening* as a touchstone because it resonates with queer sensibilities. In his book, Sirc tried to open up new ways of doing and being in composition studies, and Faris wanted to do the same at the level of the essay. He argued that composition studies have privileged print-based texts, and in response, he calls for aesthetic ruptures of the symbolic order. Perhaps most memorably, Faris echoed Adam Bank's dismissal of the essay—although he more emphatically and more queerly does so by saying, "Fuck the essay!" Similar to other queer sessions, this session mobilized queer as a disruptive force in online and textual spaces, thereby maintaining the critical marginality of queer that it would lose were it to become mainstream.

So many of the sessions centered on queer possibilities for composition, especially in terms of form. For instance, session I.25, "Risking Method/ology for Queer Reward" considered how multimodality and queer methods and methodologies make room for and elicit the multivariant discourses of queer lives.

And they didn't just talk about queer methods and methodologies, they enacted it through their conference presentation. Instead of individually reading three separate papers, the three panelists, Jon Wargo, Rebecca Hayes, and Casey Miles, collaborated to create a joint presentation where they took turns reading and playing portions of a video that further demonstrated how queer methodologies intersect with multimodality to produce queer meaning and being in the world. Wargo demonstrated how online composing spaces, like those of SnapChat for example, can sponsor queer literacy. Hayes applied queer theory to historiography, reminding us "queer archives are sites of rhetorical intervention that act as political resources and collective memory. They allow us to rethink the bounds of our evidence and histories." Miles emphasized the role that video can play in queers beginning to see themselves. More importantly, this session emphasized how radical content calls for radical form, which the speakers enacted in the conference setting. They refused and challenged the norm that each presentation was individual and to be given separately, and they showed those of who attended what is possible when a queer method and methodology informs the structuring of a conference presentation.

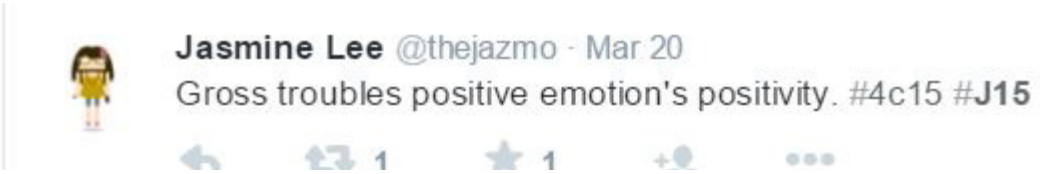
Following this session, I attended the J.15 session on the risks and affordances of queer failure. This session's all-star panel included Steve Parks, David L. Wallace, Jacqueline Rhodes, Daniel Gross, and Jonathan Alexander. With five speakers of this caliber, it is no surprise that the session was as overwhelming

This image shows a man in the foreground, and beyond him, we see the three presenters and the respondent who are, from the left, Casey Miles, Rebecca Hayes, Jon Wargo, and Kathleen Livingston. They sit at a table with their materials in front of them. To the far left, we see a projector screen that shows part of the video that played during their presentation.

in its content as it was inspiring. For this reason, this part of the review will largely consist of tweets, with a few of my own remarks here and there. Steve Parks spoke first, and like a couple of other sessions, Parks connected queerness with the university and administration. He argued that we need to reimagine the habits of mind we promote in the classroom. Eric Detweiler offered the following two snippets from Parks' talk via Twitter:

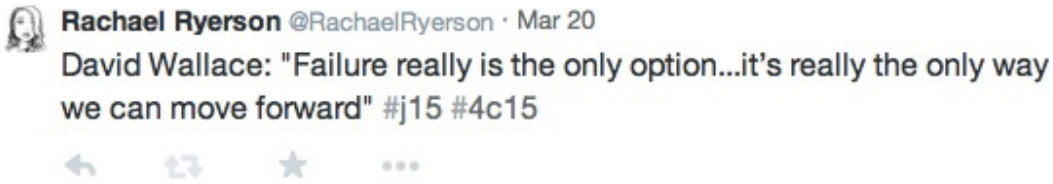
Two tweets from Eric Detweiler that both include his profile image of him with a small white dog. The first tweet reads, "Parks: "We are here because we understand the need to take risks, to fail, and to get back up again." #4c15 #j15. The second tweet reads, "Parks explores kinds of community partnerships that might foster alternative, affective economies." #4c15 #j15.

From what I could find, there was only one tweet for Daniel Gross' talk:



A tweet from Jasmine Lee, whose profile picture depicts a cartoon avatar with dark hair and glasses. Her tweet reads, "Gross troubles positive emotion's positivity." #4c15 #J15

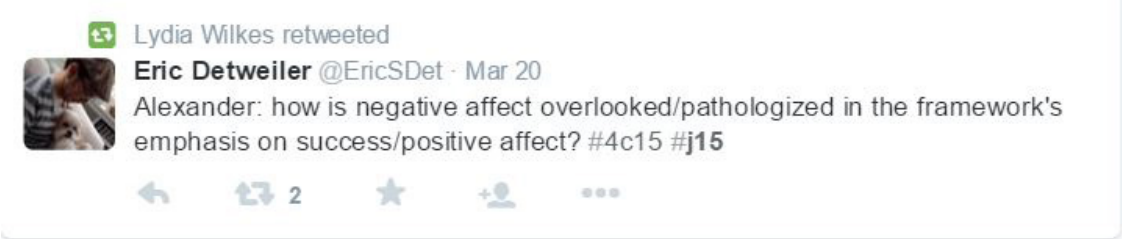
The majority of attendees tweeted on the talks given by Wallace, Rhodes, and Alexander. David Wallace focused primarily on the relationship of failure with college composition classes. He debunks two false goals, one that composition courses should prepare students to participate in academic and professional discourse. For Wallace, there should be some play in what we see as acceptable academic discourse. Second, we have to accept we will fail to arrive at a pedagogical approach that wholly addresses all issues of diversity. To move forward, we need to embrace the ends of our understandings. We need to fail because, as I tweeted,



Tweet from Rachael Ryerson, whose profile pic is black and white cartoon avatar. The tweet reads, "David Wallace: "Failure is the only option…it's the only way we can move forward" #j15 #4c15

Wallace questioned success as a goal and argued, like Judith (now J. Jack) Halberstam (2011), for queer failure because it "turns on the impossible, the improbable, the unlikely, and the unremarkable. It quietly loses, and in losing it imagines other goals for life, for love, for art, for being" (p. 88). For Wallace, queer failure imagines other goals for the college composition classroom.

Similarly in his talk, Jonathan Alexander contended that something is elided when we rush toward student success. A tweeter captured it this way:

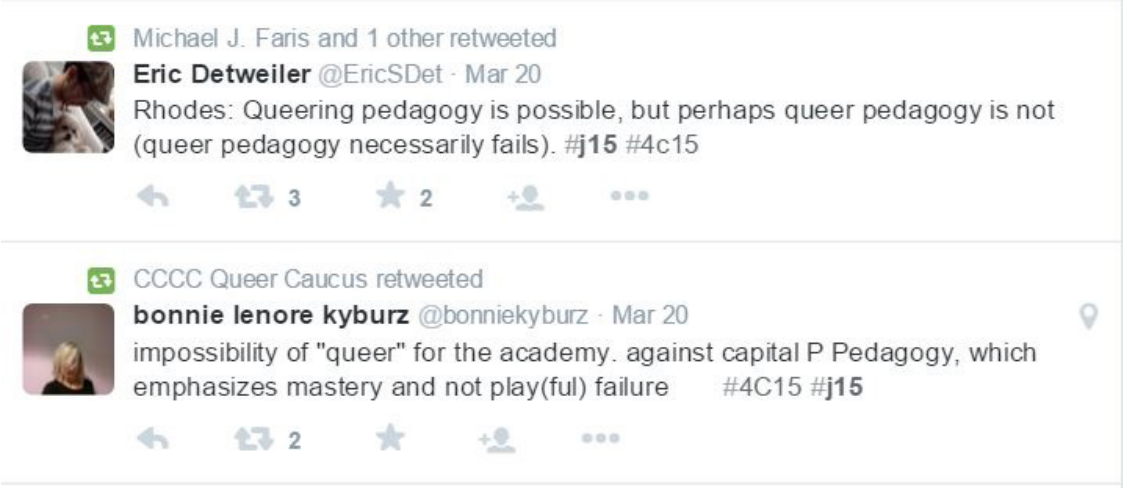


Tweet from Eric Detweiler, who has a profile pic of himself with a small white dog. The tweet reads, "Alexander: how is the negative affect overlooked/pathologized in the framework's emphasis on success/positive affect? #4c15 #j15

And like Wallace, Alexander questioned the goals of academic discourse, recalling Peter Elbow's deep frustration with academic discourse and citing the free-writing Elbow promoted as an implicit critique of an education that induced shame. The following three tweets encapsulated how Alexander connected Elbow to a larger discussion of negative effect in the success-obsessed university setting.

This image includes three tweets. First is Clancy Ratliff's whose tweet reads "Framework is operating on an accommodation strategy. Alexander #4c15 #J15." The second tweet is from Jasmine Lee, and reads "Alexander: The original affective frameworks & structural critiques of the freewriting have been supplanted by invention imperatives. #4c15 #J15." The third tweet is from bonnie lenore kyburz and reads, "Jonathon Alexandar: Elbow's vision of freewriting as systemic critique, reframing shame, not abt 'the pleasures of writing.' #J15 #4C15

Of the five presenters, Rhodes was the most popular on Twitter, but as Les Hutchinson tweeted, Rhodes spoke "slow enough to live tweet and pause[d] to help me contemplate the meaning of what she [said]." Like the other panelists, Rhodes connected queer to academic settings like the classroom, but she focused specifically on queer (im)possibilities. As she argued in her *JAC* article with Jonathan Alexander (Alexander & Rhodes, 2011), and as Karen Kopelson would later assert in her CCCC session (K.35), Rhodes posited that queer is an impossible subject for the academy as a whole. For her, there can be no queer pedagogy because pedagogy is about disciplining the subject, a disciplining the queer would resist and challenge. Or as these tweeters noted,



Two tweets, with the first from Eric Detweiler. It reads, "Rhodes: Queering pedagogy is possible but perhaps queer pedagogy is not (queer pedagogy necessarily fails). #j15 #4c15. The second tweet, from bonnie lenore kyburz reads, "impossibility of 'queer' for the academy. Against capital P Pedagogy, which emphasizes mastery and not play(ful) failure" #4c15 #j15

Like the other panelists, Rhodes embraced failure for the sake of play, composing and teaching composition for fun—not for mastery or production. Indeed, Rhodes undermined any neoliberal goals of composition that might emphasize the rules/conventions of academic discourse and fetishize the final product. Instead, Rhodes queering of pedagogy entailed the following:

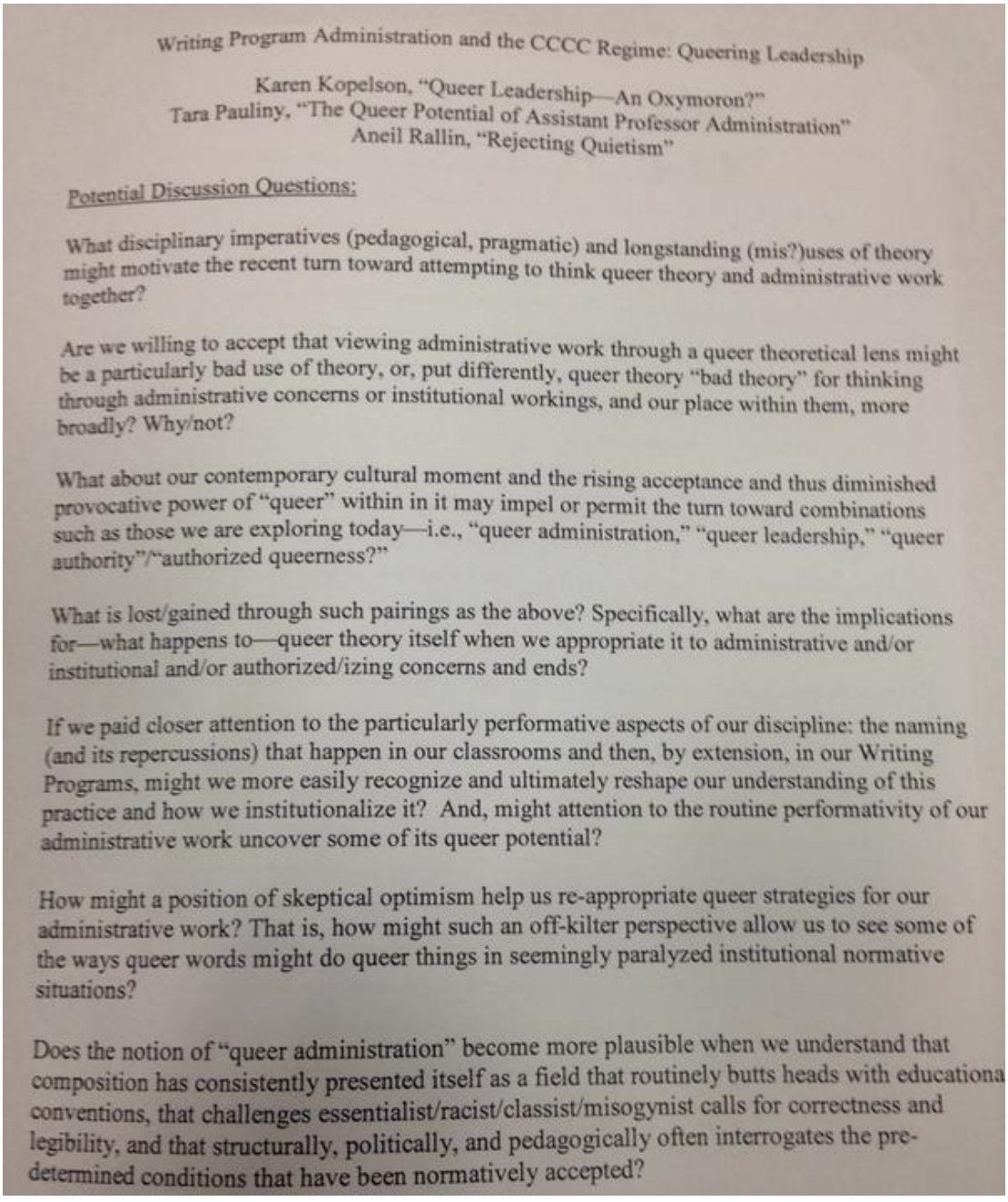
This tweet from les hutchinson reads, "Rhodes argues that we must encourage our students to have radical trust in us not to ding them when we ask them to play" #j15 #4c15

Altogether, this session demonstrated how queer remains possible in academic settings through failure, or through disruption of institutional norms aimed toward success.

While many sessions utilized queer as a means of disrupting normalizing systems and measures, the term queer itself, when paired with composition or institutional settings, seemed a site of conflict. For example, panelists in our session (F.40) questioned and explored the consequences of using queer as a verb. In my case, I was concerned with queering a first-year-writing classroom populated by nonLGBTQ first-year-composition students, because some students tend to conceive of and write about queer lives in superficial ways. In her talk, Hillery Glasby expressed her unease with nonLGBTQ folk teaching queer texts when they do not have the lived experience to recognize and discuss the rhetorical, critical significance of students replacing the word queer with gay because they are more comfortable with the latter over the former. Finally, Sherrie Gradin highlighted how the gentrification of queer in the university setting has allowed administrative bodies to narrowly define sexual harassment laws along heteronormative lines. In common

among all three panels was an interrogation of queer in academic settings, be they classrooms or committee meetings.

Presenters like Karen Kopelson felt queer should no longer be paired with composition, especially an institutional position like a Writing Program Administrator. In session K.35, sponsored by the Queer Caucus (K.35), Kopelson and Tara Pauliny took polarizing positions, with Kopelson arguing that a queer WPA is an oxymoron in terms and Pauliny making the case that there is enough potential in queer WPA work to warrant its continued exploration. A fellow attendee of the session posted a photo to Twitter of the panel discussion questions, which best highlights the tensions between Pauliny and Kopelson's perspectives.



Writing Program Administration and the CCCC Regime: Queering Leadership

Karen Kopelson, "Queer Leadership—An Oxymoron?"
Tara Pauliny, "The Queer Potential of Assistant Professor Administration"
Aneil Rallin, "Rejecting Quietism"

Potential Discussion Questions:

What disciplinary imperatives (pedagogical, pragmatic) and longstanding (mis?)uses of theory might motivate the recent turn toward attempting to think queer theory and administrative work together?

Are we willing to accept that viewing administrative work through a queer theoretical lens might be a particularly bad use of theory, or, put differently, queer theory "bad theory" for thinking through administrative concerns or institutional workings, and our place within them, more broadly? Why/not?

What about our contemporary cultural moment and the rising acceptance and thus diminished provocative power of "queer" within in it may impel or permit the turn toward combinations such as those we are exploring today—i.e., "queer administration," "queer leadership," "queer authority"/"authorized queerness?"

What is lost/gained through such pairings as the above? Specifically, what are the implications for—what happens to—queer theory itself when we appropriate it to administrative and/or institutional and/or authorized/izing concerns and ends?

If we paid closer attention to the particularly performative aspects of our discipline: the naming (and its repercussions) that happen in our classrooms and then, by extension, in our Writing Programs, might we more easily recognize and ultimately reshape our understanding of this practice and how we institutionalize it? And, might attention to the routine performativity of our administrative work uncover some of its queer potential?

How might a position of skeptical optimism help us re-appropriate queer strategies for our administrative work? That is, how might such an off-kilter perspective allow us to see some of the ways queer words might do queer things in seemingly paralyzed institutional normative situations?

Does the notion of "queer administration" become more plausible when we understand that composition has consistently presented itself as a field that routinely butts heads with educationa conventions, that challenges essentialist/racist/classist/misogynist calls for correctness and legibility, and that structurally, politically, and pedagogically often interrogates the pre-determined conditions that have been normatively accepted?

Word document with several discussion questions for the audience

Both made compelling points. Pauliny highlighted the important ways being a lesbian has impacted her administrative decisions, as well as influenced how she approaches, thinks about, and tries to solve the problems she faces. She pointed out that the university has not magically become a place where norms are disrupted, which is why she maintains a skeptical optimism for queer futurity in academic spaces. For Kopelson, however, queer theory had its moment in the 90s, and maybe the early aught years, but at this point, to queer a Writing Program Administration seems strangely nonkairotic, as she further explained in a *Journal of Writing Program Administrators* article that she "shamelessly" borrowed from for this panel discussion. More to the point, queer and queer theory may be irreconcilable for a field whose programs and institutions are inherently normalized. Still, according to Pauliny, the normalization of universities and their goals seems ripe for queer disruption.

Aneil Rallin ended this panel with a decidedly queer paper full of questions and rage about the fact that the previous year's conference was held in a state where it is a felony for an LGBT couple to apply for a marriage license. He seemed most incensed by how the CCCC's leadership addressed the issue. Instead of speaking through a removed voice, Rallin's response was personal because this issue is personal. For CCCC to be held in a state that upholds homophobic laws and supports anti-gay legislation is a slap in the face of any queer, whether they want to marry or not. And so, Rallin talks of retreating to his bed or popping a Xanax because of the CCCC leadership's quietism. But, Rallin refused to be quiet and started a WPA-L thread titled "Homophobia and the CCCC convention" (Rallin, 2013). Some of the initial responses wondered, like Rallin, why we would hold our national conference in a mostly homophobic state, but to his dismay, the responses quickly turned into justifications for keeping the conference in Indianapolis. Perhaps more hurtful was Chris Anson's removal of "Homophobia" from the thread, calling it "Indiana as CCCCs site," and thereby eliding the decidedly queer, challenging tone of Rallin's initial inquiry. The quietism Rallin spoke of was most pronounced at the conference proper, which tried to address the issues raised on the listserv by holding a special meeting to discuss the issues and through two pins one could wear. For Rallin, the ideas and issues for which the meeting was held quickly became colonized and domesticated, and in response to the two pins the Queer Caucus helped develop, Rallin wondered, "this is what queer activism at CCCC has come to?"

Rallin ended his talk with this same question, wondering where all the queer radicals have gone? Queerness necessarily entails challenging oppressive institutions, discourses, and legislation, and that sort of action is better accomplished through a "Fuck You" attitude than it is by sporting a supportive pin or having a meeting. Queer resistance seems so much a part of the CCCC scholar's interrogation of queer + composition. Coursing through many of these discussions is a fear that queer is no longer queer, that it has been co-opted and tamed by institutions like academia. And yet, these scholars' discussions demonstrated a continued push back at such normalizing measures. That being said, there is a sense in which the struggle will never be over, as the aim of queer is to avoid the containment that so often accompanies systems of power constructed by a heteronormative ideology. For those scholars who continue to envision and engage the productive power of queer, they do so by employing queer as a tool for disruption of hegemonic institutions and discourses. I was unable to attend many of the sessions I hoped to attend, like C.39, D.16, and G.37, but a quick perusal of the presentation titles, as well as some of the presentation materials uploaded online, suggest that queer remains an active, transformative approach for composition studies

if it continues to interrogate systems of power, typically at the level of form and discourse, that shape our knowing of the world and ourselves.

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Qualitative Research Network Forum

Reviewed by Sheri Rysdam
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Co-Chairs: Gwen Gorzelsky, *Colorado State University, Fort Collins, CO*
Kevin Roozen, *University of Central Florida, Orlando, FL*
Keynote Speakers: Linda Adler-Kassner, *University of California, Santa Barbara, CA*
Elizabeth Wardle, *University of Central Florida, Orlando, FL*

This year on March 18, 2015, at the Qualitative Research Network Forum (QRN) at the Conference on College Composition and Communication, I attended a keynote address and workshop by Linda Adler-Kassner and Elizabeth Wardle. The address focused on thresholds concepts and why they matter for teachers and administrators. In addition to integrating their combined experiences on the subject, the presenters drew on Adler-Kassner's (2012) coauthored piece from *Composition Forum*, "The Value of Troublesome Knowledge: Transfer and Threshold Concepts in Writing and History," coauthored with John Majewski and Damian Koshnick.

At the QRN, Adler-Kassner and Wardle first encouraged the audience to think back to an idea they had encountered that fundamentally changed the way they thought about writing. As an undergraduate student, I remembered first learning that writing can have social class markers and "status marking" errors. I remembered this realization absolutely changed the way I thought about writing, and it still informs my teaching to this day. Others answered ideas that fundamentally changed the way they thought about writing included thinking about writing as a process, discovering that writing always happens in a context, and learning that writing is social. According to Adler-Kassner and Wardle, these ideas could all be considered threshold concepts. Threshold concepts are our underlying assumptions. They are concepts that are critical to "epistemological participation in communities of practice" (Adler-Kassner & Wardle).

Adler-Kassner and Wardle emphasized the importance of remembering that threshold concepts are often transformational and troubling. Threshold concepts are transformational because they forever change the way one thinks about her or his work (at least until they are replaced). They are troubling because they often challenge previously held beliefs. Here's how the metaphor works: As students experience a threshold concept, they often walk up to, walk around, and back away from, before ultimately walking through, the threshold. That means this kind of learning can take place over a long period of time. Consequently, standardized tests are not a great measure for students of writing in particular because, in college writing classes, students are likely still walking up to and around important threshold concepts. In writing classes, whether or not students walk through the threshold is likely less important than if they are being exposed to and are beginning to experiment with a threshold concept.

During the QRN, I realized these are some of the threshold concepts that I emphasize in my writing classes: peer review, revision, and reflection. These are concepts my students may or may not have accepted as a useful part of writing (which could be problematic when they respond to course evaluations). Whether

or not they've accepted one or more of these concepts, the exposure to and interaction with the threshold concept is an important and necessary part of their learning process.

Finally, Adler-Kassner and Wardle emphasized it is crucial for us, as practitioners in the field, to name and define our threshold concepts. In part, so uninformed policy makers don't do it for us. As Adler-Kassner, Majewski, and Koshnick (2012) wrote, "threshold concepts may provide a productive frame for faculty to productively engage with questions about the purposes of GE [General Education] and to consider how to support students as they work to achieve these purposes." Understanding the field's threshold concepts is essential for pedagogy, practices, and politics.

That writing is a process and can usually be improved upon strikes me as the most crucial threshold concept for us to consider in our field, especially as we imagine the kinds of writing that should be required of college students.

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The Roles of WPAs: A Review of Sessions B13, E27, and G13

Reviewed by Garrett Arban
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B.13: WPA Work 360: Examining the Risks and Rewards of Pre-Tenure Leadership

Chair: Thomas Sura, *West Virginia University, Morgantown, WV*

Speakers: Julia Daniel, *West Virginia University, Morgantown, WV*, "A Calligrapher's Touch: Presenting Collaborative Work"

Thomas Sura, *West Virginia University, Morgantown, WV*, "Bad Pupils and Risky Moves: Spurring Faculty Evaluation Discourses as an Assistant Professor"

Cristyn Elder, *University of New Mexico, Albuquerque, NM*, "Embracing Risk and Maximizing Reward as an Untenured WPA"

Joseph Janangelo, *Loyola University Chicago, IL*, "Beyond ROI: WPA Preparation and the Mystique of a Jolt-Free Career"

E.27: The Risks and Rewards of a Large-Scale Data Project: Results from the WPA Census

Chair: Rita Malenczyk, *Eastern Connecticut State University*, Willimantic, CT

Speakers: Jennifer Wells, *Florida State University, Tallahassee, FL*, "A WPA-Census-Driven Formula for Writing Center Health"

Brandon Fralix, *Bloomfield College, Bloomfield, NJ*, "First-Year Writing at Minority Serving Institutions"

Dara Regaignon, *New York University, NY*, "The Courses(s) that Define(s) a Field"

Jill Gladstein, S*warthmore College, Swarthmore, PA*, "The Leadership Configurations of Today's Writing Programs and Centers"

G.13: Risk or Reward?: Rhetorical Agency and the Administrative Call for Faculty of Color

Chair: Staci Perryman-Clark, *Western Michigan University, Kalamazoo, MI*

Speakers: Colin Craig, *St. John's University, Jamaica, NY*, "The WPA as Collective Identity: Finding Cross-Cultural Spaces of Possibility through Collaboration"

Aja Martinez, *Binghamton University, Binghamton, NY*, "'You remind me of my tia/niña/prima/sister': Administrating, Teaching, and Mentoring Underrepresented Students as the Untenured Chicana WPA"

Respondents: Staci Perryman-Clark, *Western Michigan University, Kalamazoo, MI*
Samantha Blackmon, *Purdue University, West Lafayette, IN*
David Green, *Howard University, Washington, DC*

Introduction

For the 2015 CCCC, I focused my attention on attending sessions dedicated to those addressing issues related to the work of Writing Program Administrators (WPAs). One thread I picked up on across multiple sessions related to the competing roles of WPA and faculty member within a department, along with how different WPAs formulate identities in order to maneuver between those roles. Each of the three sessions I intend to discuss here—B.13: "WPA Work 360: Examining the Risks and Rewards of Pre-Tenure Leadership," E. 27: "The Risks and Rewards of a Large-Scale Data Project: Results from the WPA Census," and G.13: "Risk or Reward?: Rhetorical Agency and the Administrative Call for Faculty of Color"—illuminated for attendees the difficulties in navigating a department when no clear definition exists of the WPA position.

Roles as Researchers

Cristyn Elder (B.13) explained her own experiences with navigating roles in "Embracing Risk and Maximizing Reward as an Untenured WPA." Elder focused her talk on beginning her work as a WPA at the University of New Mexico and the ensuing feedback she received during her mid-probationary review. She discussed the risks that she took in extending her institution's first-year writing course into a two-semester sequence, the Stretch/Studio Practicum, and how it was met with both positive assessments and negative reviews from her colleagues. Despite her innovative work for the university, Elder acknowledged that her self-determined role as a WPA was in contrast with her institutional role as a researcher in the eyes of those who were evaluating her for tenure. While she felt like she was an indispensable part of her department, there was no clear distinction at her university for how program innovation was categorized, as neither service nor research.

Given the three areas of work required of tenure-track faculty—service, research, and teaching—Elder suggested that WPAs run the risk of focusing on the wrong assignments when confusion and disagreement exists in categorizing their efforts. Another example of this was seen in Aja Martinez's (G.13) talk about her work as an untenured Chicana WPA. Her work focused on creating a free, credit-bearing summer program for entering freshman students at Binghamton University in order to help them transition to the university. Assessments showed that this program improved academic excellence and social responsibility, yet it was still categorized as separate from her research requirements. Despite the impact of the program, her work was not valued as equivalent to the research of other tenure-track faculty members.

Even when WPAs conduct research, it appears that further clarification is needed regarding what is accepted as research for how much such research counts. Because WPAs are required to teach and research on top of their administrative duties, many presenters suggested that it was/is difficult to be productive in all three areas.

Thomas Sura (B.13) and Julia Daniel (B.13) both directly identified their roles as researchers in their discussions on the collaborative publishing of tenure-track faculty. Sura and Daniel advocated for the development of a system of evaluation for collaborative work that can provide appropriate recognition of the work that gets accomplished in such publications. At their universities, collaborative work is currently being treated as an inaccurate representation of the work done by researchers, with the assumption that they have not done an appropriate amount of work equivalent to that of individual researchers. To combat this, Sura and Daniel proposed a system for evaluation that requires active tracking of participation from all members which can prove how each particular collaborative piece of research is valued. While this

proposition aids WPAs in legitimizing their research, as Elder and Martinez were criticized for not doing, it is clear that even the kinds of research WPAs do is critically, and often scornfully, evaluated.

Roles as Administrators

While the role of a WPA as researcher appears to be difficult to navigate, I noticed another thread across these sessions in the difficulty of defining the WPA's administrative role(s). The term Writing Program Administrator identifies these individuals as having administrative and authoritative power, yet the WPA Census discussed in session E.27 gathered results that proved that such authority was not widely acknowledged across institutions. Dana Regaignon (E.27) elaborated on the data from the census and explained how it was both "messy" and "hard to assess" across institutions, because no single definition of a WPA existed. Jill Gladstein (E.27) built off of this understanding by analyzing how difficult it was to look at the field's terminology outside of local contexts. With numerous definitions of first-year writing curricula and WPAs, she acknowledged that it is nearly impossible to accurately compare these roles across institutions.

Issues of identity are directly related to the administrative role of a WPA, and some panelists argued that their dual and often conflicting responsibilities make it difficult to fit into a department. While this work lacks the administrative and authoritative role of a department chair, it does require authority and agency. Colin Craig (G.13) entered into this discussion with reference to WPAs of color and how they struggle to place themselves in this departmental role. Craig called for WPAs, especially those of color, to locate mentors in their department to help combat feeling disengaged and disenfranchised. By maintaining these associations, WPAs can situate themselves as administrators with active support from peers.

One issue embedded in this role is that tenure-track WPAs run the risk of losing credibility and support when they fail to make meaningful relationships within their department. Martinez's Enrichment Program and Elder's Stretch/Studio Practicum both were met with opposition when classifying their work as something other than research, and they were criticized as administrators because of the risks they took in creating their programs. Martinez's free summer program relied on unpaid labor and Elder's program was enacted too suddenly without buy in, both of which led to resistance from their colleagues who were evaluating them for tenure. Without any associated authority, which could have been created from relationship building, they were left with feelings of alienation. Martinez and Elder both admitted to their mistakes in not creating strong relationships with both mentors and supportive faculty members before preemptively beginning their projects. Had they focused on this and taken the time to establish their role within their program, they would have, perhaps, been more identified as administrators.

The census proved that no definitive understanding of what a WPA is exists, which makes it difficult for those who are entering into this position to draw from the experiences of others. Creating an identity within the local context is difficult when no global recognition is in place. Not only do WPAs struggle to find their place within their program, but both the faculty they oversee and the faculty who are evaluating them are left without a clear understanding of what position they hold.

Conclusion

For the WPAs discussed here, creating an identity within their departments was difficult in terms of both their roles as researchers and roles as administrators. Through their need to research, serving the program for which they are responsible, and teaching in it, each identified their struggles in accounting for every

aspect while simultaneously finding their place as a WPA. Based on the cumulative presentations from these three panels at the 2015 CCCC, there appears to be a pressing need for even more understanding across institutions regarding the work that WPAs do. These panelists explained the need to both form meaningful relationships and create an awareness of their own authority and administrative role within their programs. As Craig and Martinez explained, these needs are even more relevant for WPAs of color without tenure in order to effectively manage the dual roles of WPA and faculty member.

The Work of Writing Program Administration

Reviewed by Emily Proulx
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B.16: Motherhood and Other Challenges: Joys and Difficulties of being on the Tenure Track

Chair: Michele Ninacs, *State University of New York, Buffalo State College*

Speakers: Robin Gallaher, *Northwest Missouri State University, Maryville, MO*, "On Being an Island: The Risks and Rewards of Being the Only Composition Scholar and WPA"

Nicole Williams, *Bridgewater State University, Bridgewater, MA*, "Career Suicide: Is Having Children too High a Risk in Academia?"

Krystia Nora, *California University of Pennsylvania, California, PA*, "The Mommy Track: The Joys and Difficulties of Choosing Motherhood on the Tenure Track Re-Examined"

D: Dialog on Success in Postsecondary Writing

Chair: Les Perelman, *Massachusetts Institute of Technology, Cambridge, MA*

Speakers: David Coleman, *President and CEO, The College Board*

Linda Adler-Kassner, *University of California–Santa Barbara, CA*

Elyse Eidman-Aadahl, *Co-Director, National Writing Project*

John Williamson, *Executive Director, AP Curriculum Development, The College Board*

Kathleen Yancey, *Florida State University, Tallahassee, FL*

K.35: WPA and the Cs Regime: Queering Leadership (sponsored by Queer Caucus)

Co-Chairs: Margaret Price, *Spelman College, Atlanta, GA*

Kimberly Drake, *Scripps College, Claremont, CA*

Speakers: Karen Kopelson, *University of Louisville, KY*, "Queer Leadership: An Oxymoron?"

Tara Pauliny, *John Jay College/City University of New York, NY*, "The Queer Potential of Assistant Professor Administration"

Aneil Rallin, *Soka University of America, Aliso Viejo, CA*, "Rejecting Quietism"

During the 2015 CCCC Convention, I spent my time listening to panels discussing the important work of Writing Program Administration (WPA). Sessions B.16, the Dialog on Success in Postsecondary Writing, and K.35 focused on the importance of talking in WPA work. In particular, these sessions tackled difficult conversations about policy and discrimination, while acknowledging the fear that can be coupled with talking about these subjects.

The speakers in these sessions were very open about the difficult nature of these conversations, especially for those who enact policy. Aniel Rallin, in "Rejecting Quietism," called for dialog within the committee that organizes CCCC. Reading from a conversation on the WPA listserv, Rallin spoke about the problematic

nature of having the 2014 CCCC convention in Indianapolis, where the state's anti-gay legislation may have made queer conference participants uncomfortable. While audience members and Rallin agreed it is impossible to please everyone when selecting a site for the CCCC, Rallin's point was that in the current system there is no room for discussion of this concern. Tara Pauliny insisted uncomfortable conversations are important because such conversations promote learning and facilitate change. This panel discussion, which began by addressing queer administration and ended by turning to labor and labor issues, was less about queer theory and WPA work than about the ways the system ignores people that deviate from normative categories. Overall, the session highlighted the ways in which the different or unexpected was not a part of the conversation.

This notion of learning through difficult conversations was also brought up in session B.16 in two presentations, "Career Suicide: Is Having Children too High a Risk in Academia" and "The Mommy Track: The Joys and Difficulties of Choosing Motherhood on the Tenure Track Re-examined." Here the presenters addressed the need for policies on maternity leave and tenure-clock stopping for families. Nicole Williams posed a question about when women typically have children in academia, and the majority of the audience members with children said their children were born during their Ph.D. programs. Williams said she does not hear enough discussion or encounter enough writing about the difficulties of having children while on the tenure-track. Specifically, she argued that many women fear that asking for tenure-clock stop, maternity leave, or options for bringing their children to work will have negative career impacts. Several members of the audience attested to the fact that they didn't even know their university's policies on these topics because they have never asked. This session concluded the policies at most universities focus on perfect plans for pregnancies, childcare, and maternity leave.

This conversation about fear on the tenure-track line was echoed in Robin Gallaher's talk, "On Being an Island: The Risks and Rewards of Being the Only Composition Scholar and WPA." She reported that the participants in her study said they felt like they had to wait for tenure to implement programmatic change. She also noted being in this position can be unsettling because it is almost impossible to ask for help. Tara Pauliny agreed with Gallaher in discussing her role as an assistant professor administrator. When she was an untenured administrator, there were difficult conversations she needed to have to do her WPA work, but she felt uncomfortable having those conversations without the safety of tenure.

The importance of conversations in making change in the field and change in relationships was also seen in session D, "Dialog on Success in Postsecondary Writing," which illustrated the importance of conversation in the form of the session itself—a discussion and town-hall mediated conversation about the jointly sponsored "Framework for Success in Postsecondary Writing" (by the National Council of Teachers of English, Council on Writing Program Administration, and the National Writing Project) and NCTE and CCCC's position statements on writing assessment. The participants included representatives from the College Board, AP Curriculum Development, the National Writing Project, and several well-known writing scholars. The moderator, Les Perelman, asked questions such as "How do college writers grow and develop?," "What are characteristics that tell us students are ready to start college?," and "What does a high-school student prepared to grow and succeed in college writing looking like?"

These questions seemed to foster a conversation between these groups that are usually in opposition with each other, but really should be working together toward reaching the goal of student learning. One example of this was when representatives from the College Board described their opinions on students'

writing. John Williamson said that students have more opportunities to fail and take risks in AP courses (but considering that students have to pass one AP test to earn credit for the class I am not sure students, if asked for input, would agree); noting that students need time to grow, he also acknowledged sometimes there is not enough time. Yancey, however, emphasized that students need to be provided an environment that supports them as they develop.

PS: Great Goodbyes!

Reviewed by Will Hochman
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It seems most apropos to end this year's review with my story of saying goodbye to Tampa and, after 25 years of attendance, our best CCCC yet, partially because of what happened when I was leaving the Marriott on Saturday! (That sentence may sound like empty rhetoric, but I'm saying that from my heart.)

But before I get to the ego story, I want to celebrate our fifteenth and best year of reviewing the Convention of the Conference on College Composition and Communication. Andrea Beaudin, the third publisher and editor deluxe of this text humbles me by letting me have a final word because every word here is the flowering of her organization, design, and word-dancing skills.

Just as I assert Andrea Beaudin's acumen here (more reviews from more reviewers covering the conference experiences from more intellectual and experiential points of view), I think Joyce Locke Carter led an amazing group of colleagues dedicated to improving and innovating our conference. Posters, Ignite Nights, more tech access and a variety of hangout spaces gave the conference more credence than ever as a gathering able to both humanize and digitize our lives.

So imagine the glow and grin on my last day in Florida. I started the morning with "Farewell to Florida" by Wallace Stevens. I had *Native Tongue* by Carl Hiaasen in paperback for the plane. But I am a very nervous flyer. Returning home from one CCCC many years ago, I was saved by a fortunate slice of flying fate because the airlines seated me next to one of my writing program administrator colleagues, Darsie Bowden. She convinced the flight attendants that I probably wasn't crazy and dangerous, and then she held my hand. To quiet my shaking and sweating, she told me about her daughter, horses, and anything that made me imagine I was somewhere else.

I never forgot that act of kindness and still try to pay it forward, though not on planes.

Long before I met Darsie, I learned to depend on the kindness of strangers because that's how I make friends. At the end of this year's conference party, Darsie saw me waiting outside and she told me about writing about my little breakdown. It was as if what happened a decade ago was last week. When she turned to leave, I swear I caught a glimpse of her angel wings. This colleague and conference friend made me feel like we're still holding hands. And she's not the only one. Whether new to the conference and encountering a surfeit of inspirational ideas or attending for decades, our friendships feel both momentary and timeless.

I wish I could write all the love stories I had, but this year's particular goodbye scene of the conference took place in the Marriott Hotel traffic circle on Saturday. I saw an airport shuttle and wondered if I could hop on but the driver thought it was full. Someone else, a young mother, Bre Garrett had the same idea just after I asked. My age (past Social Security retirement) and experience with traveling made this a familiar scene, so I proposed a cab share instead. I think Bre was surprised—maybe she didn't think I would want to travel along with a young infant, stroller, husband, and lots of baggage—but her husband, Jordan Yee, was game.

After the couple agreed to split a cab with a stranger, I had to ask the young mother if her child was sick.

I know that sounds obnoxious, but I'm on immunosuppressant therapy and have had to learn to be more polite and careful with strangers. This discourse is never easy and usually a little awkward. Most people understand but need to ask questions. People with disabilities know what I mean. I don't mind the questions, but I don't like them either and prefer to talk about almost anything else. Bre understood before I could explain; I saw it in her eyes before she spoke. Jordan nodded and both parents generously assured me the child was fine. The doorman made sure we were comfy in a van instead of a regular taxi and even refused our double tip. I'm sorry I forgot his name, because so many kind people helping us need to be remembered. I wish I could tip the whole hotel and convention staff with more than a tip of my cap.

So here I am in the front seat being surprised that Bre remembered my attending her first CCCC session presentation. I didn't remember it well. A lot of kind folks recognized me for little things in ways that I felt were oversized, but it felt great to leave this conference more satisfied and happy with our community than ever before. I won't go in to all the gratification I got via our young minds blossoming—teachers already know how it feels when some of our best ideas are reified. But I'm in my last decade of teaching so reflecting about what I've meant to others comes naturally.

I've been on sabbatical this year and wondering if this egotistic, old, bald, white, male professor should retire. But instead, I realized I want to continue to teach, despite passing the age for Social Security. At the same time, this conference helped me increase my awareness that it's soon time for me to step aside to better support our new generation of compositionists. As evidence, consider how much the CCCC session reviews grew with my initial step-aside when Chris Dean took it over, and now with Andrea Beaudin leading these reviews, both Chris and I get to enjoy the glow that goes with nurturing.

There was something about the child's eyes in the backseat of the cab that had me twisted around in the front seat. I love kids—their innocence and easy joy gets me smiling like a simpleton. However, instead of goo goo, and even the typical professional blah, blah, blah, Bre started talking shop and connecting our conference experiences. We didn't stop talking shop, and it was all I could do not to cancel my flight just to keep our conversation going. We were happy to blend our different impressions to find interesting common ground (pun intended).

She fielded my barbs, jabs, jokes, and complex sentences with rejoinders that felt like rocket fuel for our thinking. The conference in us just wanted more even though it was done. Imagine two next-door-neighbor kids playing catch for the first time and not wanting to let nightfall stop them. I'm awfully opinionated and haphazardly poetic—enough, I think, not to take my academic self too seriously—but I can say jerky things to strangers that I regret years later. Somehow, she made me drop that filter. Bre's tenor and moxie were a perfect match for us to talk nonstop, gabbing way past cordial and surface discourse to the heart and point of common insights, analyses, and experiences. Besides, Bre let me rage against the term multimodal. I think some of our terms make good ideas sound like we're talking jargon to ourselves—and Bre's concerns about audience access made for frequent head nodding.

But best of all, when I started raging against paper reading at our conference, her eyes widened. She let Jordan focus on Eilley, the beautiful baby, while I twisted to listen to Bre's session description. I loved the artful approach she used to putting her composition and rhetoric ideas in play.

I'm pretty sure the three people attending her session thought so too, but as I listened to this powerful compositionist bring her art and wisdom into focus, I couldn't help thinking that her ideas deserve a bigger audience. After a few minutes, I wished I could have transported my session attendees to her because I was

learning so much. Each time I spoke, she confirmed a hint of truth in what I said, then she made it better with her own context and cool insights. I always want to be young again, and I experienced a connection that made youth, age, and ego in our profession finally make some sense to me. It doesn't matter what we say or write nearly as much as what our listeners and readers do to go further.

As I offloaded my luggage, Bre and I agreed to build a session together. The intensity of our talking overwhelmingly made it clear to both of us that our differences in distance, age, place, experience, and even family life allowed for something more than connection. Our talking synthesized our conference experiences, our professional lives, and ourselves. Maybe we both read our chance meeting as an omen from fate or maybe it was just time to connect and give the conference one last, best try.

Our taxi cab ride would be a nice conference-kiss goodbye, but we both confessed in email that it was one of the best talks our conference gave us. And, as you imagine, I latch onto the kindness of strangers to overcome my flying fears. Bre was too smart and interesting to focus on anything but her ideas and beautiful family. I continued to soak in Bre's inspiration on my flight to LaGuardia, and by the time I landed, I realized I not only avoided more panic attacks, but also managed to write an idea for a proposal draft for a 2016 CCCC session. I would finish Hiaasen's Native Tongue later because, thanks to Bre Garrett, I landed with the seeds of a pre-conference workshop where we would workshop conference presentations.

On the ride to Connecticut, I felt pretty fantastic. I had a great conference and the earliest start on the next one I've ever had. Missing my wife and dog would soon be over and I was glad to be close to home even if my head was still flying somewhere between Tampa and Houston. Somewhere on the Cross-Bronx Expressway in New York City, the radio played a version of "Both Sides Now" by Joni Mitchell that I never heard before. (I loved her music as an undergraduate when I had long hair and everyone called me "Willy.") This newer version, sung three decades later, was a stunning reversal of the song itself. Slower and with her aged-like-fine-wine-voice, Ms. Mitchell flips the song into a much different feeling. I was slammed with this new version's sense of regret and wisdom instead of the naive future and up-beat potential in the song's first recording. And if you're thinking how a pop-star reference hardly matters, you're overlooking the fact that Ms. Mitchell is a singer whose painting and writing success demonstrate multimodal composing at its best. She walks our talk, the intellectual in me defensively squeals, but I still love my youth and her voice loved me through it in ways that made past and present alive in the same music decades apart.

Joni Mitchell singing "Both Sides Now" made me cry at 75 miles an hour, if you really want to know, because I am a survivor. Each day is gravy—and recently I've been given medical reasons to expect a longer life—but those tears were even more about realizing how necessary it is to do more to help our younger generation of scholars. I heard the age and regret in Mitchell's voice and it taught me more clearly than ever that the way to avoid my sense of regret (and maybe our field's sense of regret) is to see our youth more clearly. We can do more to get them in focus. If we want real change, the best professional action we can engage is to learn how to make way for younger, better thinkers. Imagine how cool our field could sound if we become the antidote to aging professionalism!

We need younger scholars to take the reins. They are our best hope to enable innovation and improvement in our profession, more than some of us might want to admit. We are trying to make the argument for generational shifting truer here in our review. Many of our reviewers found early space here for their critical and creative thinking about our field as new attendees, graduate students, scholars, teachers, and writers seeking publication…and many of our reviewers return to this old writing space as a way to collect and

share this foci and edit the reports of others. The point is that we want to engender important ideas and directions emerging from the conference, and only a large, collaborative text such as this can ensure that we do a good job. With Andrea's innovation, energy, and hard work, we will sustain writing that ignites the best conversations that bring us together. I cannot thank, admire, or respect her and our great team of editors and reviewers enough, but I love trying.

A.04: The Risks of Engagement: Infrastructures of Place-Based Pedagogy in Urban Midwestern Contexts

Reviewed by Ashley J. Holmes
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Chair: Gesa E. Kirsch, *Bentley University, Waltham, MA*

Speakers: Elizabeth Rohan, *University of Michigan–Dearborn, MI*, "America's Historical University Settlement Culture as a Blueprint for Contemporary Place-Based Pedagogy"

David Sheridan, *Michigan State University, East Lansing, MI*, "The Risks and Rewards of Storytelling in the Motor City"

John Monberg, *Michigan State University, East Lansing, MI*, "Risks and Rewards of Writing Civil Society"

I was drawn to panel A.04 because of my interests in place-based pedagogy. In fact, later that day I gave a presentation on a place-based approach to mobile composition, drawing examples from my teaching (C.05). One of the aspects of this panel that I found particularly engaging was the way that each presenter took a different approach to his or her attention to issues of place. The projects were quite diverse, but there were clearly overlapping connections in terms of how our local geographies, urban spaces, and communities have important implications for the teaching of writing and rhetoric. I walked away from the panel energized with a swirl of ideas for teaching and research.

Elizabeth Rohan, the first speaker, discussed findings from an archival research project in which she analyzed writing produced in the early 1930s by Northwestern University students from two sociology classes that engaged in a community partnership with the Northwestern Settlement House in Chicago. The goals of the community partnership in the '30s, noted Rohan, aligned with what we might call service learning today. As part of their course, students worked in the Settlement House and were reminded to not form unfair judgments about the people (primarily immigrants living in poverty) with whom they were working. According to Rohan, the university–community partnership was fairly short-lived, but she was able to access and analyze approximately 300 pages of student writing. Her paper focused primarily on examples from one student, Max, who took Sociology A and volunteered at the Northwestern Settlement House in the Fall and Winter of 1930–1931. Max's job at the Settlement House was to lead a boys club; this experience allowed him to study and observe immigrants within their own community. Rohan described how Max's writing demonstrated his reflections on his social standing, as well as how he questioned his values and assumptions. In analyzing Max's papers, Rohan noted a range of community-based experiences:

- how Max's interest in sociological observation developed, how visiting the Settlement House for the first time (in his words) "cast a great spell" over him;
- how he experienced heckling and snide comments about NU students on some visits;
- and how he decided to not make himself too important at the Settlement House because he knew he would be leaving at the end of the term.

He also experienced what Rohan identified as cognitive dissonance as he came to realize that he was not that different from the population with whom he worked, even though he came from a more privileged background. Rohan concluded by drawing connections between the partnership in the '30s and contemporary university–community partnerships today. She noted how her work suggests that the archives can be a rich source of insight into how students have historically used writing to make sense of the world around them.

The second speaker, David Sheridan, described a series of assignments he has taught in a unit on the City of Detroit within first-year composition courses. Sheridan explained how he teaches students to develop a "critical attitude" toward mainstream discourses and representations of Detroit through the study of signification practices and analysis of cultural artifacts. By showing examples of advertisements, news articles, and photographs, he demonstrated to attendees how he teaches students to critically analyze master narratives about the city. For example, he showed an advertisement for a bank, *Comerica*, which was founded in Detroit, with the headline—"Still here. Still Head-quartered here. And proud to be part of the spirit here." Sheridan argued that the advertisement relies on a master narrative of Detroit's history that is embedded in the minds of the magazine's—*HOUR Detroit*—local readership. He went on to explain how he invites students to critique master narratives of the city's history that he believes misrepresent the city today; this involves helping students critique the way mainstream sources often string together historical events (e.g., riots in 1967, White flight, collapse of the automobile industry, unemployment, drugs, gangs, violence, etc.) with causal implications. Sheridan also highlighted an example of how he prompts students to critique the way master narratives are reproduced and reinforced through visual rhetoric by analyzing photographs, such as a young White couple walking into a restaurant (which raises issues of gentrification) or images of large abandoned buildings (which suggest ruin and emptiness, despite a densely populated surrounding neighborhood not pictured). Drawing on the work of poets and photographers, Sheridan gave examples of how some writers provide alternative discourses or visual counter-rhetoric to combat mainstream discursive practices that misrepresent Detroit or to fill in missing pieces of history.

In the final presentation, John Monberg discussed a community partnership between two of his media studies classes and the **Eli and Edythe Broad Art Museum** in East Lansing, Michigan. Because writing today is extremely collaborative and interdisciplinary, Monberg argued that writing constructs complex relationships often resulting in collective social media identities, which have cultural and political consequences. Providing background on the partnership, Monberg explained that his students worked to create a website and social media presence for the exhibit ***East Lansing 2030: Collegeville Re-Envisioned*** (EL 2030); the exhibit presented architects' and urban designers' contrasting visions of the future of East Lansing, considering factors like transportation, environment and green space, architectural design and other issues of place-making. Monberg designed the course so that students studied theories of identity, power, and social reproduction; they also learned qualitative research methods and design thinking while developing prototypes. Some of the accomplishments Monberg identified from the course included students' experiences with fieldwork through interviews and their identification of four personas for major community segments (such as 20 and 30 somethings or the creative class). Students also generated and curated 379 photographs, 150 tagged themes (labels such as "green" or "sidewalks"), 8 videos translating design themes, and 85 webpages. Some of the pedagogical challenges Monberg discussed included coordination across social change, rhetorical theory, and design thinking; technical competency and support

(they used **Omeka** to curate); and developing multiple iterations (students developed three, but Monberg suggested more would have strengthened the project). Monberg also identified some of the ways in which the project challenged students' understanding of civil society, such as complicating the divisions between Modernist visions of single-family homes and dense mixed-use of urban space. Moreover, students learned that translating technical information is complicated rhetorical work. Monberg concluded that the project prompted students to think about the social, civil, and political implications of community projects—how to not just disseminate information but to create an interactive space for local residents to reflect on their cultural values, as well as critique and transform public development projects.

Whether working with a historical time and place like the Northwestern University Settlement House, or contemporary urban places like Detroit or East Lansing, these presentations all underscored the significance of helping students develop a critical attention to place as part of our writing and rhetoric pedagogies. In each case, students were challenged to reimagine and reinvent what it means to be a member of a particular community, to more closely connect with their surrounding community, and to critically assess how others construct narratives about the places we live in and move through. In my own classes, I often use a mix of service-learning and community-based pedagogies that invite students to go public by engaging with places beyond the campus boundaries. As the projects on this panel underscore, this kind of pedagogical approach can be invaluable to student learning, transformation, and growth, while in some cases also providing services to improve our local communities. The presentations of Rohan, Sheridan, and Monberg encouraged me to continue with place-based pedagogical projects, but they also inspired me to explore and learn from the archives, teach students to critically analyze visual and textual cultural artifacts, and to experiment with digital projects that invite social action.

A.24: Better Breathers are Better Learners

Reviewed by Craig Wynne
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Chair: Asao Inoue, *University of Washington, Tacoma, WA*
Speakers: Emily Beals, *California State University, Fresno, CA*, "Compassionate Habits: The Implementation of Self-Compassion and Mindfulness Meditation within the Writing Classroom"
Jeremiah Henry, *California State University, Fresno, CA*, "Piecing Together Peace: A Grammar and Rhetoric of Mindfulness in the Writing Classroom"
Jennifer Consilio, *Lewis University, Plainfield, IL*, "Transforming Mind, Body and Writing: Incorporating Mindfulness and Yoga into the Writing Classroom"
Respondent: Susan Naomi Bernstein, *Arizona State University, Tempe, AZ*

When I first heard about the call for panel reviews in *Kairos*, I was excited for the opportunity. When I got ready to attend the first panel of the conference, my excitement morphed into anxiety. To put it politely, I remembered that my attention span was not all that great. I have a tendency to fixate on some of the details given in these presentations and start thinking deeply about those details that require me to work that much harder at staying focused.

As I sat down for the session, I took my yellow legal pad out, ready to scribble notes furiously at everything the presenters were saying. When Jeremiah Henry gave his presentation, he highlighted Burke's dramatistic pentad and how it related to the theoretical and practical tenets of mindfulness as pertains to the classroom. I found myself writing down quotes from Aristotle and from Diana Hacker and Nancy Sommers (2010), as well as violently drawing diagrams of his connections between rhetoric and peace.

The second presenter, Emily Beals, qualified herself as a master teacher of reiki (a naturally healing form of Japanese medicine) and discussed some of the practical applications of mindfulness that she incorporates in her writing classroom. She had us engaging in meditation and mindful breathing. During this mindful breathing exercise, something happened. I didn't stop taking notes entirely, but I found that my obsession to get everything down on paper had been removed. I now found myself following her presentation by listening. I stayed in the present moment, which is a mindfulness practice I attempt to engage off and on.

The third presenter, Jennifer Consilio, had us engaging in a series of breathing and stretching exercises. I'm a kinesthetic learner (learning by physical exercising versus breathing), so I found this to be quite helpful. She talked about how she integrates yoga into the classroom. While my yoga experience is quite limited, I could see its benefits. After the exercise, I was more relaxed during the sessions and was more capable of taking in the ideas presented. I felt connected when one of my fellow participants asked a question about encountering student resistance to the practice—a question that had entered my mind just before my colleague asked it.

As I went through the experience of becoming more relaxed, it reaffirmed the underlying theme of all

three presentations: mindfulness is an important tool in helping students develop confidence and agency in their writing. I have practiced mindfulness meditation in my personal life, and I have seen its benefits. I have also begun class sessions by having my students engage in mindful breathing at the start of class. While some have been resistant, most have enjoyed the exercise and feel more capable of engaging in the day's activities in their relatively relaxed state.

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A.32: Making Courses Talk to Each Other: Transfer of Learning from the First Year into the Disciplines

Reviewed by Katherine Tirabassi
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Chair: Keith Rhodes, *Hastings College, NE*

Speakers: Keith Rhodes, *Hastings College, NE*, "The 'Expert Schema' of Effective Writers: How People Learn Writing as a General Education Objective"

John Bean, *Seattle University, WA*, "Strategies for Increasing Transfer of Academic Writing Skills from FYC to Gen-Ed Disciplinary Courses"

Carol Rutz, *Carleton College, Northfield, MN*, "Faculty Autonomy and Integrated Curricular Goals"

Walking toward this session, I saw a packed room and people walking away, telling me there's no place to sit. Undeterred, I claimed a place in the aisle, on the floor. As a first-year-writing coordinator, I had been reading much of the current research on transfer, and I was looking forward to hearing from these three speakers. My hope is that this review will provide an overview of the session and themes raised, since a small room, and the need to sit on the floor for some, precluded many from attending this session.

The panel presentation began with Keith Rhodes, who talked about his work as General Education Chair at Grand Valley State University (GVSU) integrating a broader range of intellectual cognitive skills across the curriculum. This was done by revising the general education program to focus on these skills. Rhodes shared the General Education Intellectual Skills Plan (GEISP), which included a list of the intellectual skills that they had identified as goals for the general education program: written communication, critical and creative thinking, information literacy, integration, oral communication, ethical reasoning, quantitative literacy, collaboration, and problem solving. This document also included an overview of how these goals would be distributed across the general education curriculum, with some skills overlapping in each category; for instance, those teaching physical science courses could select as a first goal either written communication or quantitative literacy, and as a second goal either oral communication or problem solving. Other areas of the general education program focused on the other intellectual skills, so that they were evenly distributed across the program.

To facilitate assessment of these skills across the general education program, Rhodes shared a course assessment report form that asked faculty teaching these courses to articulate how they taught these skills to students. The general education committee reviewed and responded to these reports, noting what faculty were doing well and what they could change. Rhodes noted that faculty often realized, through this process, that they needed to teach students *how* to develop each skill. Rhodes pointed out that a key finding for writing program administrators was that they could, through the context of general education assessment, look at what was happening with writing across the curriculum and in their writing program, which included courses that were that were part of the general education program. The findings here became most concerning as writing program faculty realized that, while students may have been producing excellent course work in the

context of the writing courses, they were not necessarily seeing or finding ways to transfer (or transform) what they had learned about writing into other contexts. Rhodes noted that these findings have helped the writing program to consider how to address this issue and work toward teaching for transfer more fully.

John Bean then shared his efforts in working with faculty across the curriculum to design discipline-appropriate assignments geared to help students think like historians, anthropologists, and so on. His discussion centered on his efforts at Seattle University to increase transfer from first-year composition (FYC) courses to disciplinary inquiry seminars, or courses in natural sciences, social sciences, and the humanities that offer assignments designed to help students think and write in disciplinary contexts. Bean shared a handout that he uses in faculty workshops for these courses, based on backward design, deep learning, and best practices in designing writing assignments from the National Survey of Student Engagement (NSSE) and Writing Program Administration (WPA); the handouts also provided an understanding of Anne Beaufort's domains of knowledge (rhetorical, discourse community, genre, and writing process, especially) to help faculty think about their current writing assignments. It allows faculty to assess whether the assignment and the genres called for would help students to think in a more disciplinary mindset. Bean pointed to key recommendations on the handout such as "a good assignment should have a problem-based task (not a topic)," and "the assignment should give the student a problem, or a series of problems that they could choose, or a problem of their own construction." Other recommendations for an effective disciplinary inquiry seminar assignment included mentioning the rhetorical context—the audience, purpose and genre—for problem-based assignments, clearly stating evaluation criteria, and some element of process (drafts, writing center visits, etc.).

Bean shared and discussed some sample assignments that he had collected as part of an assessment study of the disciplinary inquiry courses, noting that some assignments were more successful than others in addressing the learning objectives for disciplinary inquiry assignments. In this study, he stated that the "good news" was that the faculty did seem to understand the importance of a problem-based assignment, that the "medium news" was that about a third of the faculty did incorporate some elements of process into the assignment and course schedule, and that the "bad news" was that faculty generally had trouble appreciating the importance of stressing the rhetorical context of the assignment. Another finding indicated that, although the final product for these problem-based assignments was not a traditional research paper, half of these assignments still required students to use evidence and conduct research. Bean ended his discussion of this survey by noting elements of specific assignments that were especially successful in addressing the recommendations for effective disciplinary inquiry assignments, and then by looking at a few assignments that were less successful. Bean pointed out an unsuccessful sociology assignment, in particular, that did not have clearly stated grading criteria spelling out what was being assessed; there was confusion about whether the genre (a letter) or the quality of the sociological content in the letter was being assessed. This assignment generated some discussion during the question and answer period about the appropriateness of the rhetorical context that the faculty member constructed for the assignment, given that the audience described in this letter assignment was not one with the ability and resources to act on the problem being explored. Bean asked the audience to consider ways to help faculty to appreciate the importance of an appropriate rhetorical context and to what extent rhetorical context should be built into problem-based assignments. While there are many considerations to these questions, one response was that students might look at a particular journal issue and consider how they might enter into the debate, or that assignments

might avoid language such as "I want to see" and instead say, "In this field, we focus on ____ and so, in this problem-based assignment, you should address ____".

Carol Rutz's presentation broadened the focus of discussion to the importance of integrating the curricular work that we do in our institutions. She noted the considerable energy with which most institutions embrace traditions (including established and proven writing programs such as the writing across the curriculum program at Carleton), and the new initiatives, visual literacy or high-impact practices, that look like innovations. Yet, Rutz pointed out that some traditions can become fossilized to a point where they are no longer as effective as they once were, and that some innovative initiatives, while they generate a flurry of initial excitement (and even sources of funding) on a campus, cannot be sustained in the long run due to a lack of ongoing funding or long-term faculty interest (due to other pressing priorities). When a new initiative is grant-funded, for instance, the question about what happens when the funding ends often becomes the stumbling block that marks the rapid or slow end to the initiative. The scenario Rutz outlined is as follows:

> A group of faculty is interested in a certain kind of learning. There is a lot of talk about how to emphasize this type of learning on campus more fully (what are we already doing, how could we develop this type of learning further, more broadly). Those especially invested in the initiative apply for and secure funding for a 2–3 year grant, with the administration of the grant falling to a faculty member with, often, a course release and summer money to do that work. But when the grant runs out, the onus typically falls to this faculty leader to make a case for the college to continue to fund and support this initiative.

Rutz noted that at Carleton College, like other institutions, there is a "formula for getting new ideas or curriculum going," but these grant-funded ideas and curriculum are not sustainable long-term. This is due to the fact that they are often externally funded and represent a great deal of overlap in terms of people, resources, and time spent on these initiatives. Rutz shared a handout that illustrated what she saw as overlapping grant-funded curricular programs at Carleton, including Writing Across the Curriculum (WAC), Quantitative Reasoning, Visual Learning, Arts and Technology, and Global Engagement. Many of these programs incorporate similar structures and features, including hiring an external consultant, offering faculty workshops with stipends, hosting outside speakers and visiting scholars, identifying equipment needs, offering summer curriculum development, providing a course release (or more) for the faculty leader, funding travel and conference support for the faculty leader, acquiring summer student research assistants or independent studies, and designing student learning and program assessments.

Through this illustration, Rutz expressed a concern for what she called *initiative fatigue*, in part because new initiatives require a critical mass of people and often, that critical mass of people tends to be composed of the same or a similar group of people. With so much money, effort, and overlap (in terms of energy spent organizing, double and triple scheduling campus speakers, conflicts regarding facilitates and food services), Rutz argued that such initiatives need to be better coordinated and integrated to be sustainable. Beyond this logistical coordination, Rutz also pointed out that orphan programs with no more funding or leadership could benefit from integration with other, more established curricular programs. Finally, she added that all programs, whether orphan or established, could benefit from a more integrative and comprehensive approach to assessment. Integrating new initiatives with established programs, Rutz noted, also allows the

established programs to avoid becoming fossilized, so they can remain dynamic and responsive to new trends in curricular development. While Rutz argued that coordinating curricular programmatic efforts can still honor the "integrity and agility" of the various initiatives, she said that many of her colleagues did not share her view about the importance of working to integrate programmatic efforts.

As a writing program administrator in a small public liberal arts college, Rutz's points about integrating curricular efforts certainly resonated with my experiences with both established and new curricular initiatives. Initially, I didn't quite see how this discussion connected with teaching for transfer, and then I realized that each of these speakers was asking us to think more broadly about, and beyond, the particular goals of our own programs, and to consider student learning across the curriculum and how we might help students transfer, or, as Rhodes put it, transform intellectual skills in and for new rhetorical contexts. Rutz was asking us to take stock of the overall labor involved in thinking beyond our own programs and initiatives, to consider the importance of addressing the labor of integration—which is the complex work of prioritizing and designing curriculum that focuses on teaching for transfer intellectual skills (including but not limited to writing) across the curriculum, in multiple genres and geared to multiple audiences. My sense from the panelists was that the labor of integration is worth the thought, time, and effort that we invest, especially for programs and institutions that prioritize teaching for transfer.

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A.34: After "The Epistemic Music of Rhetoric": Risks and Rewards Teaching Non/Object(ive), Dis/Sonic, E/Lectronic, Re/Embodied Sounds

Reviewed by S. Andrew Stowe
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Chair: Steven B. Katz, *Clemson University, SC*

Speakers: Steven B. Katz, *Clemson University, SC*, "Untitled"

Michael Utley, *Clemson University, SC*, "I Got Something to Say: Re-Visiting Geoff Sirc's 'Nevermind the Tagmemics…' And Moving Toward a Punk Rock Pedagogy"

Mathew Osborne, *Clemson University, SC*, "Aural Rhetoric's Double Bind, Sonified with Experimentation and Stability in Electronic Dance Music"

A.D. Carson, *Clemson University, SC*, "A Rap on Rap: Hip-Hop Cognition and Composition (One Term At A Time)"

Filmed, Streamed, and Broadcasted by Data Tolentino-Canlas, *Clemson University, SC*

The four panelists at A.34: Steven B. Katz, Michael Utley, Matthew Osborne, and A.D. Carson

Access video of presentation here

I am pleased to write a review of this panel, which I virtually attended. This panel was streamed live as well as presented to a live audience. The access that this blended format allowed provided a lively back channel discussion and an avenue for audience engagement beyond those immediately present in the room. In addition to having the opportunity to ask the panelists questions or make comments, I was able to discuss the presentation in a chat box (a private team chat medium) as the presentation unfolded.

Steven Katz set the stage for what would be a dynamic and diverse panel presentation by **playing his guitar** and demonstrating different research perspectives through the motif of music. As Katz played, he jokingly asked the audience for requests. An obliging audience member ironically suggested, "Freebird!" Katz, like the guitar shop employee in ***Wayne's World***, politely intoned "no Freebird." This moment set up the panel nicely, as the remaining panelists each took a very different and constructively irreverent approach to discussing themes of pedagogy, music, and epistemology.

Katz recommenced the presentation in his momentary conclusion by taking off his guitar, setting it at the front of the room, and declaring it to be a symbol of "what used to be."

Michael Utley then clearly introduced his alignment with a punk rock ethos. By highlighting a sticker that quipped, "Old Punk Rockers Never Die…We Stand in The Back"—because the front "is a relatively dangerous place to be"—he presented this position as a representation of his role as a researcher and enthusiast of a punk rock lifestyle. Utley moved on from his opening salvo of punk by highlighting one of Geoffrey Sirc's (1997) quotations from "Nevermind the Tagmemics" saying, "Punk can disgust, sure, but so can we. Even at its most repellent, punk threw unavoidable questions right back" (p. 14).

Utley positioned Sirc as the first in composition studies to suggest punk rock was a "tool to inform… rhetoric and composition pedagogies." Utley, having grounded his position, began to explain that punk rock is experiencing a resurgence in popularity due to new books about the 1980's punk scene and Martin Scorcese releasing a docudrama about the Ramones. Because of these events, Utley argued, "It seems appropriate then to re-visit Geoff's work to recognize its continued relevance today and perhaps re-ignite a call for different kinds of thinking about our composition pedagogies."

Throughout his presentation, Utley referenced the imperfections often found in punk rock. Utley cited Sirc who, citing Deemer, argued, "let the teacher 'shock' the student ….let him discuss theology to Ray Charles records." Or, in this case, Utley argued, "let him discuss psychology to Black Flag records." Using modern digitized or auto-tuned music as a counterpoint, Utley explained that "under closer scrutiny, punk rock—and indeed many other genres of music—can provide fertile ground for mining essential—and quite interesting—material, which we can present to our students. The ugly can be the inroad to engagement."

Utley explained that many pedagogical writing practices are geared toward helping the student attain mastery. Utley also explained that the practice of crafting perfect material (be that music or writing) causes us to lose the value in imperfection. He then rhetorically inquired, "Aren't the imperfections that which define us?" Utley again referenced Sirc (1997) who noted, "Punk didn't discard the pre-writes, jotted notes, general ideas—It lived off them" (p. 13). Utley suggested that composition pedagogy might be able to help students use some of that which would normally be discarded.

Utley signaled that a punk rock pedagogy would be repulsed by Standard Written English. He pointed to Sirc (1997) asking why we should "train students for the future when there is no future?" (p. 14). He continued citing Sirc (1997) to explain that "punk is not a helping discipline" that seeks reform, rather punk

seeks to "re-form" (p. 14). Utley argued that helping students to value the parts and pieces of their work (in keeping with punk's Do-It-Yourself ethos) would be a primary goal of punk, and thus should be a goal of the pedagogy he describes.

With regard to aesthetics, Utley pointed to Jamie Reid, the Sex Pistol's graphic designer to explain that a cut-up-remixed object might be desirable. Though he did not explain it explicitly, the concepts of inside and outside were prevalent throughout Utley's discussion. As a rule, Utley seemed careful to distance punk rock from dominant culture; that, instead it created a stance of relations. Running contra to contemporary pedagogy, it seems that Utley's punk pedagogy would largely do the opposite of whatever was generally accepted, just so the differences could be explored.

In concluding his presentation, Utley showed awareness by acknowledging that many people may not prefer punk or any other kind of music (whatever their taste may be), and in so doing, he explained that one of his larger arguments is the potential of music to inform teaching practices. This functioned as a nice segue to Matt Osborne's presentation on electronic dance music, and A.D. Carson's work with hip-hop.

Osborne situated his research, generally, in an area that is concerned with "the relationship writers have with writing and with the information they are creating." He specified that he is particularly interested in moving toward ways of "seeing, hearing, and feeling these relations anew." Osborne cited Katz to explain that the main idea of his work is not to map out rhetoric of aurality or of the sonic, but rather that he preferred an understanding of rhetoric and composition as being musical.

Osborne opined that sonic rhetoric has the potential to allow for new methods of engaging with "information, experience, art, and argument, which oscillates between intelligible and sensible registers." Along with the Jody Shipkas and Cynthia Selfes of the multimodal compositional world, Osborne pointed toward Jeff Rice's work in exploring rap music's practice of sampling to consider notions of rhetorical invention, as well as other works by Michael Jarrat and Bryon Hawk.

Osborne continued to advance his arguments by citing Thomas Rickert's (2013) *Ambient Rhetoric* to explore the ideas that sound (especially ambient music, in this case) can allow a displacement of intentionality, and can allow individuals to begin to value the unconscious phenomena (among other phenomena). Dubstep music therefore became one of the main objects of inquiry in Osborne's presentation. Ultimately, Osborne's presentation provided interesting ways of examining understanding, sensibility, aesthetics, and affect.

As he briefly cited a history of dubstep music, Osborne quickly moved past Skrillex and towards artists such as Datsik, Bare Noize, and Butch Clancy. He situated Dubstep in the genre of electronic dance music (EDM), which features "novel timbres and textures" rather than the emphasis on "melody and tonic progression…typical of popular Western music."

Osborne keenly pointed out that the appeal of this music is the distinction "among points of stasis and divergences." Osborne used this distinction to signal a relationship between "regularity" and "novelty." While he noted the "disarray of textures present," he also noted the "dependable rhythm for the sake of dancing." The relationship between the *novel*, which defies the user/audience, makes for an interesting counterpoint against the *dependable* for the sake of dancing.

Osborne pointed to the scholarship of Katherine Fargo Ahern and Steph Ceraso, which considers the way that sound can interface with the composition classroom. Ahern developed a notion of *tuning* that deals with the ways that sound, understanding of sound, and the phenomenological ways of perceiving sound are related. Osborne pointed to Ceraso's notion of listening as a multisensory act—a way of moving

beyond "ear-centric" models of hearing, and emphasizing the embodied experience of listening. Osborne explained that "both Ceraso and Ahern posit not compromises or middle grounds but *oscillations* between poles they argue are not mutually exclusive after all." Osborne related this oscillation to the dubstep concept of **the wobble**.

Osborne explained that this wobble can be created by using a technique called low frequency oscillation, which is like sweeping the dial on a stereo between "low, middle, and high." The wobble, Osborne stated, becomes a metaphor for experiencing sonic rhetoric as it takes place in the field of composition. Ultimately, Osborne argued that these methods allow for clear encounters with the affective possibilities of sound and composition. Noting that the argument moves beyond sound and into more mainstream discussions of aesthetics, Osborne pointed out the stretching of such practices provides interesting opportunities for scholarly inquiry. Osborne concluded rhetorically, observing, "If, as the jazz composer David Baker maintains, the theory of arts follows their practice, this might be something to keep in mind when someone enters an academic forum and asks you to listen to weird music."

In the final presentation, A.D. Carson began by introducing his presentation as being "a rap on rap through rap."

As the opening strains of *Dixie* played, Carson jokingly asked the audience if they know this song, and he explained that he lives in Clemson, South Carolina. As Carson's work relates to portrayals of history and particularly notions of racial equality, the song Dixie is an interesting choice in opening Carson's performance. As the song *Dixie* is often associated with the South and invokes connotations of the Confederacy, it provides a profound counterpoint to Carson's message. As the fiddle continued to drone Carson explained that his presentation was "An LP's worth of stuff in an EP, so that's happening—right now." Carson largely left interpretation of his presentation, which can be viewed in the video linked above, up to the audience. Readers might also be interested in **additional audio works** by Carson.

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B.12: Risk and Resilience in Women's Professional Lives in Composition and Rhetoric

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Chair: Tiffany Bourelle, *University of New Mexico, Albuquerque, NM*
Speakers: Irene Papoulis, *Trinity College, Hartford, CT*, "They Always Say You Can Learn from Failure, and Sometimes You Actually Can"
Ann Brady, *Michigan Technological University, Houghton, MI*, "Living and Learning Resilience"
Linda Peterson, *Yale University, New Haven, CT*, "Mentoring for Risk, the Risk of Mentoring"
Tiffany Bourelle, *University of New Mexico, Albuquerque, NM*, "Career Suicide? Leaving a Tenure-Track Job for a Contingent Position
Elizabeth Flynn, *Michigan Technological University, Houghton, MI*, "From Feminist Literary Criticism to Reading and Composition: Risks and Rewards of an Interdisciplinary Professional Life"
Libby Falk Jones, *Berea College, Berea, KY*, "From Margin to Center to Margin: The Art of Reinventing"
Respondent: Shirley Rose, *Arizona State University, Tempe, AZ*

The session featured six women in the field of rhetoric and composition in different teaching and administrative positions at various institutions, sharing the risks of their storied lives. In Shirley Rose's eloquent response to the panelists, she stressed that while these women risked much in their professional lives, they also risked much by telling their stories. In their papers, these panelists explored "people's lives and how they are composed and lived out" (Clandinin & Connelly, 2000, p. xxii).

As chair of the session, Tiffany Bourelle opened the panel by explaining to the audience that although the narratives were representative of each of the women's experiences—as mothers and professionals, tenure-track faculty and contingent faculty, writers and scholars, single and married—two threads emerged across the stories and bound them together: risk and serendipity.

Irene Papoulis was the first speaker to share her story. Papoulis began, "I've spent way too much time feeling like a failure, even though by many measures, I'm not one at all." By saying this, she was hinting at a larger professional narrative that framed her own interpretation of the meaning of her experiences. Although Papoulis had participated in many professional milestones, such as being mentored by Peter Elbow, teaching with Sheridan Blau, participating in National Writing Project, and teaching at the post-secondary level—taking many risks and enacting resilience—Papoulis shared her shame of being stifled and stuck by what she perceived as a failure to publish or land a tenure-track position. In the end, her resilience allowed her to assess the risk differently, finding some peace with what she didn't have. She wrote, "I am lucky to have a job in the first place, and I refuse to be stifled…Instead, I write in solidarity with all the people who also struggle with feeling, for whatever reason, not good enough." In telling her stories, like all the other women on the panel, Papoulis lived her stories again; she, "reaffirmed them, modified them, and created

new ones" (Clandinin & Connelly, 2000, p. xxvi).

Ann Brady opened her narrative by challenging the audience to listen differently, to reject the construction of a seamless, individualistic narrative. This challenge hints at what Rosemary Hennessy (1992) claimed is the importance of using personal experience as "a critical tool for examining the values and ideologies used to construct women's experiences" (Ritchie & Boardman, 1999, p. 10). Brady also stressed the reciprocal relationship between risk and resilience. She wrote, "I'd like to focus on my risky moments in order to sketch out this reciprocity: how risk opened up opportunities for resilience and how resilience, in turn, made it possible for me to reshape who I was." For Brady, the risk was returning to graduate school much later than most and driving across country with her family to do so. This experience—and I would argue, the re-telling of this experience —reminded her "of the satisfaction that the risks of recreating, reforming, reshaping, and engaging identity and agency can afford."

Linda Peterson followed Brady by sharing a narrative about the complexities of mentorship. To do so, she shared her own story of being mentored as she struggled to make a decision about whether she should pursue an opportunity in higher administration or remain a scholar and a teacher in her department. With the advice of Win Horner, she chose scholarship and teaching, flourishing "in the past 15 pre-retirement years doing research, teaching undergraduates, and advising graduate students." After sharing this snapshot, Peterson used her own experience as a critical tool for exploring mentorship, examining differences across lived experiences, and disrupting, much like Brady, the need for a single story to be representative of women in the field of rhetoric and composition.

Like the others, Tiffany Bourelle shared the risks of her professional journey, a story that quickly moved away from a spotlight on her individual experiences and toward an examination of risk and resilience in two lives, dual-career academics. Both Bourelle and her husband graduated from the same doctoral program; both were on the job market at the same time; and both were offered and turned down tenure lines because they were committed to honoring their relationship. At the beginning of her story, Bourelle acknowledged that she felt all the same fears of being on the tenure market for the first time as other newly minted PhDs, and she stressed that she and her partner faced an even tougher challenge trying "to find jobs together." For Bourelle and her husband, risk was defined as both turning down and walking away from tenure lines as well as accepting and embracing more contingent positions. By refusing to accept a larger grand narrative about how to live an academic life, the Bourelles chose to follow their own path and, ultimately, landed in two tenure-track positions at the same university in the same department. By taking risks and finding resilience, the Bourelles have landed, "in the right place at the right time."

While sharing her story, Elizabeth Flynn ended by pondering, "I do wonder what would have happened if I had …remained narrowly disciplinary rather than interdisciplinary." This thought is deeply rooted in the risk of Flynn's story: a risk of disrupting the apolitical narrative of composition studies, a risk of challenging a narrow construction of doing feminist work, and, finally, a risk of being a woman doing feminist work in a job designed to "support the Writing across the Curriculum Program." Flynn's narrative echoes Katherine Anne Porter's assertion about the work of an artist. In a *Paris Review* interview with Barbara Thompson Davis (1963/1998), Porter said, "the work of the artist…is to take …things that seem to be irreconcilable, and put them together in a frame to give them some kind of shape and meaning" (p. 47). Of course, without Flynn's artistry as a scholar and teacher, without her willingness to risk her first tenure-line position to do this meaningful work, our understanding of the reconciliation between feminist studies and composition studies

would be stunted. In addition, without the retelling of her personal experiences, we would also lack a critical tool for shaping our own understanding of the feminist work that still needs to be done.

The last panelist to present was Libby Falk Jones. She opened her story with a promise of, "three stories, all true," but before she began she shared a theoretical frame, a method for moving beyond the experiential. For Jones, the third story was, "the most risky to tell but also the most powerful: a radically discontinuous story of challenge, failure, and loss." Jones did share her story of "way closing": a secondary theoretical framework; a story about writing creatively that allowed her to be an agent, "recognizing and seizing opportunities; metis, or shape-shifting—confronting power with flexible, active responsiveness; and relationally—where inward adaptation move outward, creating networks of support." And although Jones was theorizing her own multiple stories, pushing the audience to find meaning beyond the experience, she was also closing the panel by constructing a framework for understanding all the women's stories as a collective, where risk and resilience can be interpreted as a metonymy for identity and agency. Jones closed the panel with poetry—her own. A poem inspired by a photograph of Jones when she was just eight months old. Why close a panel about risk and resilience in the field of composition and rhetoric with a poem about her own childhood? Because imagination undergirds risk and resilience, identity and agency. Maxine Greene (2000) wrote,

> On the original landscape where an individual is grounded, where her or his life began, there is always a sense of consciousness being opened to the common. When we are in the midst of things, we experience objects and other people's actions corporeally and concretely. And despite the distancing and symbolizing that come later, the narrative we shape of the materials of our lived lives must somehow take account of our original landscapes if we are to be truly present to ourselves. (p. 75)

In sharing this poem, Jones also shows how her resilience is grounded in the recognition that the margins of a new life, although usually felt as pain and frustration, can be chosen as the place we want to live, the place we are already living.

Shirley Rose was the respondent, and she spoke to each of the women on the panel, turning toward them and away from the audience, to share the lessons she learned from each of them. In doing so, she created an intimate space to validate the stories, to honor the risk of sharing publically interpretations of their lives. Rose expressed the following lessons learned:

- Define success and failure for yourself
- Be thankful for mentors who have good will and share their wisdom
- Take responsibility for your own decisions
- Know what you want and what you don't
- Go after what you love
- Don't always pay attention to advice you are given
- Compose your poetic life

Rose also encouraged the audience, "to understand these stories as strategies for asserting agency."

During the question and answers portion of the session, some women in the audience pushed back on the panelists' narratives, expressing concerns that all the shared stories seemed to end up as success stories. Following the tenor of the first question, another audience member challenged the panel to problematize

the construction of contingent faculty that seemed to be perpetuated across the narratives, calling for a more layered understanding of contingency. Like the panelists, the audience was eager to unravel traditional, professional arcs, where a tenure line is the only definition of success in the field. In this way, the session became as much about valuing the panelists' personal experiences as it did about critically examining the collective narrative of the field. Joy S. Ritchie and Kathleen Boardman (1999) reminded us, in citing Joan W. Scott and Rosemary Hennessy, that, "narratives of experience should be encountered not as uncontested truth but as catalysts for further analysis of the conditions that shape experience" (p. 10).

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B.16: Motherhood and Other Challenges: Joys and Difficulties of Being on the Tenure Track

Reviewed by Cara Kozma
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Chair: Michele Ninacs, *State University of New York, Buffalo State University, Buffalo, NY*
Speakers: Robin Gallaher, *Northwest Missouri State University, Maryville, MO*, "On Being an Island: The Risks and Rewards of Being the Only Composition Scholar and WPA."
Nicole Williams, *Bridgewater State University, Bridgewater, MA*, "Career Suicide: Is Having Children too High a Risk in Academia?"
Krystia Nora, *California University of Pennsylvania, Pittsburgh, PA*, "The Mommy Track: The Joys And Difficulties of Choosing Motherhood on the Tenure Track."

When reviewing the conference program, I decided to attend this panel because I was pregnant with my second child, on the tenure track, and about to go through the pre-tenure review process. I was particularly struck by one of the presenter's titles, "Career Suicide: Is Having Children too High a Risk in Academia?" As I entered the room, it became apparent that I was not alone in my interest in this session. I took my seat next to another pregnant woman as the rows filled around me. I counted more than 30 audience members in the room—and male attendees were conspicuously absent with only two men in the crowded room. The chair, Michele Ninacs, introduced the panel, invited the audience to tweet during the presentation, and turned over the floor to the first presenter.

Robin Gallaher's presentation, "On Being an Island: The Risks and Rewards of Being the Only Composition Scholar and WPA," was also an island on the panel of motherhood-related talks. Gallaher spoke while referring to a PowerPoint presentation, discussing that in the past many junior faculty members have been warned against taking a Writing Program Administrator (WPA) position while on the tenure track, but this warning is now being rethought by many within the field. She described interviews that she conducted with fourteen participants who were WPAs and the only composition faculty members at their institutions. Her analysis of the interviews found that these faculty members felt vulnerable within their positions for four key reasons: the high visibility of the WPA position, that WPA cases for tenure look different from others, that people outside the field decide on tenure, and that scholars are isolated within their institutions. She provided a detailed overview of these four themes using excerpts from interviewees throughout the discussion. She concluded by saying that despite feeling somewhat vulnerable in their positions, the overall tone of her interviews was, "humorous, positive, and purposeful," and that her participants emphasized that scholars should not be discouraged from taking these positions.

Nicole Williams gave the presentation with the catchy but anxiety-producing title: "Career Suicide: Is Having Children too High a Risk in Academia?" She began by drawing connections between her talk about motherhood on the tenure track and Gallaher's discussion about being the isolated compositionist within a department. In both of these situations, she suggested that often people surrounding you have

trouble understanding your position. She offered some statistics from the book *Do Babies Matter? Gender and Family in the Ivory Tower* (Mason, Wolfinger, & Goulden, 2013), and mentioned how these figures had scared her when she first heard them as the mother of a one-year-old and pregnant with her second child. She stated that her goal for the session was to have a good conversation about the topic with the audience, and she showed a word cloud on the topic that included words like "baby," "tenure," "clock," "silence," "fear," "penalty," "scheduling," and "gap." She referred to the advice that many women are given that they should have babies in graduate school rather than while on the tenure track, and she pointed out that for many women, this advice is not feasible because of timing or financial issues. Williams also mentioned another common piece of advice: Women should wait until after receiving tenure to have children. She argued that this is often difficult or impossible because of reproductive issues related to a woman's ability to have children as she gets older. Therefore, many women now choose to have children as junior faculty, which has raised a number of issues that need more discussion, such as the fact that women with young children often have a vita-gap compared to their colleagues, that many university maternity policies are inadequate or nonexistent, and that there has been a culture of silence related to the issues of motherhood and tenure.

The last panelist, Krystia Nora, opened her talk, "The Mommy Track: The Joys and Difficulties of Choosing Motherhood on the Tenure Track," by asking for a show of hands regarding who in the room was a mother or father. While I couldn't get an accurate count, it seemed that about two-thirds or more of participants raised their hands. She summarized some existing research findings that have established that for many women their tenure clock overlaps with their biological clock and that statistically men who have children get a career boost while the opposite is often true for women. She then discussed data from a survey that had been distributed over the WPA listserv, which had 204 respondents, of which 146 completed the entire survey. She highlighted that 80 percent of the respondents reported difficulty while raising children in the academy, with many citing work–life balance difficulties. The data suggested that changes are needed to better support women having children within higher education. Nora concluded the discussion by posing the question, "Where do we go from here?"

The Q&A period was highly energetic, and there was not enough time for many people in the audience to make comments or ask questions. Participants wanted to discuss and share experiences with issues such as maternity leave, breast-feeding, stopping the tenure clock, and other university polices. One woman in the audience raised an interesting methodological question about Nora's survey questions. She wanted to know whether Nora had considered whether the questions were worded in a way that put forth an implicit assumption of struggle related to motherhood. The comment was well received by Nora, who plans to deeply consider issues of wording in her data analysis. Overall, this was a lively and compelling session that did not disappoint, and it is clear that further discussion of this topic is welcome and needed within our field. It was inspiring to see the energy around the discussion among the panelists and participants.

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B.28: Research on Responding and Document Assessment—Assessing Writing and Responding Using Traditional and Big Data Methods

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Speakers: David Martins, *Rochester Institute of Technology, Rochester, NY*, "Pragmatic Approaches to Assess Writing and Improve Instruction across Language and Cultural Difference"
Sandy Vandercook, *Leavell College/New Orleans Baptist Theological Seminary, New Orleans, LA*, "Am I Wasting my Time? Teachers' Beliefs about Written Response and Their Actual Written Response Practices"
(Chair and 3rd speaker did not attend)

The first presenter, David S. Martins, began by bringing his audience into his presentation, calling for areas of interest within his topic. In his paper, he discussed practices developed for assessing first-year composition (FYC) work across several campuses, including international sites in Kosovo, Dubrovnik, and Dubai.

Although the loss of one presenter could have provided more time for what was a fairly complex, data-laden presentation, Martins stayed with the 15-minute allotment. He presented several slides that covered the criteria for assessment used by the teams of readers: One slide, for example, listed Scope, Content, Purpose, Integration, and Variety, each on a 0–4 point scale. Another described the methodology used for the process of grading, norming, and rechecking the scoring of essay across the several campuses. Martin noted the flexibility of the set-up; instructors were able to Skype in and participate from other countries, and even from a car stuck in a storm. He concluded with a set of questions and challenges to be addressed—for example, aligning data collection from these assessments with the goals and needs of the various institutions participating.

The premise behind this presentation was interesting, and it surely holds promise for exploring methods of proceeding in an increasingly mobile and online environment. Many of the slides, however, were presented too quickly to copy or even photograph; they were also not accessible on the Conference on College Composition and Communication (CCCC) Connected Community site. I am hoping they will eventually be made available there or published in some form, since the project and its implications point the way towards continued growth in transnational assessment practices.

The second speaker was Sandra F. Vandercook, whose presentation centered on individual assessment, or more specifically, commenting practices. She proposed examining the practice of commenting from the teachers' point of view by suggesting we ask ourselves what our goals are for our comments.

She discussed her study of four writing instructors who were interviewed about their teaching goals and beliefs, observed in class, and then asked to submit samples of comments on student writing. The study found a few emerging themes. Primarily, Vandercook argued that teachers need to think in terms

of responding as readers. Teachers needed and wanted an opportunity to reflect on their own pedagogical values and beliefs. She referred to Chris Anson's (2012) work, "What Good is it? The Effects of Teacher Response on Students' Development," on the complex social and instructional setting of the act of reading/grading, and concluded by reminding instructors to work on solidifying their own beliefs and their knowledge of the needs of individual students cohesively with the received messages from institutional programs. The complete text, including the slides and an extensive list of references, has been uploaded on the **Connected Community** site.

Questions from the audience began with one for Martins on the prevalence of large-scale writing examinations such as statewide teacher exams and those administered by Educational Testing Service. It was noted that the process of norming associated with scoring these exams has several purposes (teacher training, professional development, and practical clarification of department goals) in addition to facilitating the grading itself.

A second question for Vandercook brought up the issue of students who prefer written comments on hardcopies to online remarks. It was noted that, as of now, many students see the in-text, pen-and-paper comments as more available and more personal than typed online comments.

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B.42: Rhetoric in the Flesh: Embodiment Discourse

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Chair: Rachel Adams-Goertel, *The Pennsylvania State University, State College, PA*
Speakers: Ben Sword, **Tarleton State University, Stephenville, TX**, "The New Disability Rhetoric: Chaim Perelman's Theory of Audience and Presence Applied to Disability Studies"
Amanda Swenson, *Louisiana State University, Baton Rouge, LA*, "The Birth of Stigma in Antiquity: Phaedrus as Disabling Text"
A. Abby Knoblauch, *Kansas State University, Manhattan, KS*, "Risking the Body; Embodied Rhetoric and the Fat Acceptance/Body-Positive Movement"
Heather Hughes, *University of Central Missouri, Warrensburg, MO*, "Bodies in Motion, Language in Motion"

Only two of the presenters were present in this session; Dr. Lillian Bridwell-Bowles read Amanda Swenson's paper as she was absent due to a family emergency.

Ben Sword's presentation used Chaim Perelman's theory of audience as a different kind of lens through which to view audience in disability studies. Drawing on the conference theme of risk and reward, Sword noted that Perelman's theory of the universal audience "consists of the whole of mankind, or at least, of all normal, adult persons" (Perelman & Olbrechts-Tyteca, 1969, p. 30). Although Sword believed that using Perelman's definition of audience may be viewed with understandable skepticism within disability studies, it did provide another kind of lexicon and system for analyzing situations and arguments. Sword asserted that Perelman's belief that the rhetor creates an audience in his or her mind, and that by keeping an open mind, there are points of similarity and commonality that can provide a basis for the members of the audience to communicate with each other. By focusing on shared characteristics of the audience, Perelman's definition of audience provides one way for members of the disability community to discuss their experiences with different audiences.

Dr. Lillian Birdwell Bowles read Amanda Swenson's paper, "The Birth of Stigma in Antiquity: Phaedrus as Disabling Text." In the paper, Swenson stated that Socrates compared himself to both the highest and lowest forms. He said that madness moves the soul to music and poetry, and Swenson made note of the scholarship that posits that Socrates may have had various kinds of seizures, which would have led to his comments in the Phaedrus about forgetting whether or not he had defined love. Swenson then went on to discuss the statement that the fourth type of madness that Socrates discusses is the ascent into heaven, and how that made the Phaedrus a text of interest in disability studies. Swenson believed that viewing Phaedrus through the lens of disability rhetoric and focusing on the possibility that Socrates may have experienced seizures, which Plato then incorporated into the text, makes the Phaedrus a text of interest in disability studies.

Heather Hughes, the co-editor of *Decorum*, came to the podium wearing her dancing costume, stating

that she was looking at her work as a dancer and as a graduate writing assistant in the context of her presentation, noting that the two worlds (academic and non-academic) frequently don't occupy the same space. Her area of interest was in digital communities devoted to hooping, a kind of dance that is done with hula-hoops. Hughes believes that feminist scholars are skeptical of dance as a form of rhetorical construct, but she argued that there was a place for it. One of the many interesting parts of her presentation was her reference to Gloria Anzaldúa, describing her work as stressful, "a pervasive form of modern violence" (Anzaldúa, 2002, p. 572). Hughes suggested that dance and other artistic activities help to decrease one's stress within the profession.

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B.43: "Making the Lifeless Living": Style Pedagogy in the FYC Classroom, the Writing Center, and the Basic Writing Studio

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Chair: Kerrie Casey, *York College of Pennsylvania, York, PA*
Speakers: Angela Glotfelter, *York College of Pennsylvania, York, PA*
Jennifer Follett, *Temple University, Philadelphia, PA*
Kerrie Carsey, *York College of Pennsylvania, York, PA*

This presentation provided a unique look at how writing style is defined and taught within three spaces: the composition course, the basic writing studio, and the writing center. Angela Glotfelter described her role as "situated between professor and student," and her research reflected this peculiar way she is placed in the classroom. As an undergraduate writing fellow, she is in a composition class where she attends the class, meets weekly with the instructor, and tutors the students outside of class. Her presentation focused on her attempt at introducing a dualistic writing style to her students, which she defined as a style that balances classical rhetorical devices with personal style or voice. She was interested in studying the effects of her lessons on writing style, throughout a semester, specifically, through five mini-lessons. She introduced these rhetorical devices (three per lesson) and collected writing samples at the beginning and end of the semester to measure any changes in the use and frequency of these devices. She grounded her teaching in Robert Harris' (2002) *Writing with Clarity and Style* and Kate Ronald's (1999) "Style: The Hidden Agenda in Composition Classes or One Reader's Confession."

Unfortunately, the projector bulb burnt out before Glotfelter was able to show us the slides with the results of her study, but she pushed through and told us about the significant increase in the frequency and variety of rhetorical devices per paragraph in the students' final writing samples. She also effectively turned a critical eye to her study and addressed the study's limitations, particularly the subjectivity of the study and the size of the sample, noting the issues with reliability when studying such a small population of students. She closed with a question for the audience to ponder after the session: What should (or should not) be considered suitable for undergraduate research?

Kerrie Carsey continued the conversation on writing style by sharing what she practices at the basic writing studio where she teaches a one-credit course of five students that is taken concurrently with their regular composition class. She focused her presentation on a three-column reflective journal that allows students to write about their contribution to the class ("What I Gave"), the feedback they've received ("What I Got"), and other general reflections. Through this studio, Carsey decided to conduct a style workshop and had students discuss how texts or sentences sounded, which brought up the topics of coordination, subordination, and diction. Carsey also referred to Aristotle's thoughts on style, including his spectrum of qualities of style, ranging on either end from "clarity, appropriateness, and meeting expectations," to "defamiliarization, surprise, and deviation from the norm."

Jennifer Follett, the writing center director at Temple University, presented information about style and the writing center, specifically asking, "How are tutors defining style? What discussions do they have?" Through a survey of 125 tutors across 7 writing centers and looking at 1,200 session reports, she found that clarity is often cited as good writing by tutors and that students' biggest concern is correctness. She noted that, in her writing center, the intake form that all students fill out before a session requires students to select what they would like to work on during the session. One of these options is sentence level style/clarity, and Follett discussed the issues of grouping these two areas together. She discussed the possibility of separating these two areas on the intake form for the Fall 2015 semester and wondered which option would be a more popular choice. Also, she asked us all to consider what working on style and clarity means. What do tutors really do during these sessions?

This session left me with a lot to consider as a writing center administrator. How do our tutors define style and good writing, and what services do our students really need from us?

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C.05: Engaging Publics Beyond the Classroom: Invention and Pedagogies of Place

Reviewed by Erica Cirillo-McCarthy
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Speakers: Rosanne Carlo, *University of Arizona, Tucson, AZ*, "Student as Wanderer: A Pedagogical Heuristic for Place-Based Writing"
Rachael Wendler, *University of Arizona, Tucson, AZ*, "Learning to Think WITH Non-Profits: Distributed Cognition in Professional Writing Service-Learning"
Ashley Holmes, *Georgia State University, Atlanta, GA*, "Reclaiming Public Space through Digital Mapping: A Place-Based Approach to Mobile Composition"

This three-person panel detailed their pedagogical approaches to writing courses, which ask students to consider place and to engage publics and counterpublics. The first presenter, Rosanne Carlo, discussed walking as a form of rhetorical practice or a form of character development. Her pedagogy draws upon concepts from city theorists Michel de Certeau and Walter Benjamin, who argued that walking creates a relationship to space in ways that other inquiry or engagement cannot match; walking encourages dialectic between the internal and the external. Carlo weaved together Benjamin's *flâneur* with Nedra Reynolds' place/space pedagogy and Julie Drew's ecocomposition politics of spaces as places where we reside and learn. After establishing her theoretical frame that served not only her purpose but also the panel's purpose, Carlo argued that place is not neutral; instead, space generates acts, and as such, can be an occasion for argument. Her use of space in this way resonated with me as I was at first hesitant to look at engagement with space as a way to develop character. However, upon reflection, that's not what Carlo argued when in her opening narrative detailing her morning walk to campus, she stated "Would I be who I am today if not for this ritual of the walk?" Instead, it is the place that informs character, and that is what she wants students to explore or use as an exigency for argument.

Rachael Wendler, the second presenter, explored a service-learning curriculum and asked what a non-project staff teaches us in regards to writing. Service learning as a point of inquiry makes sense, as Wendler pointed out that 93% of all professional and technical writing programs incorporate service learning in some way. Wendler's research critiqued the traditional paradigm that exists in service-learning relationships wherein students go to a nonprofit organization (NPO), gather information on the needs of the NPO, and write something, whether it's a website, pamphlets, or other external documents. Oftentimes, the NPO, or client, does not participate in the drafting of these materials. The challenge for students is the rhetorical situation of these service-learning writing assignments. When writing for an NPO, who is the speaker/writer/rhetor? This rhetorical situation presents a challenge particular to the service-learning paradigm, and Wendler argued that these challenges can be mediated by bringing in NPOs early and often into the drafting conversation to produce a text that doesn't just fulfill a requirement for a class. Instead, such assignments help students develop a deep and rich collaboration that draws upon the concepts of distributed

cognition and reflective storytelling methodology wherein students do site visits, interviews, and conduct themselves as consultants. In this model, both students and the NPO function as collaborative authors and, more significantly, knowledge producers who listen, write, and work in concert to achieve the NPO's goals. This pedagogy has the potential to provide a fulfilling experience for the student and a useful product for the NPO.

The final presenter, Ashley Holmes, discussed her pedagogical work that resides at the intersections of the digital and the physical. Her challenge to students to *write in the wild* (Bjork & Schwartz, 2009) and to consider places as rhetorical activity provided a wonderful bookend to the panel. Similar to Carlo, Holmes drew upon Reynolds' and on Benjamin's concept of the flâneur to create the exigency for this particular type of place–space pedagogy. However, Holmes situated her pedagogy in the digital, calling it *mobile composing* in her hybrid digital writing course. Students digitally mapped a space of their choice through a lens of social change using Google Maps and created a unique URL. Students then engage with public discourse, representations, and narratives surrounding their place. By doing so, students interact with physical places in a way that "relocates rather than dislocates." As I considered this course from a student perspective, I found it intriguing, but felt that the technology used (Google Maps, WordPress, Prezi) does not match the ambition behind Holmes' pedagogy. A more powerful digital mapping software that can create a 3D version of a student's place alongside text would meet the pedagogical goals in more effective ways.

Carlo and Holmes offered new ways for me to consider crafting a place-based pedagogy for students in my home institution and using the technology available for them to write in more mobile ways. Wendler's presentation helped me understand that my previous objections to service-learning writing—unequal power structure, too easy to exploit either side, and not enough time in a semester to develop a writing relationship—can be mediated through her distributed cognition approach. Overall, this panel achieved its stated goal of encouraging "scholars and teachers to see being in place as crucial to the process of invention."

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C.07: Assessment's Historical Dismissal of Writer and Reader Experience

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Chair: Christiane Donohue, *Dartmouth College, Hanover, NH*

Speakers: Chris Gallagher, *Northeastern University, Evanston, IL*, "The Dismissal of Experience in Competency-Based Education and Assessment"

Richard Haswell, *Texas A&M University, College Station, TX*, "The Dismissal of Experience in Holistic Scoring"

Maja Wilson, *University of Maine, Orono, ME*, "The Dismissal and Recovery of Experience in Writing Assessment" (did not present)

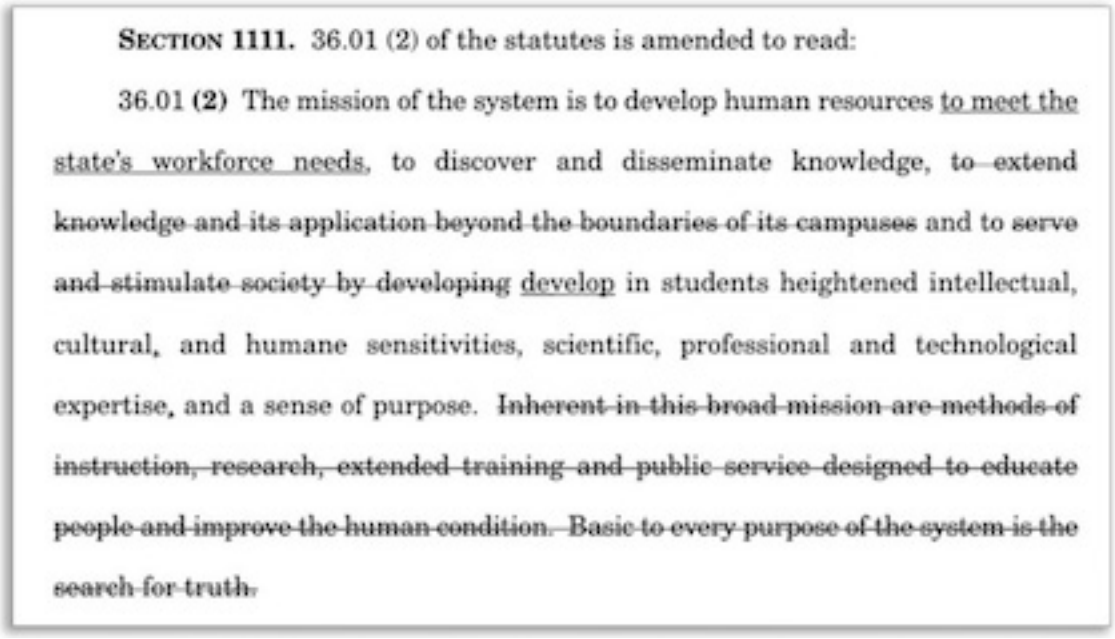
As part of the History cluster, this panel elucidated an essential aspect of our discipline's history, establishing historiographical ethos through what Foucault described on several occasions regarding his own work, as a *history of the present*. This is precisely the point Chris Gallagher left us with at the end of his presentation, forecasting the Conference on College Composition and Communication (CCCC) 2016 theme of "Taking Action." The panelists brought together for us a detailed and historical view of the exclusion of experience in writing assessment, a discussion both timely and essential in our present state of affairs.

Richard Haswell, in his familiar rhetorical style (which on this occasion did include throwing pens in lieu of fulfilling a request for the use of visual aids), confronted the ironic phenomenon of the dismissal of experience in holistic scoring. Haswell argued that the shaping of human response in holistic scoring (through what we commonly call *grade-norming* and discuss in terms of *inter-rater reliability*), over time, slowly removed the human, interpersonal element from essay scoring. Therefore, ironically, while far preferred to the analytic approach, what was and continues to be championed as a holistic assessment of student writing is guilty of dismissing student experience. Referring to Edward M. White's (2009) work, Haswell noted that holistic assessment moved writing assessment forward in the spirit of process research and post-structuralism. This form of assessment viewed student writing as a whole, eschewing the analytic method, which breaks student writing down into quantifiable parts. While it is true that holistic assessment provides an approach far preferred to analytic reductionism, Haswell's historical account of nearly 40 years of holistic assessment demonstrates our failure to take into account student experience relevant to the testing. As Haswell argued, never once does a publication on the subject inquire into how students experience the assessment or its scoring. Even White, a champion for holistic scoring, warned us of its limitations. Importantly, White (2009) said, "No matter how valuable we may find some kinds of testing, if they cost too much they will not be used" (p. 21).

Indeed, it is at this intersection of assessment and economic considerations that Chris Gallagher's presentation on the history of competency-based education (CBE) was situated. CBE emerged in the 1970s in the form of distance learning programs. As Gallagher explained, this emergence was short-lived for a

number of factors. However, many of the same forces that gave birth to CBE have been reborn following the technological revolution and the Great Recession. Implemented as a top-down educational movement in many institutions, CBE has seen a rebirth in the age of online education and Massive Open Online Courses (MOOC). In the late 20th and early 21st centuries, lecture halls and teachers are seen as unnecessary overhead as writing skills become a neatly packaged commodity, divorced from curricula, to be sold as part of a workforce preparation program, rather than an essential and experiential aspect of higher education.

Listening to Gallagher's historical analysis of CBE and its foundational concepts that have infiltrated much composition curricula, especially outcomes assessment, set the stage for CCCC 2016 and did so in a most genuine and authentic manner. This was no mere sophistry; the call to action is real. No more than a month before the conference, Wisconsin Governor Scott Walker, after cutting $300 million from the University of Wisconsin budget, attempted to change the wording of the university's mission:



SECTION 1111. 36.01 (2) of the statutes is amended to read:

36.01 **(2)** The mission of the system is to develop human resources to meet the state's workforce needs, to discover and disseminate knowledge, to extend knowledge and its application beyond the boundaries of its campuses and to serve and stimulate society by developing develop in students heightened intellectual, cultural, and humane sensitivities, scientific, professional and technological expertise, and a sense of purpose. Inherent in this broad mission are methods of instruction, research, extended training and public service designed to educate people and improve the human condition. Basic to every purpose of the system is the search for truth.

The original language of Section 1111 read:

> The mission of the system is to develop human resources to discover and disseminate knowledge, to extend knowledge and its application beyond the boundaries of its campuses and to serve and stimulate society by developing in students heightened intellectual, cultural, and humane sensitivities, scientific, professional and technological expertise, and a sense of purpose. Inherent in this broad mission are methods of instruction, research, extended training and public service designed to education people and improve the human condition. Basic to every purpose of the system is the search for truth.

The proposed changes added "to meet the state's workforce needs" to the basic mission of the university system, removed language about extending knowledge beyond the campuses, and cut the last two sentences (Kertscher, 2015).

The public outcry against these changes was great enough that they were never realized, and Walker's PR team chalked it all up to an error (Kertscher, 2015). However, this example sheds light upon the extent of the current threat to higher education. While Gallagher spoke, the mood in the room reflected these concerns and this imminent reality. As higher education turns away from the core values of the humanities in order to balance budgets and cut wasteful spending, we are truly left looking to a history of the present, inheritors of a precarious structure built on capitalist values, but one in which we composition teachers act as instrumental agents. As all of the speakers on this panel suggested, student experience should not be neglected in favor of an assessment model, which measures outcomes—especially outcomes intent on representing workforce preparation instead of experiential learning.

While we can look to history to understand the ways in which CBE has influenced and continues to influence administrative perceptions and assessment practices, we must also attend to the ironies of our favored practices, including holistic assessment, as Haswell did. Gallagher's call to "design educational experiences and assessments" based upon "the kinds of engaged teaching, learning, writing, and reading that we value" echoed John Dewey (1938) when he said

> The lesson for progressive education is that it requires in an urgent degree, a degree more pressing than was incumbent upon former innovators, a philosophy of education based upon a philosophy of experience.
>
> I remarked incidentally that the philosophy in question is, to paraphrase the saying of Lincoln about democracy, one of education of, by, and for experience. (p. 29)

A common theme at the 2015 CCCC was student experience: linguistic, classroom-based, socioeconomic, cultural, and so on. This theme, along with the persistent presence of code-meshing pedagogies, translingualism, global Englishes, and cultural rhetorics (to name just a few signs of our continued self-reflection), reveals that we have in large part embraced experience in composition studies. The question remains, lingering with Gallagher's call to action: Can we embrace assessment and experience in education? Can we realize assessment of, by, and for experience?

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C09: Risky Discourse in the Digital Public Sphere: Embodiment, Audience, and Intersectionality

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Chair: Carrie Grant, *Purdue University, West Lafayette, IN*

Speakers: Liz Lane, *Purdue University, West Lafayette, IN*, "Exhuming the Past, Subverting the Future: Historical Traces of Bodily Ethos and Female Speech on the Activist Web"

Mary McCall, P*urdue University, West Lafayette, IN*, "What Would Aristotle Tweet? Twitter, the Imagined Audience, and Message Reception"

Carrie Grant, *Purdue University, West Lafayette, IN*, "Are We Blogging in Circles? Ecologies of Online Intersectional Feminism"

The first speaker, Liz Lane, traced the precepts of classical rhetoric to analyze its connections to public speaking and the current political landscape. Issues of authority, permission to speak in public, and positions classically reserved for male speakers still carry echoes of earlier fears of women speaking out. Lane referred to Wendy Davis' filibuster in the Texas legislature as an example of the problem. While #standwithwendy trended on Twitter, male representatives selectively and aggressively enforced house rules in repeated efforts to compel her to stop talking. During the debate, another female representative, Leticia Van de Putte, challenged the men by asking, "At what point must a female senator raise her hand or her voice to be recognized over her male colleagues?" Her question caused a renewed outcry. Lane noted that the Davis episode fit sadly into an ongoing, ancient discourse of erasure and dismissal, and that women are represented as closure: closed mouth, body, and life, using wording from Cheryl Glenn's (1997) *Rhetoric Retold*. Since the public sphere is open, oral, and networked, women face an extra challenge to legitimize their speech. The "x+1" model, also from Glenn's Rhetoric Retold, illustrates how the threshold for legitimacy and the right to speak and garner respect rises above the previous male threshold whenever a woman asserts the right to speak in public, including digital spaces. The backlash against women continues as gender-based attacks; threats of rape and sexual torture are leveled at the bodies assumed to be behind digital voices and words on a screen. Lane illustrated this point with slides sampling digital threats made against Anita Sarkeesian, the founder of **Feminist Frequency**.

Lane concluded that there are steps women are trying to take towards a more equal Internet. For example, support spaces help, but it takes ongoing work, since such spaces are often invaded by trolls. Feminists have to continue the rhetoric of disruption—just as Davis disrupted the masculine space of public speech by speaking, by physically standing, by occupying space in the front of the legislature—by using the Internet and social media to insert a woman's voice into the public discussion.

Mary McCall followed, presenting "What Would Aristotle Tweet?" McCall used a traditional rhetorical situation graphic (Subject/Writer/Reader/Text/Context) to analyze how digital rhetoric changes the balance in the relationship between author and audience. When text is circulated on social media, our

understanding of audience is challenged by the technology. When we post a message, we may intend it for a select group of readers, but the available audience is, theoretically at least, everyone. McCall used the example of *twitter shaming*, whereby a user's offensive posts are picked up, then reposted and criticized in other media outlets with a much wider scope. For example, White Hunger Games fans tweeted their disappointment at the casting of African American Amandla Stenberg to play Katniss's friend, Rue, and they found themselves called out and shamed in national online media such as *Jezebel*. In another case, Adria Richards' "**dongle**" tweet moved a private conversation from a conference space into the larger social media space and ultimately resulted in Richards and one of the men involved losing their jobs. McCall questioned why Richards used this method, which drastically shifted the audience from two people to the entire Internet, instead of addressing the men in the conference space.

McCall referenced William Benoit and Mary Smythe (2003) and Christopher W. Tindale (2013) on the importance of rhetors reorienting their perception of audience, and McCall used Lisa Ede and Andrea Lunsford (1984) on the audience differences between the imagined, addressed, and the actual. Ultimately, the power of addressing an online audience can be both overwhelming and a liability if not anticipated. Authors who use these media need to be aware of and monitor and study the effect they might have on many potential audiences.

The final speaker, Carrie Grant, approached the issue of power and audience from a different direction in "Are we Blogging in Circles?" She suggested that we might imagine having more voice and more power than we actually have. Putting words out there isn't the same as controlling the infrastructure that distributes those words, because before we can amplify the words, we need to figure out how the structure is created and maintained, and how to disrupt it. Grant used the case of an online post on **Slutwalk NYC** which featured a picture with the John Lennon quotation, "Woman is the n----- of the world" to show how the discussion might shut down if it challenges the comfort of mainstream beliefs. This image elicited frustration for its racism and condescension. The debate that followed sparked defensiveness from commenters on the post who insisted that those who were bothered by the quotation didn't understand Lennon, or the 1960s. Grant suggested that listening, rather than resorting to condescending explanations, would have been more productive. The post was eventually removed, along with the discussion, but Grant was able to display it through a saved screen capture, and suggested making use of this feature to ensure that disruptive rhetoric and counterdiscourses aren't simply erased. Grant concluded, much as Lane did, that while counterdiscourse is happening, it needs constant renewal and encouragement so that such conversations don't dissipate. She referred to the example of the Facebook algorithm for pushing the most popular posts to the top of newsfeeds as one way that less mainstream views are hidden. We need to be aware of these algorithms and find ways to undo them.

The question and answer session that followed was lively, and continued in the hallway after the session ended. Some highlights included a commentary on the Ashley Judd situation, in which Judd fought back after her tweets in support of her college basketball team elicited a flood of misogynistic responses. The discussion also turned to the question of the efficacy of online rhetoric, and whether it constituted real action. One audience member summed it up by noting that "Hashtag activism isn't real, but silence is real!" Grant's materials, including slides of the images mentioned and a comprehensive list of sources, have been uploaded on the Conference on College Composition and Communication (CCCC) **Connected Community** website.

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C.11: "FWIW — For What It's Worth...": Ignoring Conventional Wisdom on the Tenure Track

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Chair: Lisa Shaver, *Baylor University, Waco, TX*
Speakers: Jennifer Cellio, *Northern Kentucky University, Highland Heights, KY*, "The Unexpected Rewards of Being a WPA, or, Reframing Our Perceptions"
Cristy Beemer, *University of New Hampshire, Durham, NH*, "Changing Lanes on the Tenure Track"
Sarah Blomeley, *Belmont University, Nashville, TN*, "Wide Open Spaces? Pedagogical Risk Taking at a Teaching School"
Lisa Shaver, *Baylor University, Waco, TX*, "'Wait until You Get Tenure': What's on the Other Side?"

Publish and present as often as possible. Become a strong presence in the classroom and receive glowing student evaluations. Give back through departmental and university service. The rocky road to tenure is neither a glamorous nor a sure thing these days. In fact, it is often paved with steadfast and monotonous advice from the good ol' boys club: Stick to the program. For those daring enough to veer off the beaten path, it could be considered career suicide. For the audacious and spirited women of panel C.11, "'For What It's Worth . . .': Ignoring Conventional Wisdom on the Tenure Track," however, taking alternative routes to the golden ticket of academia meant so much more. It meant finding their true passions. Individually and collectively, they shared personal experiences of how bypassing conservative perceptions served them, and their students, in a plethora of unexpected ways.

The first speaker, Dr. Jennifer Cellio, discussed the joys of working as a Writing Program Administrator (WPA) in "The Unexpected Rewards of Being a WPA, or, Reframing Our Perceptions." She knew the perils when she interviewed for her first job, including the advice to avoid administrative work until obtaining tenure. It's just too precarious. Despite all of the advice given by people she admired (peers, mentors, and scholars), Cellio still decided to take a WPA position at Northern Kentucky University. On this decision, she stated:

> The default position between WPAs and their home departments is almost always antagonistic; the risk I took—perhaps naively—was to turn away from this construction of the WPA as fighter and to instead view my job as consensus builder, helpful expert, and member of a department, not a field.

Although optimistic, she was subjected to an onslaught of negativity stepping into her new role, which included words and phrases such as authority, survival, health risk, and battle. She felt such terminology was damaging because it limited the kinds of relationships that WPAs might have with their departments and perpetuated the "continuation of an antagonist model"—an us versus them mentality. Knowing she was a junior faculty member without any real sense of power or authority (no tenure), she felt compelled to use a

different set of techniques for achieving her goals. They included leaving her door open during meetings, talking instead of email, listening instead of judging, addressing common concerns through workshops, saying yes a lot, and requesting and *using* input from colleagues.

By getting to know her colleagues one-on-one, she created a sense of community. Furthermore, by listening instead of adding her two cents right off the bat, she was able to get a handle on their apprehensions. She stated, "I tried to hear the concerns my colleagues were expressing" (e.g., they feel stressed about grading and their 4/4 workload; they don't recognize the value of rhetoric; they want to teach literature because they are familiar with it) instead of "how they were expressing it" (e.g., "my students are terrible writers," "I always teach narrative, description, exposition, and argument," "I use novels and short stories to teach comp"). By being on a more even keel and saying yes to as many jobs as she could handle, she found starting points where peers could participate and collaborate on shared goals within the department. And the results, not surprisingly, yielded her positive results, both personally and professionally. She obtained tenure from a supportive department, support for a curricular revision of English 101, feedback from both full- and part-time instructors about the curriculum, deeper institutional knowledge, frequent requests to serve on important committees, and help from faculty within and beyond the department when sending new curriculum through the approval process (i.e. addressing external pressures of dual credit, etc.).

Make no doubt about it, taking on any administrative role without tenure is risky. It comes with little authority, budget, or voting power. Moreover, it can become incredibly antagonistic when individuals feel threatened, as in "Who does junior faculty think he/she is, telling us how to do our jobs?" Cellio, however, was able to rise above it by leaving the antagonism briefcase at the front door. By doing so, she created a writing center that was not only effective, but also an oasis of tranquility for students, staff, and faculty alike.

The second speaker, Dr. Cristy Beemer, also felt the pressure not to make waves in her presentation, titled "Changing Lanes on the Tenure Track." The traditional advice has always been the same: dissect the dissertation for publications, and stay focused on the research agenda. There is little room for missteps. Above all, never swap topics halfway through. So, that is exactly what she did, adding:

> I teach at a research university where there are two paths to fulfill the scholarship requirement: several solo-authored articles or the monograph. It's a pretty traditional expectation. I was told not to "put all of my eggs in one basket" with a book. If I chose the article route, I could also pursue both my interest in early modern women's rhetoric, specifically women rulers like Queen Elizabeth I, Mary Tudor, and Mary, Queen of Scots, the topic of my dissertation, along with professional and technical writing as I taught and administrated that program in the English department. It seemed like a win–win to me.

Therefore, she kept churning out articles. She thought if she published at least one a year, she would be all right. However, in her third year on the tenure track as she was about to revise an article on the rhetoric of early modern women rulers, she was given the diagnosis every woman dreads—aggressive breast cancer. On a positive note, her university was very supportive. She began surgery and chemotherapy immediately, but her health crisis became all-consuming. She said:

> When I wasn't sleeping or watching old, familiar, comfort movies, I played with the horrible app CancerMath that gives you your survival odds in light of your diagnosis and treatment,

> or I watched my four-and-a-half year old play while I tried to invent ways to make sure he'd remember me if I didn't survive, and I researched cancer.

She spent untold hours in online breast support communities where she found kindred souls that challenged the system and shared valuable information. More than anything else, she garnered support. She humorously stated:

> Suddenly, writing about White, privileged, long-dead queens seemed rather unimportant. My head was simply in my fight, and I felt that sharing this feminist community was much more imperative research. And so, I came to my current research project, "From the Margins of Healthcare: Breast Cancer and The Rhetoric of the Online Peer-to-Peer Healthcare Community."

Primarily a rhetorical analysis of the unique rhetorical features of this online space, this study researches 112,731 topics on 73 forums where 142,755 mostly female members (numbers increase daily) share their experiences with one another. This jump, from fortunate queens to feminist survivors, was in her words "a methodological risk." She broke the first rule of research by switching topics midstream. While the transition was not initially smooth, the interest was there, including fields of narrative medicine, medical humanities, and trauma writing. Luckily, Beemer was given extra time on her tenure clock for treatment. She goes up for tenure in the fall of 2016 and has made considerable headway on a book manuscript about her cancer journey. She said she has looked around the department at her institution, and they've all published their dissertations. It is a safe route, a noble one at that. She, on the other hand, took a risk. She followed her passion, interests, obsessions, and perhaps most importantly, her heart. Will it be worth the gamble? Only time will tell.

The third speaker, Dr. Sarah Blomeley, took a chance from jumping from a research school (publish or perish) to a teaching school (4/4 load, mostly first-year students) in her presentation entitled "Wide Open Spaces? Pedagogical Risk Taking at a Teaching School." Advice, she stated, was not difficult to find: Set small writing goals of thirty-odd minutes a day, say no to busy work, and stay dedicated to one's research agenda. She quickly landed a job at Belmont University in Nashville, Tennessee, all the while loving her peers, students, and the energy of the city. Her days began to fill with service work, directing the writing center, and serving on committees. Teaching, however, remained at the forefront. She said she had dreams (via all the Chronicle advice columns) of designing courses to match the schema she developed in grad school, such as Women's Rhetoric. She added:

> When I got to Belmont, though, I realized those dreams would have to be, at best, deferred. For one thing, rhetoric courses did not seem to be a big hit among our English majors; the last time one had been offered, it didn't make. For another thing, other, more interesting, teaching opportunities began to catch my eye. Belmont has a robust general education program that includes a Learning Community requirement, wherein the same set of students take two separate classes, linked by a common topic, problem, or issue, offered by faculty in different disciplines.

Because students had to take such courses, chairs were always desperate for professors to teach them.

In her second year, her chair asked her if she had any interest in collaborating with a peer in the music department for Learning Community course. She had been toying around with an idea for quite some time, for a course called Rhetoric of Country Music. She said:

> I had no idea what readings I'd use, what assignments I might develop, even, really, whether the course was all that feasible. Certainly this course did not fit into my existing research agenda, nor would it provide me with any nooks and crannies into which to fit my own writing.

It would take a lot of time to create, she hadn't been hired to teach it, and no one would be disappointed if she said no. Still, it seemed like a virtuous idea, so she went for it. The course included classical rhetorical theory, in particular the five canons, as a framework to examine country music as rhetoric. Further examples included the following:

- Enthymemes in the Country Music Response to 9/11
- Hank Williams and Quintilian and "A Good Man Speaking Well"
- Brad Paisley's Sophisticated Use of Irony
- Antistrephon and Synecdoche and Asyndeton in the Dixie Chicks and Willie Nelson and Johnny Cash
- Sexism in Contemporary Murder Ballads
- Protest Songs and Kairos
- Heteronormativity in the "Bro Country" Phenomenon

At the end, the students would write and perform their own country songs, which worked out smashingly because half of them were already musicians. The risks of teaching such a class were obvious: Would the rhetorical analysis alienate general-education students?

Country music is popular, but it's often harshly judged in terms of music genres. Would it even be successful? As it turned out, Blomeley was teaching it for the sixth time because it fills every semester, and it was the topic most discussed in her campus tenure committee meetings. In the end, the wager paid off, and she was granted tenure. However, her discussion brought up genuine points. She proposed:

> What I would like to think about, though, is why this course seemed so risky to me as a junior faculty member. . . . It felt somehow wrong to be teaching a course just for the fun of it, a course that didn't feed my research, a course that would be a time suck, however enjoyable. . . I felt like I was transgressing the tenure rules.

Perhaps a one-size-fits-all model isn't working; in fact, it might be stifling our young scholars. Instead, a better question to pose is: To what degree do tenure requirements match up with the advice junior faculty receive in grad school and on the market?

The fourth and last speaker, Dr. Lisa Shaver, discussed what happens when all the academic dust settles in "'Wait until You Get Tenure': What's on the Other Side?" It is important to note that she pointed out earlier in the panel's introduction that all the women were blessed, seeing that three-quarters of the teaching workforce in colleges and universities are now considered contingent labor, a problem that continues to alter the landscape of the academy (Sanchez, 2013). That being stated, the other side of the bridge: glorious,

delectable tenure isn't lined with kittens in baskets. It comes with its own set of issues.

She stated, "According to a 2012 study of more than 13,000 professors at 56 colleges and universities, many tenured professors cross to the other side only to find themselves disillusioned." The Collaborative on Academic Careers in Higher Education at Harvard, which conducted the study, found "associate professors were significantly less satisfied with their work than either assistant or full professors," and mid-career years were marked by fatigue, distrust, and even melancholy. The question then becomes—why so glum? Believe it or not, there is such a thing as post-tenure depression. Assistant professors do all that work, and when tenure is finally achieved, they're essentially left with more of the same. David Perlmutter (2015) stated, "Joyless tenure is just an extension of the joyless tenure track… the pressure does not relent just because you have grabbed the brass ring. With tenure, the departmental and professional demands on your time will be greater than before." Drawing from numerous reactions to the 2012 survey, Shaver noted additional reasons offered for this post-tenure malaise, including the following:

- The wall of disillusion (Is this what I'm going to be doing for the next 30 years?)
- Endless institutional labor (There are numerous committees, meetings, and more meetings.)
- Ill preparation for management and leadership (Many associate professors are thrust into management and leadership positions with little experience or guidance.)
- Lack of mentorship/isolation (Many associate professors admitted that they felt incredibly isolated in their positions.)
- Undefined goals (Often for the first time, the goals are unclear.)
- Difficulty of writing second or third book (Amid their other responsibilities, many associate professors noted the difficulty of continuing the sustained labor required to complete a book, which is often the requirement for promotion to full professor.)
- More personal responsibilities (Children are getting older and they require more time and attention, and many associate professors have aging parents.)

Couple all these feelings with the fact that academia is radically changing and that tenure often limits mobility, and it can often result in a woe-is-me mentality. All hope, however, is not lost. As a newly minted associate professor, Shaver said she struggled to rid herself of the incessant worrying and culpability that comes with trying to get tenure. Drawing from her own experience and research, she encouraged her peers in similar predicaments to "celebrate, be patient, take charge and more risks in one's research, find support groups, explore different paths to promotion, become an advocate for adjuncts, make each project count, and have a reality check." She also noted that this mid-career dissatisfaction is part of a natural cycle. Workers tend to be more content at the beginning and end of their careers, which may simply reflect the struggle of the mid-career years, as people try to balance bills and life (Wilson, 2011). However, "at the same time, you don't have to look too far outside or even inside the academy to be reminded that associate professors 'have a position that provides absurd job security, a decent income, ridiculously long holidays, and no heavy lifting'" (Shaver, quoting Blanchard, 2012).

The PhD itself can take a lifetime. Add working toward tenure on top of that, and it could add up to twenty-five years or more. For those who obtain it, congratulations. It doesn't come easily, but take time to enjoy the view. At the end of the day, the safe and sound advice (publish and present, teach, and provide service) is put in place for a reason. It gets junior faculty to the end goal relatively, for a lack of a better word, unscathed. But does it take into account the yearning that fuels us all? For Cellio, it was walking

into a position with her eyes wide open and creating a collaborative environment instead of an inimical one. Beemer changed her research agenda midstream but discovered her passion and will no doubt help thousands of women across the country with their journey in the process. Blomeley introduced rhetorical analysis to a general education population, which could have ended in a disaster, yet the class took off like wildfire. Lastly, Shaver was brave enough to discuss a topic most shun—What now? We are taught to constantly write, publish, and repeat in academia. How does one turn that off? Is it possible to stop and smell the proverbial roses in the courtyard? Indeed, all these women did, and they succeeded more than admirably.

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C.17: Racism and White Privilege in the Writing Classroom: Tactics, Risks, Rewards

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Chair: Scott Gage, *Colorado State University-Pueblo, CO*

Speakers: Scott Gage, *Colorado State University-Pueblo, CO*, "The Archive, the Image, the Memory: Challenging White Supremacist Memories of Lynching in the Writing Classroom"

Earl Brooks, *Pennsylvania State University, PA*, "Revisiting Race in the Composition Classroom: Reflections on the Trayvon Martin Case"

David Green, *Howard University, Washington, DC*, "Risk, Race, and Memory in the Composition Classroom"

Respondent: Ersula Ore, *Arizona State University, Phoenix, AZ*

Ersula Ore set the tone for this workshop by analyzing four major journals in our field in terms of the diversity of contributors and highlighting previous research on the invisible power of whiteness. Pointing to how ideas of literacy are built upon white notions of literacy, she noted that by not considering race in conversations of literacy we are ignoring the ways in which race informs rhetoric and the writing classroom. She highlighted the importance of pedagogies that decentralize racism and racist rhetoric by blending rhetoric and race.

Scott Gage explored the idea of addressing race and rhetoric in the classroom by discussing a project in his senior seminar class, English 493, that asked students to subvert images of lynching to memorialize and value the victim, a project that he described as "inviting student participation in the politics of lynching's public remembrance." In pictures of lynching, the victims are shown to be objects that are subject to the gaze of the white spectators. The images developed by his students emphasize the "wounding lynching has on the community" and, instead of showing the victim, focus on mourning. Gage showed student samples of remixed images, which included images showing the shadow of a person bowed in mourning in front of a tree that had once held a victim, and that now only held a noose and hat. This project was not only about creating public remembrance, but also about questioning the static nature of the images as part of history by reimagining them as something in need of continued attention in the present.

Earl Brooks likewise stressed the need to examine rhetoric surrounding black victimhood in the classroom in his presentation about a project in which students examined the textual rhetorical moves made in the Trayvon Martin legal case. Drawing on critical race theory to examine how race and racism influenced the rhetoric used in documents surrounding the Martin case, Brooks fostered a critical literacy by asking students to challenge what they were reading, spending time unpacking "who was the action victim in the Martin case," discussing the one million hoodie march, and profiling based on wearing a hoodie. Students also analyzed how Martin's parents used rhetoric to humanize their son while others used rhetoric in the opposite way. They also were asked to explore the way that the race of the defendant and the victim shaped

the way that the case was tried. Through a critical analysis of how victimhood was either reinforced or called into question, students examined the impact of rhetoric on the way that issues are framed in the public consciousness. This class provided students with a toolbox of terms for discussing multiculturalism and diversity in rhetoric, and with strategies for analyzing the intentions of the writer, the context, and the relationship between writer and audience by asking them to examine the role that race played in other forms of media. It also encouraged students to grapple with controversial topics in meaningful ways.

David Green drove home the importance of considering race in the classroom through his analysis of how the slippage between testifying and storytelling influenced the trial of the Central Park Five. He specifically focused on the documentary about the five men who, after four out of the five implicated each other, were wrongfully convicted of raping a woman in Central Park in 1989. It wasn't until 2002 that the convictions were vacated. In his presentation, Green examined the "communication breakdown that lead to four admissions of guilt" by examining the interrogation in which police ask suspects to "tell a story" to the African American oral tradition of testifying and verbal witnessing. He connected testifying with the idea of "storying," which involves constructing a fictive narrative and the contextual nature of memory. In this instance racialized understandings of rhetoric had a tremendous impact on the lives of four men who found themselves confessing to, and being convicted of, a crime that they did not commit. He argued that memory can become racialized, and that personal memories (and therefore narratives) can shift, and that we lose "pathos" in "legal language." We need instruction that better serves underrepresented minorities, particularly given how current literacy practices result in these students having disproportionately lower attendance at and matriculation from higher education institutions. Noting that racism is both "enacted and overlooked," Green argued for using the African American oral tradition of testifying to better understand rhetoric and the teaching of rhetoric.

The argument made by these speakers, that race can and should be addressed in the writing classroom, has been made even more compelling by recent events that have reinforced the need to state the obvious: #BlackLivesMatter. Race, and the rhetoric surrounding race, sorely need greater attention, and this panel made great strides in engaging more composition scholars in the conversation. Composition, as a site where attention is focused on the relationship between rhetoric and the construction and representation of identity, is uniquely positioned to prepare students to understand how culture, institutions, and historical representations influence rhetoric and how rhetoric, in turn, shapes perceptions.

Anis Bawarshi and Mary Jo Reiff (2010), describing the theoretical framework of rhetorical genre studies, wrote that:

> genres are understood as forms of cultural knowledge that conceptually frame and mediate how we understand and typically act within various situations. This view recognizes genres as both organizing *and* generating kinds of texts and social actions, in complex, dynamic relation to one another... connected to social purposes and to ways of being and knowing in relationship to these purposes. (p. 4)

Given our culturally and socially situated understanding of how writing works, composition studies is uniquely positioned in the university to engage students in critical discourse of how rhetoric influences perceptions and is ultimately dialectically connected to culture. Given recent events, it may even be argued

that it is our responsibility to teach students to become more aware of the relationship between rhetoric and culture, rhetor and audience, and the very real consequences that representation has in our society. I hope that there are more panels in the future that encourage a critical eye towards writing and social justice as it relates to race, and, given the standing room only crowd for this panel, it is clear that I am not alone in that desire.

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C.18: Program Politics: The Professional Risks and Rewards of Program Innovation

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Chairs: Maria Cahill, *Husson University, Bangor, ME*
Scott Ortolano, *Florida Southwestern State College, Ft. Myers, FL*

Speakers: Paul Dahlgren, *Georgia Southwestern State University, Americus, GA*, "Can It Really Work? Reviving a Master's Program in the Rural South"

Scott Ortolano, *Florida Southwestern State College, Ft. Myers, FL*, "Staying on Course: Navigating Legislative, Administrative, and Departmental Minefields"

Stephen Raynie, *Gordon State College, Barnesville, GA*, "Climbing the Administrative Ladder with Hands Tied Behind My Back"

Rod Zink, *Penn State-Harrisburg, PA*, "Facing the Elephant in the Room: The Risks and Rewards of Addressing Grammar and Usage Issues at Penn State-Harrisburg"

Maria Cahill, *Husson University, Bangor, ME*, "Staying on Course: Navigating Legislative, Administrative, and Departmental Minefields"

Innovative thinking is about finding a way to do what is right for both the students and institution, not just doing what is easy and expected. This was the topic of the session, which featured representatives from multiple English departments at various universities who presented their own challenges and successes in their efforts at program innovation. While the challenges and successes varied, presenters offered commonalities regarding their efforts to redesign current programs and initiate new ones. Many of the concerns presented in this session came down to concerns for the morale of the faculty and what is best for student learning.

Stephen Raynie discussed his analysis of faculty within the writing programs at Gordon State College and the importance of acknowledging writing courses as a main component of developing students' critical thinking skills, especially once they enter the workforce. Raynie discussed a widespread problem throughout institutions: the separation between senior level administrators and those who are actually teaching. Higher level administrators have decision-making authority, but frequently they do not know the reality of what is occurring on a daily basis among those who are directly involved in teaching the students. One reason for this disconnect, as Raynie explained, is poor policy development, since most policies are created for political reasons. Raynie also described another common issue: the loss of part-time faculty because they found full-time work at another institution. Faculty morale is also affected by stagnant wages; the lack of wage increases is due to the fact that faculty who teach longer cannot teach larger classes when it comes to English courses. Increasing the student cap would decrease effectiveness of learning no matter who is teaching. In the end, these issues among faculty and administration negatively affect students, and in order for administration to fully realize these issues, there needs to be more data-driven critiques of these problems.

Maria Cahill and Scott Ortolano spoke about their involvement in establishing a bachelor's degree in

English at Florida Southwestern State College. In their first attempt, administrative leaders declined their proposal, which indicated a lack of understanding or concern for the benefits of an English degree among the student population. However, Cahill and Ortolano indicated that when they revised the proposal (with the only changes being an online option and changing it from a BA to a BS), it was then accepted by their administration. Bureaucracy, policies, and disconnected administrators appear to be problems that those in teaching positions face when making changes or addressing concerns within their institutions.

Paul Dahlgren presented his redesign of an MA program at Georgia Southwestern State University, including the demographic distress experienced in this area. Dahlgren explained that "how others identify you reflects your own interpretations of yourself." This appears to be a common theme at many institutions when it comes to part-time, full-time, tenured, non-tenured, and adjunct faculty. Dahlgren also discussed the disconnection experienced at his institution between literature and writing studies among the rhetoric faculty. Some institutions have a greater divide among faculty and administration, while others experience these same hurdles within their own programs.

In "Facing the Elephant in the Room," Rod Zink discussed the fact that because writing is multimodal, innovative teaching techniques are needed for students' benefit. Students' writing skills are hindered both by hot-button issues in writing (such as grammar versus content) and mandates to cut remedial writing courses. However, according to Zink, these problems have been, and will continue to be, around for some time. The real way to fix these problems is by looking outside of administrative control.

Zink discussed universities as businesses that are therefore economically driven. This dimension should not be forgotten when considering any of the program innovation strategies discussed in this session. Implementing change, increasing wages, addressing faculty workload, designing new degrees, or any other matters in which obtaining administrative consent or approval is needed must be considered within the context of universities operating as businesses. These presenters discussed their own steps toward program innovations in writing studies and the hurdles they dealt with, along with what they found to be successful through their research and experiences.

C.24: Innovative Pedagogies for Students on the Margins: Developmental and Multilingual Writers

Reviewed by Kathleen Mollick
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Chair: Jessica Slentz, *Case Western Reserve University, Cleveland, OH*

Speakers: Rebecca Fremo, *Gustavus Adolphus College, Saint Peter, MN*, "Business as (Un)usual: A Grassroots Approach to Supporting Multilingual Students"

Rochelle Gregory, *North Central Texas College, Gainesville, TX*, "'Project Xtreme': Transforming At-Risk Students' Academic Behaviors and Creating Contextual Learning Environments Composition I"

Zarah Moeggenberg, *Washington State University, Pullman, WA*, "Transgendering the Developmental Writing Classroom"

This lively session had three enthusiastic presenters and the presence of two ASL interpreters.

Rebecca Fremo's presentation began with a brief overview of her institution: with 2,400 students, Gustavus Adolphus College has no composition program. Instead, there is a first-year seminar class that students may volunteer to take called "Why Multi Matters," which focuses on critical thinking, writing, and core college values. At the behest of an international student who wanted more help with his writing, and was unwavering in his determination that Fremo be the person to teach him, she instituted a course in which she taught international students and then assessed their writing at the end of the course. She collected two argumentative essays, collecting the first complete rough draft and then the final draft, comparing improvements between the two. She is looking forward to investigating this topic further.

Rochelle Gregory's presentation looked at the implementation of a QEP (Quality Enhancement Program) at her institution, which targeted English 1031, History 1301 and Math 1314. Gregory noted that her institution had five branch campuses and 10,000 students. In order to improve student retention, North Central Texas College created an advising center (which it did not have previously), a face-to-face university writing center (in addition to its existing online writing center), freshman orientations, as well as new student and transfer student orientations. The QEP was called the "Xtreme," and an extreme version of English 1031 was implemented. As part of the course, students were required to spend five hours in the University Writing Center, complete assignments on time management, and take the LASSI (Learning and Study Strategies Inventory) at the start of the semester and at the end of the semester. What she discovered at the end of the semester was that although the campus-wide student GPAs had gone up nine percent, the pass rate of her Xtreme English 1301 sections did not meet the pass rates of other sections. Gregory initially found this to be troubling, but she also noted that the papers she evaluated of those students who consistently attended class, as well as their required writing center sessions, were of better quality than those students who had low attendance rates and did not attend their writing center sessions.

Zarah Moeggenberg's presentation looked at her efforts in queering the composition classroom. She

started with spoken word poetry, using queer texts, and having her students talk about queer issues. What she found from her class discussions is that one in ten of her students identified as queer, while one in eight knew someone who identified as queer. In her research on creating a classroom environment that embraced queerness, Heidi McKee (2004) said that online discussion about queer issues didn't translate to the classroom as well, and that's what Moeggenberg found in her own research. Although the initial discussion in her classes focused on identity, she said they moved into asking about how they needed to be composing their papers for class. They used the documentary Transgeneration as the text in her EN 109 course, Intensive Composition, which is similar to a basic writing class.

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C.27: The Risks and Rewards of Collaboratively Teaching Scientific Writing

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Chair: Jonathan Buehl, *The Ohio State University, Columbus, OH*
Speakers: Katherine Schaefer, *University of Rochester, Rochester, NY*, "A Biologist as an Embedded WID Specialist: Standing with a Foot in Two Disciplines"
Maria Gigante, *Western Michigan University, Kalamazoo, MI*, "Developing Writing Workshops with/for Science Faculty: The Risks and Rewards of Popularizing the Rhetoric of Science"
Christopher McCracken, *Kent State University, Kent, OH*, "Co-Teaching across the Great Divide: Weaving Content and Rhetorical Process in a Graduate Scientific Communication Course"

Session C.27 offered a range of useful perspectives on three ways to bring rhetorical expertise to science writing in the context of science classes. The first perspective was offered by a scientist-turned-writing-faculty member, Katherine Schaefer. After earning a PhD in biological sciences, doing post-doctoral studies in immunology, and spending more than 20 years working as a scientist, Schaefer joined the merry ranks of writing faculty. As a lecturer in the College Writing Program in the College of Arts, Sciences, and Engineering at Rochester Institute of Technology, Schaefer works as the coordinator and primary instructor in the writing workshop program, which she described as "geared toward embedding writing instruction into content classes." Her talk, titled "A Biologist Turns Embedded WID Specialist: The Risks and Rewards of Standing with a Foot in Each Discipline," focused on her experience co-teaching two courses (a molecular biology lab course and a "writing-a-review-article-in-biology" class) with molecular biology professor Cheeptip Benyajati.

While Schaefer's talk offered many interesting insights, the key takeaway point was that even after five years as writing faculty she found it difficult to identify her own use of tacit disciplinary knowledge; as she observed, "Being a biologist, I tend to forget about the discourse community. It's way too obvious" and, "I do tend to use my own socialization, one I'm not even really aware of, when answering questions." However, even in a biology class—a teaching context that brought out her own socialization—Schaefer and her co-teacher discovered that their differences as scientists could provide useful models of disciplinary discourse for students as the two of them negotiated differences of professional opinion about discursive choices science writers have to make. Similarly, while Schaefer may have seen herself as, in her words, "too much of a biologist," she also drew knowledgeably on writing across the curriculum (WAC) literature to frame and interpret her pedagogical experiences.

Maria Gigante, Assistant Professor of Rhetoric and Writing Studies at Western Michigan University, spoke in "Developing Writing Workshops with/for Science Faculty: The Risks and Rewards of Popularizing the Rhetoric of Science" about plans to create a summer WAC workshop. Although the workshops have not yet taken place, Gigante's talk built nicely on Schaefer's by continuing the theme of socialization, in this

case asking how we might better teach professors to socialize students. In describing her plan for a week-long workshop, Gigante explained how rhetorical training can benefit science faculty by giving them tools for recognizing their own socialization and for making explicit, first for themselves and then for students, their own tacit discursive knowledge. One aspect that I found especially striking was Gigante's argument that to become truly effective in this way, faculty must recognize the constructed-ness of scientific knowledge, letting go of the "traditional idealist model of science as objective" as a necessary step toward "meta-awareness of disciplinary conventions" related to language use and argumentation.

Christopher McCracken is a PhD candidate at Kent State in Literacy, Rhetoric, and Social Practice. In "Co-Teaching across the Great Divide: Weaving Content and Rhetorical Process in a Graduate Scientific Communication Course," McCracken described a course co-taught by two professors—one subject-matter scientist and one rhetorician—to graduate students in chemical physics. Continuing the theme of socialization, he explained how the two professors attempted to bring together what Cheryl Geisler (1994) described as "the problem space of domain content and the problem space of rhetorical process" (p. 39) through a series of exercises and assignments.

While McCracken was not shy about describing ways the collaboration fell short (e.g. the science professor's view of rhetoric as "fixing the text" once the content was correct), he mainly focused on the higher-level lessons learned. Two such lessons stood out. One, based on a failed exercise in which students were meant to focus on rhetorical aspects of a writing exercise, is that students are strongly inclined toward talking about domain content, something he notes could have been addressed better in the prompt. In contrast, the second lesson came from a highly successful exercise: a mock National Science Foundation review board. McCracken described how they staged it like a real NSF review board: they received proposals ahead of time, and each proposal was evaluated by two students who were responsible for presenting that proposal to the full panel. The panel then talked about the proposals, scored them, ranked them, and summarized their responses and ranking. McCracken attributes the success of this exercise to the way it "blended the domain content problem space and the rhetorical one" and allowed students to "enact genres in a more socially relevant way."

Overall, the panel was highly informative and left me hoping to see published work based on the talks. Each speaker struck a comfortable balance between describing her or his experience, and explaining those experiences in terms of rhetorical and WAC/WID theories. Taken together, these three talks mapped out some important and useful scholarly angles on issues of socialization, disciplinarity, and the teaching of writing.

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C.29: Memory, Materiality, Media: Re-Composing Unknowable Pasts Reviewed

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Chair: Jody Shipka, *University of Maryland, Baltimore, MD*
Speakers: Jody Shipka, *University of Maryland, Baltimore, MD*
Alexandra Hidalgo, *Michigan State University, East Lansing, MI*
Erin Anderson, *University of Massachusetts, Boston, MA*

Presenters Shipka, Hidalgo, and Anderson treated a packed room to an engaging panel of personal stories and archival research in this session. All three presenters employed audio or video compositions in these emphatically multimodal talks. These alternative modes delivered rich explorations of memory, personal histories, and archival research methodologies.

The first speaker, Erin Anderson, offered a new story and reflection drawn from work that began in her earlier *Kairos* publication, "The Olive Project," a multimodal and nonlinear oral history of Anderson's grandmother, Olive. In this presentation, Anderson shared the tale of Gloria, Olive's younger sister who drowned when she was a toddler. More aptly put, Anderson examined Olive's story of Gloria's death while reflecting on her own experience of performing this research and learning about her grandmother's sister and life. A slideshow displayed images of the sisters, of the landscape they grew up in, and of objects important to the tale, coupled with quotes from Anderson's research participants. In the middle of her presentation, Anderson sat down and allowed an audio composition to play unaccompanied. Olive and other family members spoke through the speakers, their individual voices blending and overlapping to share Olive and Gloria's story as they remember it.

The audio composition demonstrates what Anderson had already told the audience: The story she found "was nothing like the story I was after." Instead, she found "a gnarled and tangled, complex tale." Anderson complicated this story further, asking about differences between what Olive independently remembered and what Olive remembered because she was told what had happened. What might be, as she put it, the "story behind a story that never happened at all?" Wrestling with this piece of family history, Anderson recognized how Olive and Gloria's tale was not her own. As she concluded her talk, she reflected on her purposes for doing this research, somberly asking: "What do I want from the telling of a story that isn't mine to tell?"

Alexandra Hidalgo built upon Anderson with a similar line of inquiry in her presentation, delivered entirely through a video composition. While Hidalgo sat quietly, the video told of her father who disappeared from Hidalgo's life when she was young, and of her seeking to discover her father through family archives. Her discussion argued for the "value of exploring personal history for research." Audience members saw clips of Hidalgo as she enjoyed family gatherings in her home country of Venezuela, as she worked through the personal archives of texts, images, and objects her family had stored, and as she shared those experiences with her children. Through these encounters, Hidalgo uncovered more and more about her father and his

life, work, and time.

Hidalgo's discussion articulates what she referred to as a rhetorical performance of loss. She noted that "the curious thing about a family archive is how much you can lose through [what] you find." As she learned more of her father and her other family through family archives, the history demonstrated therein argued with the history she had known, challenging her beliefs about her family. The family archive and its contents engage in a rhetoric of loss, a performance reminding of what was and is lost both physically (i.e. people, memory, objects) and emotionally. Yet, the most interesting and moving scholarship, Hidalgo suggested, can be found in the family archive. To work through that archive, Hidalgo recommended strategic contemplation, recognizing that the family archive is laden with complex, dynamic emotion, that we are personally bound and mixed in with the archive, and that we require the assistance of family archivists to understand our collections. Through her presentation, Hidalgo called for us to "reject the notion that families are outside the bounds of our research."

Jody Shipka turned the conversation towards the consideration of working with the personal and family objects of others. Like Hidalgo, Shipka also deferred to a video composition to deliver her presentation. This video contributed to Shipka's ongoing projects featuring found texts purchased at estate sales, flea markets, and similar venues. In fact, this presentation seemed nearly a direct follow-up to her 2012 videotext, "To Preserve, Digitize and Project: On the Process of Composing Other People's Lives." In this presentation, Shipka again argued for resisting corporate archives and instead for exploring alternative archives—lowercase a—and what they might hold. She established her argument just as she did in "To Preserve," citing Karen Ishizuka and Patricia Zimmermann's (2007) *Mining the Home Movie* and Michael Lesy's (1980) *Time Frames*, among others, to challenge traditional views of archives and of what gets archived.

Like her co-panelists, Shipka recounted a particular story of her research, particularly scrapbooks originally belonging to a couple named Dorothy and Fred, recognizing that scrapbooks are partial stories that must be performed to be fully understood. She described the text, photos, and encounters that connected her to Dorothy, including the retracing of a road trip Dorothy and Fred once took to St. Louis, Missouri. The road trip in particular allowed Shipka to inhabit Dorothy's history and life—that is, the history and life of someone she had never even met. Her presentation turned to describe the "Inhabiting Dorothy" project, a call for others to take up Dorothy's orphaned images and texts and inhabit them in various ways. First results of the project featured various intriguing modes of participation, including contemporary and personal updates of photos, photoshopped pictures that blended the past and present, and original compositions responding to Dorothy's photos, among other forms of inhabitations. She concluded with several creative examples.

As a whole, this panel offered this audience, and our discipline more broadly, a complex set of challenges about what we value and consider appropriate for research and scholarship. Anderson, Hidalgo, and Shipka drew from personal lives and (hi)stories for their research: sometimes their own, sometimes not, sometimes both. All three reject traditional views of corporate or institutional archives, turning instead to oral histories, family closets, and flea markets for their stories. However, they also recognized the instability of their stories. Composed from unreliable memories and partial texts, the histories these three encounter are never fully knowable. Lastly, layered in the multimodality of their presentations, they also challenged us to make these stories visible and audible, to employ sight and sound for sharing, for representing, and for inhabiting these stories. As our field becomes more conscious and thoughtful about whose stories get told, who should tell

them, and in what way they should be told, these scholars contribute thoughtful arguments that encourage us to research the always complex personal stories that often go untold.

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C.35: Common Core State Standards, Meet the Framework for Success in Postsecondary Writing: A Risky, Rewarding Table of Course Re-Design

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Speakers: Lauren Ingraham, *University of Tennessee at Chattanooga, TN*
Endora Feick, *Nashville State Community College, Nashville, TN*

In 2010, Tennessee won roughly $500 million in Race to the Top funding to facilitate greater coordination between K–12 and postsecondary education in preparation for the Common Core State Standards (CCSS) rollout. While most of this funding went into CCSS teacher preparation, funders were also concerned about the readiness of the state's college-bound seniors for postsecondary education. So when these funders started asking writing instructors at the postsecondary level what they were doing to prepare for a new first-year composition (FYC) course that catered to these students from a new and improved curriculum, Lauren Ingraham had one response for them: "We're not." This lack of preparedness and communication between the K–12 system with CCSS implementation and the postsecondary writing instructors sparked the need for Ingraham and Endora Feick to design such a FYC course.

However, even before diving into the K–12 versus postsecondary issues, both Ingraham and Feick spoke on the issues coming into this from two different institutions of higher education: "The community colleges within Tennessee don't even know what the CCCCs is. Most who come to the CCCCs are university professors who already know how to teach writing." Feick made it clear that before anything could happen concerning educating the K–12 and postsecondary sectors about one another, the faculty within the postsecondary area needed to educate themselves on the plethora of contexts that students find themselves in.

Their goal was clear: They needed to fulfill the CCSS implementation foundations, but at the core, they wanted this new course to be based on the best practices of college composition faculty. They went about this by focusing on a number of key influences: the intersections of CCSS, **Kolb's learning theory** and the Writing Program Administrator's (WPA) "**Framework for Success in Postsecondary Writing**"; the use of language present in the 11th and 12th grade standards and objectives to design the foundation of the course; and the focus on a variety of texts to demonstrate knowledge, rather than a focus on only informative, narrative, and other texts based on current-traditional writing modes.

They offered a number of features about this new FYC course. As mentioned previously, this course takes a rhetorical approach to teaching writing. While this may not seem like a surprise to all, they emphasized the need for this feature after having gathered sample syllabi from around the state. In analyzing these syllabi, they found a number still emphasized modes, neglecting the rhetorical approach entirely. This new course is module-based rather than assignment-based, as they argued that assignment-driven courses tend

to emphasize modes over rhetorical usage. This course also emphasizes reflection and revision, as shown through portfolio revisions or revising a particular piece of writing for a new audience. (Again, although this may not seem groundbreaking, the lack of awareness of best practices in writing instruction at the various institutions found within postsecondary education makes it so in this context.) They also emphasized the use of open-sourced materials, with the argument that if people want to use a text, they should be able to without restriction for teaching purposes.

So with the course designed, how did the implementation work? Well, as any implementation goes, they had to address a number of key challenges, of which I've offered the two largest. First, faculty had gotten wind of this implementation and thought that this was a mandated implementation where they would have no voice; this was completely untrue, and they wanted to hear the faculty's opinions concerning the course. Second, an apparent disconnect between the enthusiastic alignment director and the skeptical faculty further fueled the first concern. Ingraham and Feick had to work on talking with fellow faculty who may have been misinformed on what this pilot testing would entail and what the course actually was; in doing so, they heard from a number of instructors who were uninformed about teaching writing as a rhetorical activity. So while they put a lot of time and effort into grounding this redesign with the best practices of postsecondary writing instruction, the work was not done regarding selling the product as coming from well-informed instructors rather than uninformed policymakers.

Now with the course designed and various implementation issues addressed, they implemented a pre-pilot in spring 2014 with two instructors, one at Nashville State Community College and one at University of Tennessee at Chattanooga. This pre-pilot was met with two firsts: Instructors reported getting the best student portfolios they had ever seen, which they attributed to deeper engagement, and sections had the lowest number of students receiving a grade of D, F, or W. These two instructors were also first-time users of portfolio-based assessment. However, skepticism remained among faculty and administrators. Confronting this skepticism, they spoke directly to the faculty and stressed the fact that well-trained composition faculty, not education consultants, designed the course. "Whatever you've heard about this is probably not true… this was designed by us, your colleagues, in your state, and it's here for you to look at and to comment on," is just a snippet of how Ingraham tried to appeal to her fellow colleagues. This seemed to be the biggest takeaway from the entire talk: the skepticism present within postsecondary writing instructors concerning the implementation of a new FYC course structure.

These direct appeals worked: They recruited additional volunteers to pilot 16 sections at 4 institutions. With a larger instructor pool, they were able to see how instructors from various backgrounds were navigating the course implementation. Though all piloting instructors reported that the courses were going well by the midterm reflections, Ingraham and Feick saw a split between those instructors with training in rhetorical theory versus those without. For those instructors with strong rhetorical training, they embraced the course and made few modifications; however, for those without strong rhetorical training, they frequently modified the course by adding elements within their own comfort zones (i.e., including lectures on writing thesis statements, teaching the writing process as linear and not recursive, and lessons on paragraph development). By the end of the pilot implementation, the instructors that emphasized the usefulness of the framework for success observed no quantitative differences (such as pass rates) but numerous qualitative differences (such as higher levels of student engagement). But according to Ingraham and Feick, what is needed for future sections, which was not possible during this pilot, is to implement extensive and ongoing professional

development for complete success of the course redesign.

Then, as a break from the typical conference-style presentation, Ingraham and Feick asked us attendees to form groups of three and to design our own lesson plan for a single day using Kolb's learning theory as the framework. We could design any type of lesson we wanted to, but we needed to use the four stages of Kolb's learning theory as the support. My group got into a lively discussion about bringing in YouTube videos to assess audience awareness and understanding through analyzing audience together as a class and then separately. Our discussion ranged from trying to focus on a narrow idea and quickly realizing that we were all shooting for way too much within a single day, so we adapted and created a two-day plan for understanding audience in multimodal work. We butted heads and ideas (constructively, I should say) for what seemed like forever, but we all came away with a plan we really wanted to try with our own classes and a framework for thinking about how to navigate through the various stages required to target the important components that we wanted our students to get from understanding audience in multimodal work.

The session then closed with five takeaways to consider before trying this at home: (a) be respectful of different teaching contexts between K–12 and college instructors and communicate in ways that honor that respect, (b) be transparent about the process and dispel falsehoods quickly, (c) take an invitational approach when speaking across educational sections, (d) do not let an important stakeholder hear about the initiative from someone below him or her on the organizational chart, and (e) understand and respect redesign and initiative fatigue felt by faculty when non-faculty are trying to push the next greatest idea through.

As a doctoral student in education, I thought Ingraham and Feick took a needed perspective about CCSS that is often taken from the K–12 level looking forward rather than from the postsecondary level looking back. They confronted a number of obstacles that more postsecondary writing instructors will be facing as CCSS implementation enters full swing in the years to come. Though all postsecondary writing instructors may not agree that a full redesign of their FYC course is needed, Ingraham and Feick made clear a very important issue that needs to be addressed: How does the training of postsecondary writing instructors affect how they respond to CCSS implementation? While this work was restricted to Tennessee, I can see issues and concerns voiced within the few piloted institutions being voiced in other states, and there needs to be increased attention to how aware postsecondary writing instructors are concerning CCSS implementation and what they may, or may not, be doing to prepare for students being educated under a new curriculum. However, what about the students who are coming from CCSS, that is, students not coming straight from secondary education? This may only be better understood by piloting this redesign into different types of postsecondary institutions to better gauge learning with all types of students. Ingraham and Feick opened the floor for conversations to continue across K–12 and postsecondary settings, and we need to learn from this preliminary work what we should be asking and doing within our own communities to increase our awareness of how K–12 shifts may affect our own teaching at the postsecondary level.

D.32: Testing Metacognition: The Risks and Rewards of Reflecting on Revision Practices

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Speakers: Martin Camper, *Loyola University Maryland, Baltimore, MD*, "The Rewards of Metacognitive Reflection: When Alignment Occurs"
Heather Lindenman, *University of Maryland, College Park, MD*, "Troubling Metacognitive Reflection: When Misalignment Occurs"
Lindsay Dunne Jacoby, *University of Maryland, College Park, MD*, "Pedagogical Implications of Our Study of Reflection and Revision"
Respondent: Jessica Enoch, *University of Maryland, College Park, MD*, "Programmatic Implications of Our Study of Reflection and Revision"

To set the stage for the panel presentation, Martin Camper posited a question we all face as instructors: How can we make students better revisers and, hopefully, better writers? Camper then examined the role that reflection has often historically played in the answering of this question and how student response to our request for reflection can go astray.

To provide context for the panel, Camper followed his opening question with an example as he discussed a student's reflective memo that articulated a fairly complex idea about the interaction of authorial voice and sources. However, when he, his fellow panelists, and others in their research group examined the physical changes the student made to his paper, however, they noticed few substantive revisions, and even worse, the student actually introduced more errors into his paper by removing quotation marks and citations in order to assert his voice in the paper. Experiences like this one led the panelists along with some of their colleagues to question whether some types of reflection work better than others in facilitating a move from editorial revision to a more complex view of revision as discovery.

To this end, Camper and his fellow panelists devised a methodology and context for their research. In 2013, the curriculum for the Academic Writing course at the University of Maryland changed to add a stronger reflective component to the course in order to promote the development of effective and substantial revision skills and strategies. Students were now required to submit a revision and reflection portfolio as their final assignment in the course. In the portfolio, students would include three documents: their original essay, their revised essay, and a reflective memo in which students wrote about their revision choices.

According to Camper, the panelists collected 153 student portfolios and used Microsoft Word's Merge Document function to create a fourth document that marked the changes students made from the original to the revised text. Next, using a grounded theory approach, they created a codebook using a sample of student portfolios. In total, the panelists generated 36 codes divided into sets of parent codes and child codes. The parent codes included writer self-awareness, transfer, academic writing, sources of revision, stasis, textbook revision, and research. After describing the generation of the codebook and their codes,

Camper handed the microphone to Heather Lindenman to discuss some of the group's findings.

From their analysis of the data, the panelists discovered what may be considered expected results: The stronger the metacognitive awareness, the stronger the revision, and vice versa. There were also a significant number of students whose results were of a different sort, however. These students represented misaligned revision, meaning that the students either performed strong revisions, but did not show examples of reflection in their memos, or they presented a great deal of metacognitive awareness in their memos, but left their revised papers almost untouched. Lindenman chose to further study the second group of students by asking the following question: How could students who showed such metacognitive awareness fail to deliver on their revisions?

From an extended analysis of student portfolios, Lindenman articulated four categories for misaligned student memos: a) narrative of progress without follow through, which suggests that students spent more time talking about their progress than the actual choices they made; b) the argument that small changes have a big effect, which suggests that students thought their editorial, surface-level revisions substantially changed the nature of their texts; c) the "schmooze" factor, which describes reflective memos that are overly effuse in their praise of the instructor and class concepts at the expense of discussion of actual changes to the text; and d) the defensive reviser, which describes students who took the revision comments personally and believed their original drafts to be good enough. In her discussion of these categories, Lindenman focused on the first two categories and recommended ways in which instructors could work with those students, namely that instructors discuss revision and reflection in explicit terms to help students to understand the substantial work that revision truly requires.

Next, Lindsay Jacoby discussed several successful student revisions that suggested the ways in which the study informed and confirmed their original hypothesis. Successful revisers are self-directed, able to draw on multiple factors to improve their writing, and reconfigure and reimagine their texts through their revision.

Lastly, Jessica Enoch talked about the ways in which the study and the reflective memo could be changed over time. She concluded with suggestions to increase the integration and explanation of the nature of reflection and revision. In addition, Enoch also noted that some of the results may have been impacted by the nature of the reflective memo—another site of potential change and further study. By the end of the session, the panelists had reflected on the nature of reflection and revision, discussed their data collection, and presented their findings in an effort to explore in greater detail the reflective memo as a potential metacognitive exercise in the composition classroom.

D.41: 106 State Universities' Study of Writing Programming: Bird's Eye View with Local Contextualization

Reviewed by Natalie A. Johnson
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Chair: Emily Isaacs, *Montclair State University, Montclair, NJ*
Speakers: Amy Woodworth, *Rowan University, Glassboro, NJ*
Teresa Burns, *University of Wisconsin–Platteville, WI*
Brenda Helmbrecht, *California Polytechnic State University, San Luis Obispo, CA*
Alan Church, *Dickinson State University, Dickinson, ND*
Emily Isaacs, *Montclair State University, Montclair, NJ*
John Gooch, *University of Texas at Dallas, TX*
Aviva Taubenfeld, *State University of New York at Purchase, NY*
Respondents: Sarah Arroyo, *California State University, Long Beach, CA*
Jackie Cason, *University of Alaska, Anchorage, AK*

Emily Isaacs conducted a state institutional study of writing instructors with 106 universities. In this session, Isaacs outlined her approach to this project along with many of her key findings. Representatives from the institutions who responded to this survey presented their own responses and discussed their writing studies programs, faculty composition, and desired improvements in their program; and many discussed the fragmented nature of the field, along with approaches for addressing this issue.

Isaacs' survey was sent randomly to 106 different schools and eight representatives from different schools that participated in the study presented at this session. Although the schools ranged from Texas to Alaska, and from small, affluent colleges to large universities, common problems within the writing studies programs were identified. These problems included: a) Writing Program Administrators (WPAs) being given the title of writing expert, more than any other position within writing studies; b) writing centers not being connected to the writing studies discipline, c) overreliance by administrations on part-time and non-tenured faculty for writing instruction, and c) first-year composition not being discipline-based.

In Teresa Burns' presentation, she discussed the recent increase in students at the University of Wisconsin–Platteville, while the number of faculty remained the same; she also noted that there was a recent budget cut within the institution. Although the bottom line, that in order to make more money you must teach more students, sounds like a simple business proposal, she noted that it is unrealistic for faculty who already have a full course load. With no prospect of a promotion and no way to improve ones' status or position, according to Burns, the morale and motivation of faculty is low. One way to improve the work environment that Burns discussed is to implement best practices espoused by the Council on Writing Program Administrators. Alan Church also discussed the implementation of WPA standards and the resulting positive effects.

John Gooch noted there are no departments at the University of Texas at Dallas, and composition courses do not exist there; instead rhetoric courses take their place. These courses are viewed favorably by

the administration as a means by which PhD students can gain experience and earn money while they are completing their degrees.

Brenda Helmbrecht discussed the strong union at California Polytechnic State University and with that the institution-wide support for professional development among faculty, along with mini-grants to assist in motivating involvement. One of the concerns Helmbrecht expressed is the disconnect among different universities, which she believes is greater than needed, along with the fragmentation of the field of writing, which is a factor that causes administrations to be skeptical of the mission and purpose of writing programs.

Aviva Taubenfeld presented an innovative approach taken at her university to address many of the common concerns among institutions about how to train and keep qualified first-year-composition teachers. Taubenfeld discussed the benefits of institutions working together. Her college, State University of New York at Purchase, teamed up with a local private college, and now they are able to have MA students as interns. These interns participate in required training to teach first-year composition courses and then teach the courses during their internships. This collaborative effort benefits both institutions, improves the MA students' experiences and knowledge, and provides a future pool of trained faculty to teach first-year composition.

Amy Woodworth tied her use of WPA Outcomes along with the high involvement in professional development among instructors to the improvement of the first-year-writing curriculum at her institution. She also noted that, in order for improvements to occur, administrations need to see data and numbers as evidence. For example, empirically based evidence regarding class size is key to showing administrations why first-year writing courses should have an enrollment cap, and therefore showing why pay increases should not be based on class size.

Jackie Cason pointed out in her presentation that many of the issues common among the institutions should be considered the ground truth that helps each of us better understand our own institution's struggles. Sarah Arroyo concluded the session with presenting information on the development of a social network she established called "**Composition at the Beach**," a website aimed at bringing composition instructors and students together to build a community of knowledge and support.

In this session, both the presenters and the findings from the survey proved that, while writing programs face institutional obstacles, there are institutions, administrators, and instructors who have a desire and are willing to collaborate in order to overcome them.

E.25: Transparency in Research: Messiness, Rigor, and Ethics in the Conduct of Writing Research

Reviewed by Samantha Cosgrove
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Chairs: Christiane K. Donahue, *Dartmouth College, Hanover, NH, and Universite de Lille III, Lille, France*
Rebecca Rickly, *Texas Tech University, Lubbock, TX*
Speaker: Peter Smagorinsky, *The University of Georgia, Athens, GA*
Respondents: Christina Haas, *University of Minnesota, Minneapolis, MN*
Christiane K. Donahue, *Dartmouth College and Universite de Lille III*
Pamela Takayoshi, *Kent State University, OH*
Carl Whithaus, *University of California, Davis, CA*
Rebecca Rickly, *Texas Tech University, Lubbock, TX*

In this session, Peter Smagorinksy reiterated the main concept from his 2008 article, "The Method Section as Conceptual Epicenter in Constructing Social Science Research Reports," published in *Written Communication*. Smagorinksy started by providing his general background as a scholar and went on to state that he has completed 478 manuscript reviews, averaging around four to five pages each. In these manuscripts, he has noticed a consistent lack of detail regarding the research methodology; there is often not enough information on how the study was conducted, such as details about coding. In order to create an effective and valid project, one must produce a replicable study. He believed many scholars are too critical of paradigms aside from the one under which they classify themselves; he asserted that no one method is best, and researchers should be open to all research models.

Rebecca Rickly, who teaches a graduate-level research methods course, described her desire for students to understand the value of studies that fail; she also mentioned that she wants to know how to make research methods more accessible. In her classroom, she has asked students to imitate a study of their choice, but on a local level as a two-week-long microstudy. She believed there is a need for an "unsanitized" journal that publishes failed research and problematized research questions. Ultimately, she said she wanted to know how we as researchers can make our research "funkier."

Next, Carl Whithaus acknowledged that when English studies researchers pull methods from other fields, these methods can be difficult to replicate in their entirety, making their use limited. This in turn makes our work fall into categories such as ethnography, and so forth. Instead, he thinks research should be framed through the terms *field*, *lab*, and *archive*. The field refers to anthropology and other social sciences. The lab is hard sciences that are replicable and have big data. The archive is close readings of texts, or a rhetorical analysis. Whithaus ended by posing several questions: (a) How do I conduct mixed methods, in terms of the three?; (b) Can I mix the three methods?; and (c) How do they come together? He also argued for data dumping to make results more accessible.

Pamela Takayoshi noted that empirical research gives scholars an accountable way to examine something.

She asserted that research is always incomplete because things are never static, but the data we collect is better than having nothing to work with. Like Rickly, she also seeks to understand how we know what we know and she reaffirmed the value in failed research. She mentioned her hope for a research database in which scholars could find and use others' data.

Finally, Christine K. Donahue discussed research methods as a way of accessing international scholars more than what has been already established today. She made several points, starting with the idea that research is messy, that transparency is crucial, and that our field is lacking a dominant paradigm. She felt that humanities researchers are not caught up with the focus on reporting methodology, but by improving our methods as scholars, we can help foster international exchange more effectively.

E.27: The Risks and Rewards of a Large-Scale Data Project: Results from the WPA Census

Reviewed by Natalie A. Johnson
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Chair: Rita Malenczyk, *Eastern Connecticut State University, Willimantic, CT*
Speakers: Jennifer Wells, *Florida State University, Tallahassee, FL*, "A WPA Census-Driven Formula For Writing Center Health"
Brandon Fralix, *Bloomfield College, NJ*, "First-Year Writing at Minority Serving Institutions"
Dara Regaignon, *New York University, NY*, "The Course(s) that Define(s) a Field"
Jill Gladstein, *Swarthmore College, Aston, PA*, "The Leadership Configurations of Today's Writing Programs and Centers"

The organization of writing programs was explored in this session using the Writing Program Administrator (WPA) Census. Multiple representatives from different universities spoke about their own institutions in relation to the resulting data from the WPA Census.

Jill Gladstein started the session off with an outline of key data points obtained from the census. There were 704 responses from four-year institutions and slightly more than 200 responses from the two-year institutions. (See last year's **session review of the WPA Census** for more details on the data.)

Dara Regaignon began her presentation with the question, "What is first-year composition (FYC)?" She pointed out that the answer to this question is not simple; even though it may seem like a basic question, the answer is not consistent across different campuses. She said one reason that administration and colleagues may be skeptical of the mission and purpose of these required FYC courses is this inconsistency in defining FYC at different institutions. She also brings up the public versus private institutional concerns in relation to fulltime or part-time and tenure or nontenure faculty who teach FYC. Regaignon indicated that students in FYC at private institutions are being taught by fulltime, tenured instructors 35% of the time, compared to 12% of the time at public institutions. With fewer fulltime, tenured instructors, it becomes increasingly difficult to fix inconsistencies between FYC courses.

Brandon Fralix presented a different perspective in his analysis involving Bloomfield College, which is considered a minority-serving institution. He spoke about the composition of faculty in regards to this institution as well as other similar institutions, such as Hispanic-serving Institutions (HSI) and Predominantly Black Institutions (PBI). It was found in this census that PBIs had the most fulltime faculty members compared to any other institutions in the census; however, the trade-off for this benefit, as Fralix described, was the higher cap on FYC courses, which was an average of 24 students, a higher overall average than the other institutions in the census.

Jill Gladstein spoke about overall concerns, questions, and important points regarding the data obtained from the census. One result that Gladstein discussed was that 55% of respondents marked that they have a WPA at their institution. However, many who marked "other" instead of a WPA, wrote in their response

as indicating they have a WPA. This is a problem Gladstein discusses as being an issue with understanding terminology, titles, or structure of the writing program.

In Jennifer Wells' portion of the session, she presented questions such as "how are we sustainable?", and "are we moving in the right direction?" These are some of the questions she used in her analysis of her own writing center at Florida State University. She also discussed how the data obtained from a census such as this one can be used to measure performance in each individual institution, and also as a means of providing feedback and ensuring the best mission and goals of that institution have been established. This use of data applies not only to the writing centers that Wells discussed, but also to any writing studies program. Data such as this can be used to support changes or improvements in the program regarding administrative leadership as well.

Each presenter spoke about their own institution in relation to the results of the survey, as well as provided insight into how their institutions may be different, or similar, to other respondents in the census. The varied responses of the census participants showed how much the definitions of FYC, WPA, and writing centers vary among different institutions. However, many are open to collaboration across institutions in order to bridge a stronger support system for writing programs in general.

F.03: Auditing the Discipline: The Ethical and Institutional Risks of Disciplining Activism and Advocacy

Reviewed by Laura Sparks
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Chair: Mary Beth Pennington, *Old Dominion University, Norfolk, VA*
Speakers: Mary Beth Pennington, *Old Dominion University, Norfolk, VA*
Tonya Ritola, *University of California, Santa Cruz, CA*
Belinda Walzer, *Northeastern University, Boston, MA*

In this Friday morning session, presenters Mary Beth Pennington, Tonya Ritola, and Belinda Walzer led a stirring roundtable discussion about the role of activism and advocacy in the academy, and in rhetoric and composition in particular. Central to their concerns were the ways in which activism is and is not seen as legitimate work, the possible repercussions of activist engagement for non-tenure track faculty, and the limitations caused by the disciplining of advocacy that keep activist efforts within the confines of the ivory tower.

The roundtable began with the suggestion that everyone jot down some thoughts about how activism informs our own work in the academy. The panelists then followed up with short introductions on how they were approaching this topic.

Speaker 1: Mary Beth Pennington

Pennington outlined her interest in how activism operates both internally (in classrooms, in our work as writing program administrators (WPAs), etc.) and externally in rhetoric and composition (in our conferences, in scholarship, etc.). As we seek to broaden our conception of legitimate work, she asked, what might be the implications of activism being an explicit part of next year's CCCC theme? Central to her concerns were the ways in which marginalized populations risk being co-opted for academic research agendas. As we broaden the scope of what's acceptable or useful research, we might miss the ethical implications of mining from marginalized populations. For context, she shared her own struggles as a scholar who researches a population to which she belongs, Appalachia. She warned that as much as we might want to elevate the status of marginalized groups, we might also be called to retell particular stereotypes that are themselves essentialist.

Indeed, Pennington pushed us to consider what kinds of activist work we find most valuable and what seems to be valued by the discipline. We can't, for example, ignore the ways in which disciplinary requirements might demand certain levels of co-optation of vulnerable groups. At the same time, meaningful community-based work—or what particular communities find most valuable—might resist conventional evaluation or at least demand nonacademic language, new audiences, and so on. "Is there such a thing as benign activism?" she asked. This is an especially fraught issue for non-tenure track and contingent faculty, who may be operating without institutional support or job security. As was clear from Pennington's talk, there is a lot at

stake in attempting to wed disciplinary structures with community activism. "We are seeking to advance social progress," she noted, "but we don't talk about how we are trying to advance our own careers."

Speaker 2: Tonya Ritola

Ritola's central concern for the roundtable was one of labor. Extending some of Pennington's observations about the implications of a public turn for contingent faculty, Ritola opened with the claim that we "need to consider the serious material consequences" of pursuing activist work. "Who has the power to engage in the public work of rhetoric?" she asked. She reminded us that 70% of our workforce is contingent, which means that the discipline is calling for the least supported, most at-risk scholars in the academy to engage in public sphere activism—to make it a part of their professional lives. Yet, as the Steven Salaita case indicates, "even personal engagement with the public sphere calls into question suitability for employment." So what might be the "repercussions for non-tenure track faculty pursuing activist work?" she asked.

Ritola particularly urged us to consider where, and to what end, we direct our activist energies. With an implied critique of outward-facing activism, she pointed out some of the issues in which we are squarely located:

- the corporatization and privatization of the university
- the threat of competency based education
- the outcomes based approaches to university effectiveness
- the overproduction of PhDs
- the over-reliance on contingent faculty

Ritola clarified that she was not advocating that we turn inward to our institutions exclusively, but rather noted that "we have so many internal problems in our own institutional landscapes" that we might consider focusing on those problems. Given these contextual pieces, she remarked, "Why do we need to turn outward? Why do we need to turn to publics when the work of the academy is already becoming problematic?"

Speaker 3: Belinda Walzer

Picking up on the thread of outward versus inward facing focuses in Ritola's talk and Pennington's emphasis on the risks of co-optation, Walzer's presentation focused on how advocacy and activism underscore the discipline itself. Walzer framed her talk with an overview of how aspects of academia, particularly the humanities, are often seen as removed from the real world. She noted that even efforts to show humanities' broader appeal, such as Humanities Writ Large at Duke University, assume it isn't already a part of wider publics. She mentioned the turn toward globalizing the curriculum and educating the global citizen as further evidence of our attempts to demonstrate our relevance. "In other words," she explained, "the remedy for the sluggish humanities is to turn our gaze outward and contribute to a public good." While this is the case, we already value the public good, she rejoined. "We advocate. Only recently has discussion introduced the possibility that this turn to activism could be mandated." Speaking for the group, Walzer pointedly noted: "We question the field's effort to make activism and advocacy central. What," she asked us, "are the risks and gains in disciplining the discipline?"

Walzer's own stake in the issue comes from her work in transnational gender studies, human rights discourse, and rhetoric and composition. She noted that "scholars mine activist work grounded in tangible struggle for their own gains"—projects that risk colonizing the marginalized—and suggested that we consider

the potentially problematic role of critique in human rights discourse. Remarking on the value we place on academic language, she pushed those of us at the roundtable to consider how "the institution disallow[s] academic work to leave the ivory tower, given the academic requirements for tenure, etc." Echoing the concerns of other human rights scholars, Walzer asked: "What happens when we define a field on an oppressive moment?" and "How can we perform the public turn ethically so that work on social justice doesn't reify injustice?"

The Roundtable

With these issues and questions at the forefront, the presenters then expanded the discussion to include us at the roundtable, and the energy was fierce. As we went around the circle introducing ourselves and answering the question posed to us at the start, it was immediately clear that each of us had a significant stake in the question of where and how activism belongs in the academy, rhetoric and composition specifically. I, for example, shared my interest in human rights rhetoric, as well as my concerns and questions about the relationship of activism to teaching. Another participant shared his investment in materiality. "We like to make things," he said, and cited his investment in information design that supports democratic goals. Still another participant questioned the oft-cited duality between academia and the real world. "It's fair game," she remarked, "to stand up and say 'Wait, if we're going to do this, it should be recognized.'"

By and large, participants in the roundtable were concerned with institutional support structures—for tenure track and non-tenure track faculty alike—as well as the desired aims of the field. We wondered, given the changing profile of the rhetoric and composition scholar, should activism be part of graduate programs? How do successful scholars also work as activists? Are there models to whom we might look? How should (or can) advocacy work count towards tenure? That is, how do we assess, evaluate, and reward different kinds of engagement with publics in and out of the university? As several participants subsequently pointed out, activism often means investing in communities. And that investment takes time. To really engage with a community, you have to dwell, and dwelling isn't necessarily supported by the either the tenure timeline or the conditions of contingent labor.

It's fair to say, however, that even the existence of these kinds of conversations is a step in the right direction. It is the nature of disciplines to set boundaries, and perhaps our best option is to continue such discussions of how, where, to what extent, and to what end we integrate activism and academia. With next year's CCCC at the forefront of our minds, we are all called to consider the ethical stakes of our research, teaching, and service, as well as the ways in which advocacy work of any kind, might be part of our lives.

F.19: Rhetorics of Risk, Loss, Nostalgia, and Connection in Sonic Composing Practices

Reviewed by Matthew Sansbury
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Chair: Mary Hocks, *Georgia State University, Atlanta, GA*

Speakers: Michelle Comstock, *University of Colorado, Denver, CO*, "Rhetorics of Extinction in the Anthropocene Soundscape"

Mary Hocks, *Georgia State University, Atlanta, GA*, "'More Cowbell': Musical Composing and Recording Processes as Sonic Rhetoric"

Kyle Stedman, *Rockford University, Rockford, IL*, "Composing Audiences, Influences, and Classical Music"

Crystal VanKooten, *Oakland University, Toledo, OH*, "The Layered Functions of Music and Sound in FYW Video Assignments"

Friday morning at CCCC 2015 started with a sonic explosion! Even before the panel began, Kyle Stedman sent a tweet: "37 seconds of what you'll hear in #F19 at #4C15" (**CCCC 2015 Promo**). The sound collage is a shorter version of a ten minute montage that panelists played for the audience. By opening with a listening exercise and situating each presentation within temporal locales, the panelists enacted their arguments about aurality and temporality while offering attendees new ways to consider risk and reward in sonic composing practices.

Movement I: Listen

During the introductory segment, we listened to a ten-minute mix of sounds and read instructions from a handout and a visual presentation. The presenters invited us to refrain from identifying the source of the sound, ascribing meaning to the sound, or paying attention to each sound as it appeared (its onset), as it reverberated (its body), and as it faded away (its decay). Instead, we were to feel the sounds with our body or listen at the speaker if we liked and jot down words that described each sound's qualities. This audiovisual engagement with alphabetic literacy was an enjoyable, rhetorically effective approach to sonic composing as a process-based practice that teachers can replicate for the writing classroom. This entire presentation was incredibly accessible and bursting with take away information. The presenters even gave us a handout containing a transcript of the entire panel in a large font for accessibility.

Movement II: Complicate

After actively participating in our own sonic composing practices, we were able to engage with each speaker's presentation from a fresh, rhetorical perspective. *Movement II* contained the panel proper, and each panelist encouraged us to follow along with the script and projected slides. Composed like a symphony, this panel moved attendees through brisk and slow tempos in playful compositions that culminated in a final movement.

Image of a projected slide that reads:
MOVEMENT 1:
As you listen to the 10-minute mix of sounds, we invite you to:
Refrain from identifying the source of the sound.
Refrain from ascribing meaning to the sound.
Pay attention to each sound as it appears (its onset), reverberates (its body), then fades away (its decay).
Feel the sound with your body or at the speaker if you like.
Jot down words that describe each sound's qualities.

Movement IIa, Allegro: Michelle Comstock, "Rhetorics of Extinction in the Anthropocene Soundscape"

Michelle Comstock introduced this movement, which was marked *allegro*: at a brisk tempo. She reminded us that when thinking about global issues our minds often conjure up visual imagery. "Images showing toxicity in the ground, water, and air make the invisible visible and thus more material—a necessary move for mobilizing at risk populations." Comstock then posited that sonic information "is rarely considered a rhetorical resource for communicating the ongoing effects of extinction." She referred to Maureen Daly Goggin's (2009) introduction to *Women and the Material Culture of Needlework and Textiles*, stating that "sound has resisted our largely print based methods of analysis" despite the material turn within rhetorical studies. This presentation explicated lyrics and soundbites as texts and encouraged the audience to understand the usefulness of sound in our current moment of climate change, loss, and extinction in the so called "Anthropocene Age."

Movement IIb, Adagio: Mary Hocks, "'More Cowbell'! Musical Composing and Recording Processes as Sonic Rhetoric"

Mary Hocks' presentation changed the tempo to *adagio*, which is a musical direction that means to slow down. Slowing from the panel's sonic explosion in order to look closer at sonic composing practices, Hocks said she wanted to extend what Comstock just described into other rhetorical contexts. To do so, she shared

several questions:

- How do reduced listening techniques and the vibrational nature of sound explain embodied sonic practices as rhetorical experience?
- What lessons can we learn from other contexts for hearing within our personal and cultural soundscapes?
- From what other rhetorical situations and material contexts do we compose meanings?

Hocks asked us to think about musical and recording processes as sonic rhetoric through the perspective of a music producer. She said, "reduced listening helps listeners learn to deconstruct layers of sounds, locations of sound, and sequences of sounds over time. This multidimensional process can be examined and illustrated by the rhetorical work of composing and recording music." Her title hints at one of the texts she played for, and examined with, us: the audio from the *Saturday Night Live* comedy sketch "More Cowbell." The phrase has circulated through pop culture as that magical ingredient needed to perfect something within a composition. According to Hocks, the skit's setting "depends upon sonic meaning and plays up the dynamics of this rhetorical situation." Later, she compared the skit's setting to that of a real studio by using quotes from her conversation with professional producer, engineer, and musician Chris Rosser.

Movement IIc, Scherzo: Kyle Stedman, "Composing Audiences, Influences, and Classical Music"

Kyle Stedman's presentation is *scherzo*, a light or playful composition (e.g., comprising a movement in a symphony or sonata). Stedman took the role of rhetorical-musical historian with a dynamic presentation; for each segment he would play music for the audience and then read a personal narrative from the composer's perspective. This sonic composing practice situates each composer or sonic rhetor within her historical and sociocultural milieu:

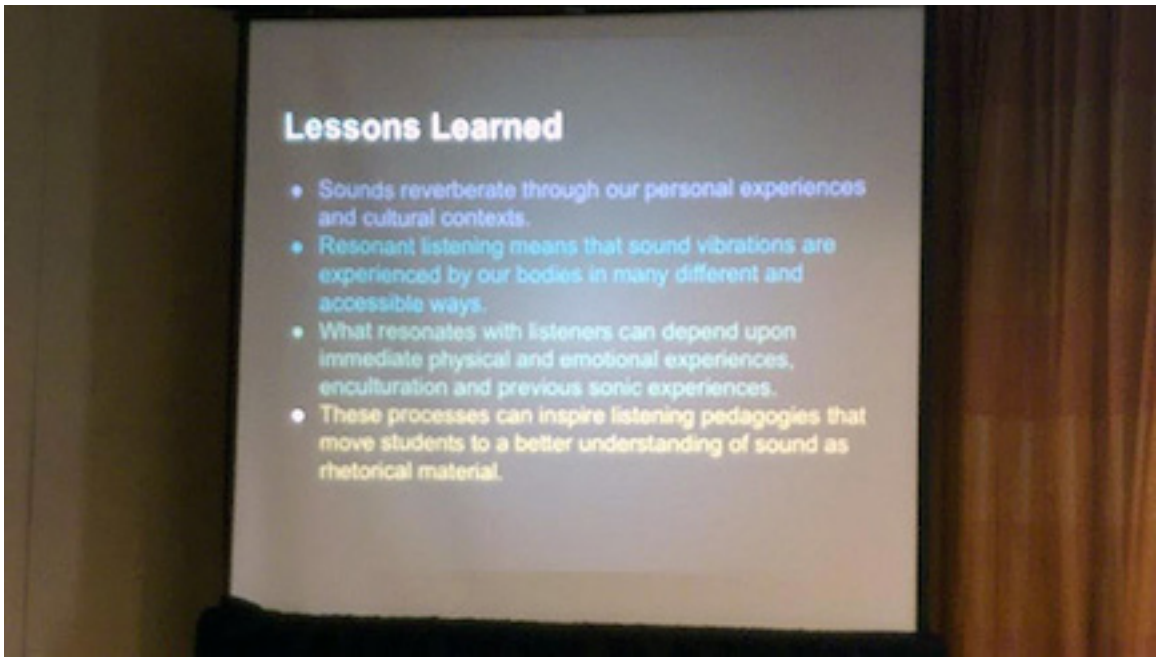
- "I'm Milton Babbitt, twentieth-century composer. I'm writing in 1958: 'The time has passed when the normally well-educated man without special preparation could understand the most advanced work in, for example, mathematics, philosophy, and physics.'"
- "I'm Kyle Stedman, scholar of rhetoric, sound, and music. I write texts; I write audio essays; I write podcasts; I write the air that flows through my body. Like Babbitt, I know the feeling of trying to explain what I do to colleagues, students, administrators, parents."
- "You're at 4 C's. You've heard lots of sounds. And you already know what I'm about to tell you: influences determine audiences."
- "I'm a student in a composition class. My professor wants me to compose a pamphlet, a report, a proposal, a literacy narrative, a mashup, a five-paragraph essay, a clay statue, an audio essay, a song, a screencast, a memo. My professor is my audience, I guess?

This presentation also involved multimodal engagement with the audience. Through reading aloud, role playing, gesturing, and performing, the panelists and attendees interacted with the various texts provided for us. Stedman connected these sonic-literacy narratives to our own personal stories so that we could hear ourselves in the voices of other composers.

Movement IId, Rondo: Crystal VanKooten, "The Layered Functions of Music and Sound in FYW Video Assignments"

Crystal VanKooten's presentation is *rondo*, a musical form with a recurring leading theme that is often found in the final movement of a sonata or concerto. Her presentation shared preliminary results of a study she conducted "that looks into how student composers are using music and sound to compose in FYW [first-year writing], specifically within multimodal assignments such as video composition assignments." Ultimately, she found that her students were using music in layered and complicated ways; however, the students frequently did not have the necessary vocabulary to discuss their choices and processes. Sonic literacy is certainly an important facet of 21st century composition.

Overall, this panel offered attendees fresh perspectives and helpful approaches to sonic composing practices; the presentations respond to Kathleen Blake Yancey's (2004) CCCC keynote address "Made Not Only in Words: Composition in a New Key" and answers Cynthia Selfe's (2009) call for scholarly discussions about aurality. I also participated with this panel in other discursive ways through Twitter and Storify. Several attendees and some of the panelists exchanged tweets, so I used Storify to **capture and archive our fascinating digital conversation**.



A slide that reads: Lessons Learned
Sounds reverberate through our personal experiences and cultural contexts.
Resonant listening means that sound vibrations are experienced by our bodies in many different and accessible ways.
What resonates with listeners can depend upon immediate physical and emotional experiences, enculturation and previous sonic experiences.
These processes can inspire listening pedagogies that move students to a better understanding of sound as rhetorical material.

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G.03: Writing the Self: From within/without Imprisonment

Reviewed by Laura Rogers
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Chair: Mark Wenger, *Columbia International University, Columbia, SC*

Speakers: Helen Lee, *University of North Carolina at Chapel Hill, NC*, "Rhetorical Bordering in the American Prison System"

Alexis Baker, *Kent State University, Kent, OH*, "Finding a Space: Ethos, Self and Survivance in Women's Holocaust Art"

Mark Wenger, *Columbia International University, Columbia, SC*, "Writing the Self: From Within/Without Imprisonment"

As a prison literacy researcher and teacher, I make a point to attend panels in the emerging field of prison literacies and pedagogies. The panelists in session G.03 made fascinating connections between seemingly disparate forms of prison writing: writing produced in a post-secondary prison program, work by a published and well-known formerly incarcerated writer, and women's Holocaust art. These connections point to interesting new directions prison literacy research might take. Each presenter framed his or her work with a theoretical construct—either Michel Foucault and Paulo Freire's border rhetoric or Gerald Vizenor's survivance theory—in order to explore ideas of self-care and identity. All three presenters offered a fresh perspective on the work of incarcerated writers.

Paulo Freire's ideas of emancipatory pedagogy are frequently invoked in discussions of prison writing pedagogy; Mark Wenger, however, used Freire's work in an original way by asking, "What role can academic writing play in emancipatory care of the self?" Wenger, a teacher in an Associate of Arts program at Kirkland Correctional Institution in South Carolina, administered by Columbia International University, drew on Foucault's late-career ideas of care of the self, Freire's ideas about emancipatory pedagogy, and classical rhetoric's parrhesia (speaking candidly or frankly) to address that complex question.

Wenger provided the audience with information and statistics about the successful and unique program at Kirkland (more than 90% of the students who have enrolled in the program have completed it), which prepares alumni to serve as chaplain assistants in correctional facilities throughout the state of South Carolina. Despite the success of the program, Wenger noted that half of the program alumni will either die in prison or be paroled as senior citizens; this realization led Wenger to consider the important question, "What role does liberation look like for one serving a life sentence without hope of parole?" Wenger used an anecdote from his earliest days of prison teaching to explore an answer to that complex and difficult question.

Wenger related that, to his great dismay, he had mistakenly assigned George Orwell's "A Hanging" for his very first prison class. Wenger was initially unaware of this and was perplexed by the uncomfortable silence in the classroom. After Wenger learned of the faux pas, he took the opportunity to have a frank and transparent discussion with the men about what was transpiring in the classroom. This became a

pivotal moment for parrhesiastic action as well as a Freirean moment of conscientization. The rhetorical concept of "parrhesia" means to speak candidly or frankly; the ability to speak frankly in the classroom allowed Wenger's students to begin the process of "conscientization," or a movement towards developing social awareness through reflection and action (Freire Institute, 2015). Wenger then began to intentionally assign the essay to his incarcerated students, describing the circumstances of his first day of teaching as an orientation towards the act of writing for academic purposes and a realization of the need for parrhesiastic action in prison teaching. Wenger noted that "critically informed emancipatory pedagogy in prison writing programs vivifies what it means to employ writing as a means of living well within the prisons that we all find ourselves in, whether literal or figural."

Wenger ended with a much-needed call for research in prison pedagogy and literacy, and for us to "consider and further our critical consciousness of what it is we are doing." Wenger rightfully noted that incarcerated writers offer a rich opportunity for literacy research of the highest, most complex levels, a challenge our field has only begun to take up.

Prisons are places of unmistakable borders: razor wire fences, distinct uniforms for the incarcerated and those who guard them, guard towers and guns that prevent escape. Helen Lee, however, drew on border studies and the work of well-known writer Jimmy Santiago Baca to investigate carceral spaces as not only material but symbolic bordered spaces. Lee argued that Baca's work, which builds on the work of Chicana writer Gloria Anzaldúa (2012), portrays the contemporary prison as a borderland that is seemingly demarcated for racial minorities and a place of emotional and mental suffering, which can be transcended through the power of literacy and writing.

Lee used Baca's (2002) memoir, *A Place to Stand*, which narrates his childhood of poverty and illiteracy and his discovery of the power of poetry while writing in prison as the basis for her discussion of how border rhetorics shape prisons and prisoners. Lee defined Baca's memoir as a work of "public discourse in which important arguments about citizenship are discussed"; the book also explores how incarcerated citizens "confront and challenge the symbolic 'bordering' of their spaces." Prison, a site of psychological and emotional suffering that can exceed the physical suffering inflicted by incarceration, reflects the metaphorical prison of poverty and racism Baca, his ancestors, and his ethnic community experienced. Lee pointed out that Baca makes these comparisons explicit when he "links the physical isolation of imprisonment to the social isolation he felt as a citizen of color." Lee used the definition of the prison as a borderland designated for racial minorities to make connections to Anzaldúa (2012), who defined the borderland as a destructive psychological space, a "symbolic bordering of identities" that invokes the unsafe, destructive space of prison that has failed in its task of reform and/or rehabilitation.

Lee commented on the history of the American penal system and its failure to achieve goals of rehabilitation and reform, which is reflected in the high recidivism rate (51%). She also noted how Baca's memoir powerfully illustrated this failure through his focus on the emotional, psychological, and social deprivations of prison. Baca's work testifies, however, that the bordered space of prison can be transformed through writing that resists the degradation of one's identity and provides a sense of belonging to family, community, and lastly, the nation. Lee's exploration of Baca's well-known memoir reminded the audience that the work of incarcerated writers, while often narrating personal transformations, can also address pressing issues of social justice and civil rights.

The third speaker, Alexis Baker, posed an extremely important question to the audience: "What defines

a prisoner?" In her fascinating exploration of women's Holocaust art, Baker compared Holocaust artwork to prison writing because "concentration camps are prisons without criminals." Baker pointed out that Holocaust writing and art have many similarities to prison writing such as "declarations of identity/self," the re-framing of identity and the re-writing of lives and selves, and use of the arts as a "dignifying tool." Rather than focusing on Holocaust writing, however, Baker focused on the much less well-known genre of "representations of women by women in Holocaust art." Baker explained that she focused on art because visuals can articulate an experience that is beyond words. Baker used examples of black and white depictions of women by women incarcerated in concentration camps to powerfully make her point.

Baker opened with a personal anecdote that both engaged the audience and framed her presentation. Baker had been stunned by an intricately fashioned brassiere made in a concentration camp that was displayed in the Maltz Museum of Jewish History's special exhibit "Spots of Light: To Be a Woman in the Holocaust" (2013), which featured artifacts such as drawings, artwork, and clothing. To Baker, the beautiful and intimate garment was a statement of identify for the woman who created it. Baker defined the brassiere as evidence of Elinor Ochs and Lisa Capps's (1996) idea of the self, which is "an unfolding reflective awareness of being in the world, including a sense of one's past and future" (p. 21). Baker also drew on Vizenor's ideas of *survivance* and Jacqueline Jones Royster's theories of lived experience as *ethos* to explore how women's Holocaust art explores ideas of narrative, identity, and ethos.

Baker used the women's art to explore ideas of women as rhetors and narrators; as Jessica Enoch (2013) reminded us, we need "histories that recover the work of female rhetors and rhetoricians" (p. 58). Baker argues that the work of these women needs to be an important chapter in the kind of recovery work Enoch advocated. Baker shared examples of art by both male and female Holocaust artists that demonstrated that art works can be "survival/survivance narrative artifacts." The three examples of women's art Baker displayed, all depicting women and one depicting the woman with her children, showed that women Holocaust artists presented themselves as "having a strong sense of community and an intact sense of identity." Male Holocaust artists tended to present themselves as "degraded, emaciated, and isolated." The women artists of the Holocaust, like the maker of the beautifully made brassiere, remind us that there is not just one Holocaust narrative, but many that are waiting to be heard.

The discussion following the panel focused on intriguing connections between Holocaust art and the writing Wenger's students produced in their college programs. Questions included differences in teaching male and female incarcerated writers, issues of border crossing for prison writing teachers and literacy workers, and questions of differing senses of community in men and women prisoners. The three panelists suggested new ways of using critical theory to consider the work of incarcerated writers and in formulating pedagogical strategies for teaching in prison as well as a new definition of who may be considered a prisoner. I left the panel feeling energized and positive about the future direction of prison literacy studies.

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G.13: Rhetorical Agency and the Administrative Call for Faculty of Color

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Chair: Staci Perryman-Clark, *Western Michigan University, Kalamazoo, MI*

Speakers: Collin Craig, *St. John's University, Jamaica, NY*, "The WPA as Collective Identity: Finding Cross-Cultural Spaces of Possibility through Collaboration"

Aja Martinez, B*inghamton University, State University of New York, Binghamton, NY*, "'You Remind Me of My Tia/Niña/Prima/Sister': Administrating, Teaching, and Mentoring Underrepresented Students as the Untenured Chicana WPA"

Respondents: Staci Perryman-Clark, *Western Michigan University, Kalamazoo, MI*
David Green, *Howard University, Washington, DC*

As the panelists gathered in the front, the room buzzed with conversations between old friends and new acquaintances. All were present to partake in the rarely shared wisdom of faculty of color in writing program administration work. Audience members were able to listen to two panelists, Collin Craig and Aja Martinez offer their stories of trial and triumph before the respondents, David Green and Staci Perryman-Clark provided insight on the panelists' presentations and expanded on several of the topics raised before opening the discussion to the audience.

For Collin Craig, his identity as a person of color and a member of the department depended on the availability of mentorship and support in the program. With the departure of an ally, Craig and other members of the writing program established a series of interdepartmental collaborations to satisfy their need for support outside of the administrative structure left from the remains of the previous Writing Program Administrator (WPA). By collaborating with the writing center, learning communities, and other institutional programs, the faculty of color were able to take rhetorical action without disruptive resistance. This type of pedagogical work decentralized the WPA's position and helped build up the faculty of color within an inflexible writing program.

Aja Martinez described her experiences working as the writing director for Binghamton University's **summer bridge program**, the Educational Opportunity Program (EOP), with great enthusiasm. With one WPA course by the great Ed M. White in her doctoral program and an interest in writing programs, Martinez was selected by the university to assist the EOP. At the time of her initial charge it had no structure, had few requirements for those teaching the writing course associated with it, and had recently transitioned from not-for-credit to credit-bearing. Her title, "'You Remind Me of My Tia/Niña/Prima/Sister,'" invoked her identity as a Chicana WPA and the identity given to her by students in the summer program. Martinez shared her desire to improve the writing courses, but as a young untenured Chicana woman, the additional pressures to revitalize this program through unpaid labor and an unspoken, and assumed, dedication caused her to question her own identity as a professor and administrator.

Respondents David Green and Staci Perryman-Clark shared their experiences in administrative work at Historically Black Colleges and Universities (HBCU) and a midsized Midwestern University. The struggle to educate writing instructors, students, and colleagues about students' language rights and the 21st-century student echoed throughout the panel. The chairperson, Perryman-Clark, closed the panel with two questions for the audience to consider:

1. How might we build stronger coalitions to support faculty WPAs and those who do administrative work?
2. In what ways can all of us work to improve working conditions for those who are often seen as most vulnerable at the institutions we serve?

The structure of this panel created, by far, one of the most rewarding, inspiring, and enlightening sessions at CCCC 2015. The narratives shared by each of the panelists combined with a lengthy Q & A session where audience members provided their own stories, questions, trials and triumphs in administrative work, and provided a new look into the faculty of color experience unparalleled in other panels.

G.31: "Tweeting, Timelines, and Transfer: Opening the Composition Classroom to Students' Social Media Literacies"

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Chair: Christina Armistead, *Louisiana State University, Baton Rouge, LA*
Speakers: Christina Armistead, *Louisiana State University, Baton Rouge, LA*
Christine Jeansonne, *Louisiana State University, Baton Rouge, LA*
Laura Helen Marks, *Tulane University, New Orleans, LA*

The use of social media as a means of communication among high school and college students is nothing new. Between Twitter, Facebook, Instagram, and other social media outlets, the opportunities to connect outside of traditional means of communication are practically unlimited. For educators, social media may provide a new opportunity for engagement and continued learning outside the traditional classroom model. The trouble may be, however, that "Educators are wedged into old teaching strategies and are reluctant to change their teaching approaches; hence, [our] students are becoming victims of not being properly educated for the world beyond the classroom" (McMeans, 2015, p. 289). In order to move beyond mere speculation and into purposeful practice, writing instructors need to carefully explore the possible outcomes that can emerge from embracing social media as an educational tool in the classroom.

Christina Armistead, Christine Jeansonne, and Laura Helen Marks tackled this important and timely subject in their CCCCs panel "Tweeting, Timelines, and Transfer: Opening the Composition Classroom to Students' Social Media Literacies." In this session, and the lively and informative question and answer discussion that followed, the presenters offered their own experiences as models for using social media to enhance and support classroom lessons. Additionally, the presenters candidly discussed their own failings in these practices, as well as offered ways for other instructors to avoid such pitfalls.

According to Paige Abe and Nickolas A. Jordan (2013), since "a high percentage of students are spending time on social networking sites, college faculty and administrators may benefit from integrating social media into their curriculum to serve as a useful tool to enhance student learning" (p. 16). This suggests that educators should seriously consider this opportunity to increase learning if they haven't done so already. The trouble is, of course, that with new teaching practices there is a new margin of error, as well as potential downfalls that have yet to be explored. This important conference session elaborated on both the pros and the cons of integrating social media into the composition classroom and offered practical tips for increasing the effectiveness of these pedagogical practices.

The first speaker in the session, Christine Jeansonne, discussed the necessity for and effectiveness of a teacher's online commentary. Jeansonne explained that she requires students to respond to class readings and, in addition, comment on other students' posts at least three times via the class wiki page, which she created. Jeansonne indicated that she appreciates the social aspect of this technology because it is a controlled space that fosters conversation and furthers classroom practice.

Student comments on social media can serve as an opportunity to increase engagement in the readings as well as foster community among students outside the classroom. Problems occur when comments are not insightful, threads are hijacked, or the online discussion deviates from the original or intended subject. These have all happened at one time or another in Jeansonne's class wiki.

When the aforementioned problems occur, it is the responsibility of the instructor to nudge students back into the appropriate conversation, and most importantly to stop trolls who would undermine the authority of the professor or the respondents. Jeansonne shared examples in her PowerPoint presentation of some of her classes' conversations and the specific problems that have happened within them. Most importantly, however, she offered numerous solutions to the problems in online conversation, such as hiding comment threads or posts, unfriending trolls, blocking those respondents who would cause problems, and determining who has access to specific posts. In the PowerPoint, Jeansonne offered this advice: "You can be an active participant in commenting on your posts and others," which reminded those attending the session that, as instructors, we should carefully preserve and maintain control over the online conversation.

Finally, Jeansonne found her students appreciated her encouragement and feedback through social media. Through comments on the class wiki, a few students indicated a lack of confidence in their understanding of material, but because of Jeansonne's responses to their comments, the students appeared to gain a better sense of her expectations and perspective. The challenge in this, however, was that Jeansonne noted some students appeared to see her as an arbiter of the correct answer rather than as a participant in the conversation.

Ultimately, this conversation revealed that social media can be used purposefully in the writing classroom with great effectiveness. According to Abe and Jordan (2013), while there may be perceptions among instructors that social media "has the potential to draw students' attention away from the lecture content," it can instead be used to create "new patterns of social encounter" that benefit the students individually and collectively as a more united class (p. 17).

The next speaker was Laura Helen Marks whose presentation on Twitter as a rhetorical space examined another specific angle on the possibilities of using social media in the college classroom. Marks first explored Twitter as a positive space for both students and instructors where all participants have the opportunity to record immediate responses to class material, readings, and discussions. Marks shared that students enjoyed using Twitter because it gave them ownership over their education as well as a sense of power in the class conversation. As Wayne Journell, Cheryl A. Ayers, and Melissa Walker Beeson (2014) noted, "What separates Twitter from other social media applications, such as Facebook, is its hashtag function," which allows users to categorize their communication, making for easier searches and clarity (p. 64). Additionally, the hashtag allows Twitter users to intentionally pose questions to specific groups of people or to answer questions in a way that can be easily filtered.

While some instructors ban the use of social media or mobile devices in the classroom, there are those who, like Jeansonne and Marks, instead require students to engage a specific number of times via Twitter. Marks noted that for various reasons, she eventually did away with this requirement. She defined the Twitter assignment thoroughly on her syllabus, indicating that students would be required to tweet at least three times a week. Students who chose not to adhere to this requirement could, instead, email their would-be tweets to Marks to meet that requirement; however, no students chose to take the alternative assignment.

Marks observed that while some students took the assignment as an opportunity to share information

unrelated to class, most stayed on task and understood that many elements of life also related to the core content of her course, which considered gender and sexuality issues. Marks shared one tweet in her PowerPoint presentation about a video game where a student indicated she or he had broken a gender-norm barrier, thus revealing one way that a real-life experience supported learning gleaned from the classroom, readings, and discussions. This reveals just one of the many potential benefits of using Twitter in the classroom. Journell, Ayers, and Beeson (2014) pointed out that "Twitter may actually invite more student communication than a traditional face-to-face discussion, despite being limited to 140 characters in tweets" (p. 65). This statement appears to be true in light of the experiences of both Marks and Jeansonne.

Finally, Marks cautioned those in attendance regarding one of her own issues with using social media, calling its use a "lesson in boundaries." Marks shared that while she enjoys the constant communication that is fostered by using social media, it can sometimes be difficult to know when to turn it off. She indicated that those who intended to use social media in their classrooms would be wise to set up parameters around their personal time so they do not feel obligated to constantly be available to students. Additionally, once Twitter was established as a viable means of communication for the class, Marks noted that students independently moved beyond the class requirements for Twitter engagement, minimizing her need to constantly monitor their online interactions.

The last presentation was given by Christina Armistead, who connected Facebook posts to peer reviewing. Her presentation related two seemingly unrelated subjects by displaying their unexpected connections. Armistead studied a group of first-year composition students in an effort to discover the perceptions students have about peer reviewing, as well as their goals when engaging in the practice of reviewing others' work. While most students were unsettled in some way about giving peer-review feedback, this meant that these students also acknowledged that they were careful about the feedback they shared and the manner in which they shared it. One student participant even said they felt like a merciless executioner when giving peer feedback, a point that may have shocked some audience members for its passion.

Armistead compared the perceptions of feedback given by teachers and students when reviewing classwork. Because teachers are viewed as experts while peers are not, the distinctions in feedback perceptions can be largely based in the confidence and respect the student who is being reviewed has in the peer reviewer. Despite this, Armistead revealed that the tone and quality of the feedback resonates more profoundly in many cases than the perceptions of the reviewer. Armistead noted that because peer-to-peer feedback is reciprocal, instructors can relate the relationship between the one being reviewed and the one doing the reviewing to a Facebook friendship where interactions are reciprocal and the "environment encourages displays of social solidarity and support."

Because the students involved in Armistead's study were sensitive to their peers' and their own perceptions of the feedback, she offered numerous methods used by these students to encourage the writers under review. The main idea for these students was to be purposeful in offering criticism as well as or in addition to positive reinforcement. Armistead argued that the use of social media, such as Facebook, can foster and encourage positive reinforcement to counterbalance the sometimes necessary critiques that will help student writers improve their work. One student noted, "When I receive a paper that has only negative comments, it makes me want to throw the essay away and just start over… the best reviewer is one that has a good mix of what the author did right and wrong, and thoroughly explains the comments made in the paper." This student was aware that their feedback can have a significant impact on the writer, and was something that

the reviewer took seriously.

Armistead's connections were helpful to those instructors who wrestle with the idea of peer reviewing as a worthwhile practice by offering insights into this practice's perks and shortcomings. For students, the connection of peer reviewing to Facebook commenting is equally helpful, as their fluency in using social media makes for an easy transition to use the same skills and perceptions of commenting in their peer-review work. The issue of peer reviewing can be troubling, as one student noted: "Peer review is a very hard thing for me to do. The whole idea is to look at the paper and to see what doesn't fit. However, I don't like telling people that they're wrong in their papers, because I hate being told that I'm wrong." A benefit of Armistead's presentation was that she offered relevant and useful ways an instructor can connect something with which the students are already familiar in using social media formats such as Facebook to make their understanding and implementation of peer reviewing more effective and beneficial.

Following the presentation, the question and answer session yielded further insight. One of the highlights of this conversation was that it is good for instructors to maintain a sense of humor when using Twitter, with Marks noting that she even will use #popquiz to make sure students are staying on task. Additionally, she indicated that an instructor might choose to maintain a separate Twitter page for more social interactions that are outside the class content. One presenter noted that it is important for instructors to note boundaries in social media, while another reminded attendees to maintain one's authority when using social media with students. Failing to do so can cause untold problems in and out of the classroom.

Although some may argue that school should be a place for students to "unplug and just be present" (Leicht & Goble, 2014), the reality is that students also need to learn how to use all of the new and exciting technology to their career advantage. And, what better place to do that than at school; and further still, who better to teach them than those who understand the foundational elements of communication?

Finally, an important take-away from this presentation was that each instructor needs to carefully consider what goals and plans they have for a particular class, and whether Twitter, Facebook, or other forms of social media can help support and enhance those goals.

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G Dialog: Dialog on Disability and Accessibility

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Facilitators: Jay Dolmage, *University of Waterloo, Waterloo, ON*
Amy Vidali, *University of Colorado, Denver, CO*
Sushil Oswal, *University of Washington, Tacoma and Seattle, WA*

This year, program chair extraordinaire Joyce Carter introduced the Dialogs to CCCC. The idea, she explained in her welcome address, was to replace keynote speakers with facilitated conversations about major issues in our field. These dialogs were meant to spark communication, build community, and move the CCCC community toward action. And, indeed, the Committee on Disability Issues in College Composition (CDICC) dialog (#DialogG) did just that, which you can see in **this fully captioned video**.

Facilitated by Amy Vidali, Jay Dolmage, and Sushil Oswal, the Dialog on Disability and Accessibility sought feedback and guidance on the **CCCC Policy on Disability**: its content, its usage, its power, its limits, and its possibilities. The policy, first adopted in 2006 by the CCCC Executive Committee and reaffirmed in 2011, articulates CCCC's commitment to accessibility, and, as many participants had written to Vidali prior to the meeting, the policy has had a measurable impact on access at our annual conference. But what about outside of CCCC? Dolmage posed whether we can use this policy document for ourselves, our students, our institutions, and our future. Participating in the dialog, I saw three themes emerge through our conversation: access, genre, and organizational strategies.

Access

It was no surprise to me that access was not only discussed but enacted in the dialog. At the beginning, Vidali expressed that she wanted the Dialog to be a different kind of space and invited the audience members to move, engage, and express themselves in whatever ways felt most comfortable. The invitation was a powerful rhetorical move, as many of us wait for permission before taking care of ourselves in professional settings, myself included. At least one person moved and sat on the floor in response to Vidali's invitation.

Access was modeled in other ways: American Sign Language interpreters were present; participants were given index cards to write questions and responses that could be read aloud by someone else; and microphones were passed around so voices could be amplified and heard by more audience members. Vidali, Oswal, and Dolmage summarized each participant's question or comment before responding. From the get-go, access was not merely discussed but embodied by the dialog. The video of the event, embedded above, was captioned thanks to Carter and several volunteers. Even in this large, long room, I felt welcomed, included, and valued. I urge all presenters at future CCCC conferences to strive to do the same.

Genre

During another part of the dialog, Oswal recalled one of the main challenges of writing the Online

Writing Instruction policy for CCCC was that "you don't know how it will be useful for people, actually, on campuses and also in solving problems." Other participants echoed this uncertainty about what the policy was supposed to do. Before we could figure out how we could use the policy, we needed to figure out what we wanted the policy to do. The questions of use and audience are central to issues of genre. Several people admitted that they didn't know that the policy even existed, and those who did, confessed to never having used it. This led to a critical question: What can a CCCC policy do outside of CCCC?

Toward the end of the dialog, Tara Wood articulated this point explicitly, saying, "it's a genre question." She asked what we as scholars and teachers in this organization wanted: a policy statement or a best practices statement. She admitted that the binary is problematic and imagined a statement that both affirms our values and offers tangible practices. Oswal echoed Wood's call and proposed that we use the policy in conjunction with the stories and experiences of people with disabilities at CCCC to push for increased access within CCCC. Wary of offering a best-practices checklist and positioning ourselves as the sole agents of accessibility on our campuses, Vidali encouraged people to join in by engaging with the values of the policy statement while organizing for access.

Organizational strategies

As genre theory suggests, genres are not static, detached texts that float around; they are constructed and enacted by people. Thus, conversations on genre naturally led to brainstorming on how we can use this policy in our lives outside of CCCC. Wood and Mariana Grohowski both suggested the policy should be a tool for faculty and graduate student instructor trainings on accessibility and teaching. Multiple participants mentioned the policy could be useful for faculty members who face resistance when requesting accommodations. I suggested further coalition building with other factions within CCCC so that access can become a component of all CCCC policies.

The idea that this policy only works if people use it was echoed by calls for further organizing. Patricia Dunn offered her own experiences sharing the policy, noting how colleagues are overwhelmed when reading the policy because while "they have good intentions, they have no idea where to start." She reminded the audience that we don't have to be disability experts to advocate for accessibility at our home institutions. An audience member, Matt, called for regional organizing. Disability studies (DS) scholars are often spread out, and we only gather once or twice a year for national conferences. Matt suggested that the Disability Studies Special Interest Group (SIG) map out all the DS folks so we can generate support, share resources, and brainstorm actions with people we are geographically close to throughout the year. The policy lives not in the words on the CCCC's website but in the way it is brought to life in our classrooms, our department meetings, and our campuses. I left the dialog invigorated and ready to share the policy with my colleagues at University of Maryland.

Access

DS embraces the mess and rejects linearity, so I will conclude where I began: access. Though the policy has helped the CCCC evolve into a more accessible, equitable space, the dialog made one thing clear: Our campuses and our conferences are still not accessible enough. Audience members mentioned that the locations of current and future CCCC's meetings pose obstacles for people with disabilities, requiring participants to move from building to building in the short period of time between sessions. Outside of

CCCC, some faculty members must pay extra for accessible parking, and others are forced to disclose their disability to department chairs in order to receive accommodations. Clearly, much more work needs to be done to construct accessible classrooms, offices, campuses, and professional organizations. This effort requires not just disability studies teacher–scholar activists, but everyone committed to justice and inclusion.

What's Next?

During the dialog, Dolmage, Vidali, and Oswal mentioned several resources for people interested in advocating for access on campus and at CCCC:

- **Disability Rhetoric**

  The website for the Disability Studies Special Interest Group offers tons of resources for teaching disability rhetoric and explains the process for being assigned a mentor.

- **Disability Rhetoric Listserv**

  This listserv is a useful resource for discussing teaching, conference planning, and CDICC and SIG business.

- CDICC & DS SIG

  Every year at CCCC, the CDICC and DS SIG host two open meetings. The SIG offers an opportunity to socialize and meet people doing similar research, and the CDICC is the driving force behind disability policy and advocacy in CCCC. For more information, check the CCCC program.

- **Composing Access**

  Composing Access is a website that illustrates various ways to organize accessible conferences, panels, and presentations.

- **Suggested Practices for Syllabus Accessibility Statements**

  This *Kairos Praxis Wiki* entry, created by Tara Wood and Shannon Madden, provides suggestions and examples for composing syllabus accessibility statements.

H.27: Transfer of Learning and Constructive Metacognition: A Taxonomy of Metacognition for Writing Studies

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Speakers: Carol Hayes, *The George Washington University, Washington, DC*
Ed Jones, *Seton Hall University, South Orange, NJ*
Dana Driscoll, *Oakland University, Rochester, MI*
Gwen Gorzelsky, *Colorado State University, Fort Collins, CO*

For the second year in a row, Dana Driscoll, Gwen Gorzelsky, Carol Hayes, and Ed Jones presented the most recent findings from their Writing Transfer Project to a full room of conference attendees. The Writing Transfer Project consists of a mixed-methods longitudinal study of writing at multiple institutions of post-secondary education, including 48 sections distributed across three first-year writing courses, one second-year writing course, and one upper-division writing course. Driscoll, Gorzelsky, Hayes, and Jones coded 381 reflective writing samples and 36 interviews with 14,156 applications of 98 distinct codes. Using both qualitative and quantitative analysis, Driscoll, Gorzelsky, Hayes, and Jones found that students' metacognitive awareness, or their capacity to recognize and think about their own cognitive processes, played a statistically significant role in facilitating the transfer of students' writing knowledge beyond their composition courses (Gorzelsky et al., forthcoming).

The panel's presentation focused primarily on outlining their taxonomy of metacognition in order to foster a conversation about the Writing Transfer Project's implications for research, teaching, and writing program administration. Hayes opened the panel with an overview of the Writing Transfer Project and a brief review of scholarship on metacognition and transfer in order to argue that the panel's taxonomy of metacognition in writing may offer the field a way to operationalize metacognition. Jones discussed the group's research methods, noting that metacognition was one of four key factors found to be statistically significant for writing transfer. Finally, Driscoll and Gorzelsky walked the audience through the taxonomy with a discussion of the definition of key terms and representative examples from the Writing Transfer Project's data.

The taxonomy of metacognition includes seven categories, some of which may be demonstrated as either cognitive (thinking to complete a task) or metacognitive (critical reflection on that thinking and its efficacy or outcomes), while other items are inherently metacognitive. Further, the panel offered three levels for describing the depth of awareness: deep, middling, and shallow. Notably, writers who were improving "were twice as likely to engage in deep metacognition" although the panelists remarked that they generally did not find as many instances of deep metacognitive awareness as they had hoped. The taxonomy of metacognitive awareness consists of the following categories (see the **attached handout** for illustrations of each item on the taxonomy):

- Knowledge of Cognition
    - Person: "Knowledge of oneself as a writer, including one's successful/unsuccessful use of genres, conventions, and rhetorical and writing process strategies"
    - Task: "Understanding of affordances and constraints posed by a project and its circumstances"
    - Strategy: "Knowledge of the range of approaches one might effectively use to complete a project"
- Regulation of Cognition
    - Planning: "Identifying a problem, analyzing it, and choosing a strategy to address it"
    - Monitoring: "Evaluating one's cognition and efforts toward a project"
    - Control: "The choices one makes as the result of monitoring"
    - Evaluation: "Assessing the quality of a completed project"
- Constructive Metacognition: "Reflection across writing tasks and contexts, using writing and rhetorical concepts to explain choices and evaluations and to construct a writerly identity"

Driscoll and Gorzelsky noted that the final item on the taxonomy, constructive metacognition, emerges from students' integration of other items on the taxonomy, stands as an "explicit form of metacognition that promotes positive shifts in their writerly identities," and may be prompted in writing courses. Following the panel's presentation, questions from the audience developed into conversation about the project and its implications for the field. Issues that were raised included questions about developing inter-rater reliability for such a massive qualitative analysis of writing samples, whether we can apply research on unconscious metacognition to our teaching practices, whether the data could be stratified to examine first year college generation transfer, and whether students' dispositions and motivation affect metacognitive awareness.

Link to Handout

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I.03: Reciprocity in Community–University Engagement: Community Partners Discuss Tensions and Possibilities

Reviewed by Isabel Baca
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Chair: Paula Mathieu, *Boston College, MA*
Speakers: Estephanie Vásquez, *Medellín, Colombia*, "When Latin American Storytellers Risk Stories of War: A Struggle for University–Community Reciprocity"
Eric Sepenoski, *Emerson College, Boston, MA*, "When Latin American Story tellers Risk Stories of War: A Struggle for University–Community Reciprocity"
Ernesto Mario Osorio, *Emerson College, Boston, MA*, "When Latin American Storytellers Risk Stories of War: A Struggle for University–Community Reciprocity"
Tamera Marko, *Emerson College, Boston, MA*, "When Latin American Storytellers Risk Stories of War: A Struggle for University-Community Reciprocity"
Jessica Wirgau, *Community Foundation of the New River Valley, Christiansburg, VA*, "The Community Is Not Your 'Lab': The Risks and Rewards of Developing Mutually Beneficial Relationships"
Tana Schiewer, *Virginia Tech University, Blacksburg, VA*, "The Community Is Not Your 'Lab': The Risks and Rewards of Developing Mutually Beneficial Relationships"
Elizabeth Lohman, *NRV Bike Kitchen, Christiansburg, VA*, "The Community Is Not Your 'Lab': The Risks and Rewards of Developing Mutually Beneficial Relationships"
Respondent: Steve Parks, *Syracuse University, NY*

As Director of the Community Writing Partners Program in the Department of English at my institution, I am constantly seeking venues and resources to help me with the challenges I face when doing service-learning in my writing courses and with community engagement in general. I believe in the value of community–university partnerships, in the benefits of service-learning as a teaching and learning tool, and in the personal and professional outcomes that may come from community engagement. Thus, this panel on reciprocity in community–university engagement caught my attention. I wanted to explore more possibilities and help to address the tensions and challenges that come from such community-based learning and engagement.

Though not all speakers were present, this panel was appealing and engaging. The relationship between academician and community partner was strong and seemed to be beneficial to all parties involved. Together, Jessica Wirgau and Tana Schiewer, along with the introduction by Paula Mathieu, and closing remarks by Steve Parks, addressed the risks, rewards, and possibilities of researching and writing together.

At the beginning of the session, attendees were shown a video with Tamera Marko overlooking the ocean. One of the panel speakers who could not be present, Marko briefly discussed her presentation, "When Latin American Storytellers Risk Stories of War: A Struggle for University–Community Reciprocity," which paved the way for a discussion on *stories without borders* and rhetorical mobility. In the video, Marko

emphasized the importance of sharing our stories, and she made us think about how we are all connected as humans. By sharing our stories, we make the world more sustainable, more equitable, and more humane, noted Marko. Had she been present, I know the audience would have been even more engaged.

Nevertheless, Jessica Wirgau's and Tana Schiewer's presentations demonstrated their commitment to community-university engagement. Both of them addressed and described their community-university partnership. Schiewer is a PhD student working on her dissertation about how nonprofit organizations communicate by examining their missions. Wirgau, from the Community Foundation of the New River Valley, discussed Schiewer's involvement with her organization.

The value of this panel became evident when the speakers, after describing their community-university partnership, opened the discussion to the audience. The ensuing dialogue addressed the different challenges faced in community-university partnerships.

Steve Parks, as Respondent, commented on how managing a community-university partnership is not taught in graduate school. He then asked, "How do we handle the challenges that arise in such a partnership?" I pondered on this question and realized how lonely and more difficult it can be when one has to face these challenges alone. Getting support from others is crucial.

Audience members shared different stories and described various community engagement and service-learning projects. Audience members gave each other advice and suggestions. One suggestion was to have an informal mentoring network for our community and service-learning projects. We were reminded by Paula Mathieu, the Chair, of the new and upcoming Conference on Community Writing – another venue for those of us involved with community engagement.

The importance of listening to community partners was recognized: we must value all our partners' voices. Not only should we listen to our students and faculty, but we must also listen to the unheard voices of our community partners, as Randy Stoecker and Elizabeth A. Tryon (2009) suggested in their book *The Unheard Voices: Community Organizations and Service Learning*. This panel served as a good example of listening to the voices. The speakers, along with Paula Mathieu and Steve Parks, encouraged us to talk with each other, to hold conversations on what challenged us, what troubled us, and what we enjoyed about community-university engagement.

The challenge of getting departmental support was also addressed. It was suggested that we write to our Deans and to our institutions' presidents to request grants and funding. It was recommended that we start with a request for a small amount of money. Audience members addressed the same challenges I have been facing on my own. Community engagement and service-learning do bring people together.

I walked away at the end of this session with ideas for teaching a nonprofit writing course, for being more assertive in approaching administrators for funding, and for continuing to educate others on the value of community-university partnerships. Just by being in a room full of people who shared the same interests and concerns about a pedagogical tool in which I believe gave me more confidence to continue integrating service-learning in my writing courses and to maintain and strengthen the Community Writing Partners program at my institution. Though tensions exist and challenges must be faced and overcome, the possibilities for community–university partnerships are endless, making them all the more valuable.

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I.09: Teaching with Games and Infographics

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Chair: Lee Hibbard, *University of Alabama in Huntsville, AL*
Speakers: Ken Lindblom, *Stony Brook University, NY*, "Too Much Information? The Place of the Infographic in Writing Instruction"
Eric Walsh, *Rensselaer Polytechnic Institute, Troy, NY*, "Hermes, Technical Communicator of the Gods"
Samuel Stinson, *Ohio University, Athens, OH*, "You Can't Do This on Nintendo? Intellectual Property, Corporate Monetization, and the Greater Game"

The theme for the 2015 Annual Convention of the Conference on College Composition and Communication was Risk and Reward, a theme that explicitly called on teachers of college writing to present a wide range of innovative pedagogies and to engage both the possibilities and challenges presented by such innovation. In session I.09, "Teaching with Games and Infographics," the presenters focused on the ways composers *take risks* and are *put at risk* in two types of multimodal compositions: infographics and videogames.

First up was Ken Lindblom, who presented his paper, "Too Much Information? The Place of the Infographic in Writing Instruction." Lindblom framed his paper as a response to Doug Hesse's call earlier in the conference for rhetoric and composition scholars to foster connections with K–12 English teachers. Of his own talk, Lindblom said, "My overall point is that, as comp-rhet scholars, we can help K–12 teachers bring rhetoric into their classes through infographics." To make this case, Lindblom discussed the widespread use of the Common Core and its emphasis on informational texts, a term defined so broadly to include a wide variety of genres both familiar and not so familiar to instructors of English. The infographic, Lindblom claimed, provides one clear means for teachers in Common Core contexts to utilize in their classrooms informational texts that are rhetorically sensitive to considerations such as audience, timing, and situation. This, he claimed, makes them a good way for the field of rhetoric and composition to foster K–12 connections. Moreover, since infographics tend to tell stories, Lindblom reasoned that the form might encourage instructors to risk diving into unfamiliar, informational-style texts.

Next up was Eric Walsh, who demonstrated a game he designed about technical communication, titled *Hermes, Technical Communicator of the Gods*, which can be played online at **http://rhetoricalgamer.com/game.html**. Walsh began with a brief justification for why we should study games in rhetoric and composition—derived largely from the work of James Paul Gee and Jane McGonigal—which included supporting claims such as games' emphasis on active learning, engagement, and interactivity. Walsh not only demoed the game, but also had a version of it online that allowed audience members to play on their tablets and phones. This reviewer played along with Walsh and discussed the game—which was not intended to be entirely bug-free or finished during the time of the presentation—with him later. In the game, players assign attention points to a variety of Greek gods and receive feedback on their progress.

Ideally, players should score higher the more they enact good practices from technical communication in their allotment of attention points. Walsh ended his presentation by emphasizing the difficulty of designing games well, and announced his plan to eventually launch the game as a free mobile app. In this reviewer's estimation, Walsh's plan seems like a promising method for articulating some of the core principles of technical communication to students, especially those interested in mobile games.

Finally, Samuel Stinson presented his paper, "You Can't do This on Nintendo? Intellectual Property, Corporate Monetization, and the Greater Game," which was a summary of an argument he made previously through video. Stinson explored Nintendo's seizing of the revenue streams generated by Let's Play videos and asked how the intellectual property issues involved influence the kinds of moves students in our writing classes feel they can make in digital texts. Stinson argued that when we ask our students to engage with remix cultures in online spaces, we not only ask them to *take risks* as composers, but we also can *put them at risk* when remix practices are not accompanied with a nuanced understanding of the intellectual property issues involved. Stinson emphasized that corporate entities such as Nintendo have often exercised derivative rights—rights that allow them to seize monetary streams from works that derive from their intellectual property—that intersect with the composing practices of remix culture, especially as it concerns screencast videos that use gameplay footage. In addition to more common calls to raise student awareness of projects such as creative commons and to inform them about issues of plagiarism, Stinson argued persuasively that it is imperative for instructors to raise students' awareness about Fair Use as well as the corporate marketplaces in which their remixed texts are enmeshed.

Overall, this was a very well attended panel, with approximately 40 audience members present, and there was a lively Q&A session at the end. On one hand I did feel that the panel might have better connected Lindblom's early goal of using infographics and games to connect with K–12 education. On the other hand this panel did leave me with a lot to think about in terms of multimodal writing instruction, namely, what responsibility do we have as instructors to educate our students about the nuances of intellectual property when we ask them to compose arguments that utilize information, computational procedures, or video that utilizes resources invested in corporate culture?

J.31: Non-Human Actors, Human Authors, and Transfer: ANT for Understanding Literate Practice

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Chair: Mark Shealy, *Texas Tech University, Lubbock, TX*
Speakers: Kim Moreland, *University of Wisconsin–Madison, WI*, "Is there such a thing as an author?"
Eliana Schonberg, *University of Denver, CO*, "Writers Reveal Hidden Transfer: An Actor-Oriented Perspective in a Longitudinal Study"
Nancy Reddy, *University of Wisconsin–Madison, WI*, "Blizzards, Badgers, and Tar Pits, Oh My!: The Risky Business of Proposing Nonhuman Sponsors"

Kim Moreland, sadly, was not able to be present. (I wish she had been there since her paper would have provided a good overview of Latour and the concept of authorship—a nice way to frame the discussion.) However, Schonberg and Reddy had plenty to share, there were many questions, some serious feedback, and the room was mostly full. Both scholars used Actor–Network Theory (ANT) for their research but took differing approaches.

Schonberg's study asked why students so often fail to transfer composition skills and reconsidered how methodological approaches could foreground what is being measured when searching for evidence of transfer. She took an ANT perspective to four years' worth of data from a longitudinal study of student writings that asked students about their beliefs and experiences. With 4000 artifacts from 50 students, Schonberg was still in the process of analyzing data, but had already realized that "moving our site of research from writing to writers themselves will reveal previously invisible evidence of transfer." Audience members were interested in how she would finish coding her data to generate findings that would support writing program claims of writing skills transfer, and also how this might increase university funds for composition classes.

Reddy's paper was a different animal: she made claims to an expanded notion of sponsorship that would account for nonhuman as well as human actors. The broader ANT claim, in her view, is that distributive agency allows us to see networked activity as "dynamic, unstable, and reciprocal." Reviewing and analyzing documents from the *Wisconsin Rural Writers Association of 1948*, Reddy gave audience members plenty of room to question basic ANT concepts of agency, wonder how research documents should and should not be framed by her scholarly assumptions, and wander off into a group fantasy upon the feminized landscape (though one audience member claimed that "the landscape is still a penis" in some cases). The discussion was lively, cards were exchanged, and people lingered for quite a while. There were some subtle arguments and some vague disagreements, but everyone seemed to leave with a sense that we had assembled a sort of event that gave us plenty of material to consider.

K.25: Mapping Trajectories of Persons and Practices: A CHAT Approach to Researching Disciplinary and Professional Development

Reviewed by Lillian Campbell
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Chair: Kevin Roozen, *University of Central Florida, Orlando, FL*

Speakers: Paul Prior, *University of Illinois at Urbana-Champaign, IL*, "Becoming a Biologist: Tracing Trajectories of Writing and Disciplinarity across the Lifespan"

Kevin Roozen, *University of Central Florida, Orlando, FL*, "Coming to See Patients: Relocating the Development of Professional Vision across Textual Engagements"

Note: Rebecca Woodard, *University of Illinois, Chicago, IL*, was scheduled to present "Mapping Disciplinary Activity: Methods for Tracing Material and Historical Trajectories" but was unable to attend.

Writing scholars have recently been turning to Cultural-Historical Activity Theory (CHAT) to consider professional enculturation as a process of learning, not just to produce a community's texts, but also to take up their values, systems of power, and world views. This panel, while embracing the complexity offered by the CHAT framework, challenged the theory's restricted view of discourse communities and its limited temporal focus. Drawing on truly longitudinal ethnographic research involving decades of data, the panelists offered examples of the rich histories of learning we might access by expanding the spaces and time spans of our research. Their accounts were both poignant and persuasive, fueling audience discussion about the implications of this call for how we think about pedagogy in our classrooms and research trajectories in our field.

Paul Prior began his presentation by taking to task scholars of professional writing who suggest that classroom learning is entirely separate from professional enculturation. He discussed specifically Lave and Wenger's (1991) claim that a high school physics class has nothing to do with professional work in the field of physics and Dias et al.'s (1999) titular assertion that the classroom and the profession are "worlds apart." Arguing that the view of location as everything is "fundamentally wrong," Prior called on the audience to think about where and when we write. He set out to demonstrate that writers recruit past experiences from places and times that we can never truly anticipate, drawing on his daughter Norah's experiences as a budding biologist as his key example.

Prior traced the beginning of Norah's enculturation into the field of biology to her early experience at age five, crying during a documentary about cheetahs. In elementary school, her burgeoning understanding of what it would mean to participate in the field of biology grew through her personal narratives about wanting to move to Africa to take care of animals, as well as her nonfiction accounts of diverse creatures like the jaguarondi and climates such as the African desert. Prior ended with an analysis of Norah's recent peer-reviewed publication on the zebra finch, which represented her full participation in the discourse

community but also drew on unexpected resources, including her husband's graphic design contributions.

Taken together, this collection of artifacts persuasively demonstrated that looking only at Norah's recent years of biological work in order to understand her acquisition of an identity as a biologist and her ability to write within the community of biologists would be a mistake. Prior instead called for a view of disciplinary training as weaving together various unpredictable trajectories and artifacts in a story of historical becoming. In addition, he emphasized the social nature of this "collateral becoming," suggesting that Norah's teachers, parents, friends, and family were all mediators in her acculturation. Thus, in order to study disciplinary training as developing "ways of being in the world," researchers must expand their view of who, what, when, and how that training is fostered.

Roozen's research took up the expansive methodology of Prior's project but applied it to continuing professional communication, rather than the transition into a professional community. His focus was on Terry, a nurse who has been supplementing her hospital work with a variety of writing projects for many years. Roozen began with an overview of research on medical genres like the DSM, patient medical history, case presentations, forensic reports, etc. He argued that while these analyses often emphasize the role that genres play in shaping practice and views of patients, they frequently act as if these are the only texts mediating medical exchange. In contrast, Roozen proposed a socio-historic perspective, citing Lev Vygotsky, which enables a researcher to consider the question of "how practice has come to be in the world."

Roozen turned to a wide range of Terry's writing to demonstrate how her nursing identity and relationship to patients was being continuously negotiated in a diverse range of genres beyond the patient chart. Terry wrote poems that sought to individualize and humanize her patients and to critique the bureaucratic treatment of the hospital. She wrote and published a book of devotionals for nurses in the critical care unit, which wove together her participation in Christian communities, her scriptural knowledge, and her personal experiences as a nurse. In addition, she spent years developing a science fiction novel about how the medicalized view of patients can lead to inhumane treatment. Showing notes from the novel's development that utilized short-hand from her charting and drew on knowledge gained from her nursing textbooks, Roozen demonstrated how Terry's research for the novel drew on her knowledge of the nursing field. Other genres included a memoir excerpt about a friend's death, which revealed Terry negotiating the roles of nurse and friend throughout the writing, and a multi-media video for her family about breast cancer, which she was planning to revise as a patient education resource.

Thus, Roozen argued that both professional and non-professional texts played a role in coordinating Terry's relationship to patients and others in the hospital. Patient charting alone could never account for the ways that Terry negotiated her role and her experiences in writing. Roozen called for changing the sites we examine in studies of professional writing to consider professional genres as inter-discursive texts. Finally, he cautioned the audience about presupposing relevance in their research and left them with a guiding research question: "How do moments of textual activity add up to a literate life?"

As someone who has spent the past year doing ethnographic research on student learning in the disciplines and watching my artifacts proliferate before me, I was both inspired and overwhelmed by the panel's call. Audience members seemed to share my concern with the feasibility of these projects' scope. One asked whether this kind of research could only be undertaken by scholars with the privilege of tenure who were no longer "on the clock" in the same way as graduate students and pre-tenure faculty. The panelists agreed that the expansive timeline could be a challenge but called scholars to think about projects as long-term

endeavors, existing beyond the single product of a dissertation or an article. Others wondered where to draw the line in data collection, and each panelist offered some personal insights from their research, as well as a caution not to make these decisions too early in a project.

In addition, audience questions prompted the panelists to discuss the pedagogical implications of this scholarship, which clearly support a curriculum that will expand on students' passions and interests rather than evaluate performance. Prior posited the question, "How do we build intensity, identification, and motivation?" as one to guide pedagogical work. Meanwhile, I also wondered about how this kind of analysis could be adapted to help us understand the more erratic career trajectories of the future. While it is valuable to offer a consistent narrative of someone's disciplinary development over a lifetime, for many of our students the question will be how they recruit experiences across different disciplinary and professional roles. Arguably, the ability to understand the resources that professionals accrue as they move across communities and contexts will become all the more important as the average adult moves through seven careers in a lifetime. Prior and Roozen's expansive CHAT model reminds us that attention to early home and classroom experiences, non-professional writing, and a wide range of social connections will provide a richer understanding of such career trajectories as well.

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K.26: A Theory of Ethics for Writing Assessment: Risk and Reward for Civil Rights, Program Assessment, and Large Scale Testing

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Speakers: Norbert Elliot, *New Jersey Institute of Technology, Newark, NJ*, "A Theory of Ethics for Writing Assessment"

Mya Poe, *Northeastern University, Boston, MA*, "Civil Rights and Writing Assessment: Societal Action as Validation"

Bob Broad, *Illinois State University, Normal, IL*, "Gullibility and Blindness in Large-Scale Testing"

David Slomp, *University of Lethbridge, Alberta, Canada*, "Writing Program Assessment: Consequences as an Integrated Framework"

Respondent: Doug Baldwin, *Educational Testing Service, Princeton, NJ*

Over the last several years I have been pleasantly surprised by an uptick in CCCC sessions focused on not just local writing assessment practices, but on writing assessment theory more broadly. This year I was impressed by many original and provocative arguments positing new directions for writing assessment theory. One panel stood out for its pertinence to pressing and complicated questions about the potential harm of writing assessment. In "A Theory of Ethics for Writing Assessment: Risk and Reward for Civil Rights, Program Assessment, and Large Scale Testing," panelists offered a rich and challenging set of social justice frameworks that help develop an overarching theory of writing assessment ethics. While writing assessment theory has come a long way in terms of coherency, the edges begin to fray when we begin to ask questions about the ethics of assessment. Attentive to this fraying, each speaker in this session explored a unifying theory for ethical writing assessment informed either by pre-existing frameworks outside the field of writing studies (such as Civil Rights legislation) or by more familiar disciplinary understandings about the importance of fairness.

Both Norbert Elliot and Mya Poe referenced their 2014 CCC article that described and advocated for what is known in the legal field as disparate impact analysis, a method for proving unintentional inequities in a practice or policy by blending both quantitative information and contextualized reasoning (Poe et al., 2014). Elliot's presentation provided a useful and thorough theoretical overview of ethics. Foregrounding the consequences of assessment, he argued, enables us to see the moral, intellectual, and practical impacts within specific contexts. The most significant takeaway from Elliot's presentation was that whatever theory of ethics one adopts or develops, such a framework is absolutely necessary so that we are not blind to the implications of our assessment practices.

Poe's presentation further explained disparate impact analysis as an elegant and simple method for proving a test is unintentionally discriminatory by pairing statistical evidence with evidentiary claims. Citing Title VI and VII of the 1964 Civil Rights Act, Poe argued that the disparate impact analysis is uniquely attentive to how current opportunity is limited by past discrimination. Poe concluded that by blending

best practices of localism, empiricism, and reflection, disparate impact analysis offers a means of linking consequence and action in order to make assessments more ethical.

Pivoting from the considerations of test takers' experiences to those of test designers, Bob Broad argued psychometricians are necessarily blind to the educational consequence of standardized testing because their livelihoods depend upon the belief that testing is at worst neural and at best a positive force on education. Framed by a powerful Upton Sinclair quote—"It is difficult to get a man to understand something, when his salary depends on his not understanding it"—Broad's critique explored how professional codes of conduct for education testing elides consequences. Specifically, Broad contended that Educational Testing Service's and Pearson's professional codes of conduct include no mention of educational consequences, which he sees as a glaring and telling omission.

Finally, David Slomp focused on the social consequences of assessment by arguing there is a gap between validity as a theory and validity as a process. To bridge this gap, he presented a revised version of his validation framework from a 2014 *Research in the Teaching of English* article (Slomp et al., 2014). Slomp's protocol involves five related processes: defining the purpose and context, defining assessment design, defining scoring procedures, interpreting assessment scores, and assessing consequences. Each of these processes can be further broken down to essential questions about the design and use of an assessment. For example, defining the purpose and context for an assessment must include defining the construct being assessed. For example, if one were to define the construct of *effective writing* as including facets such as evidence that the writing was developed through stages of drafting and revising, an original and well-developing central idea, a logical textual structure, and few (if any) sentence-level errors, then a valid assessment must account for and score all these facets or risk construct underrepresentation. Like Poe, Slomp offered a robust and systematic approach for considering the effects of assessments. Answering a series of test-centered and context-oriented questions, he argued, is a means of approaching validation as a process of structured inquiry more sensitive to consequences than previous validation models.

Doug Baldwin of Educational Testing Service served as the respondent for the panel. Although I anticipated a more defensive response (especially in light of the social justice theme of the panel and Broad's pointed critique of the testing industry), Baldwin's comments were polite and measured. He read what appeared to be a prepared statement about education as a "peculiar institution" ripe with tensions. He agreed with the panelists that localized assessment practices do not guarantee fairness but disagreed with Broad's claim that educational testing specialists do not consider questions about assessment consequences. To support this claim, Baldwin pointed to his chapter on fundamental challenges in designing and scoring educational assessments in Elliot and Perelman's 2010 edited collection as an example of educational measurement scholarship addressing testing consequences. In the chapter, Baldwin argued that fairness exists separately but remains closely tied to traditional psychometric concerns of reliability and validity.

Overall, this was one of the richest and most challenging sessions I attended. The presentations represented a promising future for writing assessment theory. The panelists engaged a wide array of theories about ethics and fairness and presented thought-provoking critiques that challenged me to refine my own assessment philosophy to be more sensitive to issues of discrimination and disparate effects on minority students. These panelists embodied the continued development and uptake of theories native to the field of writing assessment rather than educational measurement. In other words, they represented the best of what contemporary writing assessment scholarship has to offer.

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L.01: Rethinking Basic Writing: New Ideas and Perspectives

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Chair: LauraAnne Carroll-Adler, *University of Southern California, Los Angeles, CA*

Speakers: Jeremy Branstad, *North Shore Community College, Danvers, MA*, "Theory, Context, Practice: On Developing and Implementing a Rhetorically Oriented Basic Writing Program at a Public, Open-Access, Community College"

Margaret Hamper, *University of Wisconsin–Madison, WI*, "From 'Hostile Mental Children' to 'Strangers in a Strange World': Basic Writers in the Looking Glass from 1969 to 2013"

Joyce Inman, *University of Southern Mississippi, Hattiesburg, MI*, "Queering the Thirdspace of Composition"

What comes to mind when you imagine students in a basic writing classroom? Hold onto that thought as you read on, as this panel may challenge your preconceived notions about what students in basic writing can accomplish and what instructors can do to foster growth in basic writing classrooms.

This panel began with Jeremy Branstad's discussion of refocusing the basic writing classroom into a rhetorically oriented writing space. Coming from a public, open-access community college, Branstad described a highly diverse student population that typically goes through two different levels of remediation: level one, which entails three units of reading, three units of writing, and three units of college success; and level two, which entails three credits of reading and three credits of writing. These levels typically revolve around mandated textbooks, standardized five-paragraph final essay exams, and instructions focused on paragraph development. However, Branstad explained a shift from this historical structure into one where there are no mandated textbooks or exams. These programs include accelerated learning programs for level-two students, integrated reading and writing classes for students that better emphasize the intersections between reading and writing, and pathways for faculty to share innovative assignments.

This programmatic shift has been deeply tied to primary course objectives to rethink what basic writers are capable of accomplishing. First, Branstad argued for greater emphasis on problem-exploring over answer-getting dispositions regarding classroom instruction and student engagement. This shift is designed to help students confront ambiguity and uncertainty and better prepare them for critical thinking throughout college. Second, this shift emphasized a shift to resituate language into richer, more productive venues by better integrating reading–writing objectives. Though reading and writing remained split in their objectives (due to institutional limitations), Branstad argued that the new reading objectives could only be accomplished through writing and vice versa. Better combining these objectives allowed for collapsing various remediation levels, thus consolidating the program into a more streamlined list of objectives for all students rather than spreading objectives thin among various programs. Third, these new objectives are heavily anchored in the Writing Program Administrator's (WPA) Outcomes Statement for First-Year Composition (FYC) (**http://wpacouncil.org/positions/outcomes.html**) and the National Council of

Teachers of English/ International Reading Association (NCTE/IRA) Standards for the English Language Arts (see **http://www.ncte.org/standards/ncte-ira**); by combining the two, the revised program places an emphasis on what should follow students' high school curricula as well as what students should be prepared to do following their FYC course.

Branstad finished his presentation with preliminary data to hint at what's to come. Praising high retention rates prior to programmatic overhaul, he commented that the programmatic shift has not led to increased student dropout rates. He then shared a few snippets from students who mentioned increased agency and decreased anxiety, increased understanding of the purpose of revision, and increased ability to manage their own writing tasks. Though he was unable to share more extensive data, these preliminary findings are hopeful concerning how students are navigating and interacting with the redesign for the better. However, while Branstad laid out a strong rationale for how the program was constructed with K–12 and FYC best practices in mind, I wonder how transfer will be measured or tracked to better understand short and long-term issues and benefits to the program redesign?

Following Branstad's forward-thinking program, Margaret Hamper asked us to consider how developmental writing's roots have shaped the way writing instructors view students in basic writing classes. She started with a personal anecdote from a free write, which caused her to question her entire notion of the basic writers she had been prepared for versus the basic writers she actually taught. "They've worked harder than any other students I've ever taught!" Hamper shared, as she questioned why she had been told these writers lack the effective skills needed to excel in postsecondary education. She framed her discussion around the findings of a literature review she conducted on basic writing identity research over the last four decades; she initially pulled from 700 articles but narrowed this selection down to 500 that focused on how the basic writer has been framed over the years.

She started back in the 1970s where the term *basic writers* first entered the academic writing vocabulary, though the argument could be made that basic writers have been around since the 1920s. This was the period of adjustment for the term, and these students were labeled as dunces, misfits, hostile mental children, and the most sluggish of animals. These students were thought to lack self-discipline and vocabulary and were often looked down upon as being inferior and not suited for college work. In the mid-1970s, Shaughnessy argued these students were intelligent enough for college work, but were still trying to tame their understanding within the college setting.

Diving into the 1980s, she explained the cognitive shift that framed basic writers, which borrowed from developmental psychology. The field started to question these students' intelligence, and Andrea Lunsford and others began to question cognitive deficiencies that limited basic writing students' abilities. Basic writers failed to get away from egocentrism, and instructors often were looked at as diagnosticians. Into the late 1980s, Mike Rose and others argued against these cognitive deficits, instead asserting that our writing courses were limiting our students from growing and developing, while setting up arguments between medical versus social models of basic writing.

In the 1990s, we jumped into the socially informed approach to literacy studies and looked beyond the cognitive model. Rather than cognitive deficiencies, basic writers were looked at in terms of their home dialogue and abilities in Standard English. They were still looked at as unskilled, and basic writing was refocused around social justice. Instructors viewed basic writers as strangers in a strange world, isolated from understanding the norms of the college context. There was a push to dismantle developmental education

and instead focus on tightening admission requirements to keep remediation at the secondary level.

Then we jump into the 2000s, where the field shifted to focus on college readiness and how basic writing fits into that. Though Hamper had not completed the literature review to this point, she offered some insights into thinking about how cultural differences may be setting up barriers to college readiness.

Hamper argued that basic writing serves as a powerful heuristic to observe how the conceptualization of our students has shifted over the years. Today's view on basic writing places an emphasis on cultural and environmental factors. She argued that scholars need to think about the variety of factors at play for students entering the basic writing classroom. Similarly, she stated that we need to understand how we as instructors engage with basic writers—not with false presuppositions, but by listening to the students and promoting an engaging environment. The reconceptualization over just a few short decades shows a growing understanding of how writing instructors work with basic writers (though one could argue this includes all writers) that continually changes as the field learns more about the numerous factors affecting all postsecondary students.

With the history lesson completed, Joyce Inman took on a different approach by incorporating queer theory to disrupt the current labeling of basic writers and what they are and are not capable of accomplishing. By integrating a stretch course with a studio model, she framed her discussion around how writers perceive themselves in this writing space. Her application of queer theory helps blur the institutional lines and helps us understand why students deviate from perceived straight institutional lines.

Modern culture is surrounded by binaries that are steeped into cultural norms; these norms can survive without question or disruption of the set binaries. Inman linked these to other binaries that exist within our own field, such as basic versus normal courses or skilled versus unskilled writers. Basic writing acts as an enterprise to promote college education for local students who may not otherwise qualify for higher education without sufficient remediation; students are marked and are expected to recognize this inferior identity in order to improve their identity or blend in with their colleagues who do not share a similar academic identity. Basic writers can be marked by a variety of different scores (some academic, some not) that force students to try to pass as traditional students.

The basic writing classroom is a space for students who fall outside of the traditional institutional norm, which provides students with a space to become enculturated "to ensure their success." By queering the basic writing space, Inman argued for students to contemplate the potential for their own bodies and minds to understand the space they occupy within the course and within the institution. Her institution's studio course design allowed for students to have the freedom to deviate from the norms of other composition courses and allowed students to understand the politics of the norming taking place. By using modular, skill-based instruction, the studio model showcased the messiness of the writing process and allowed for growth and identity as a way for students to acknowledge their own placement within the institution. This model worked with the students' own identity as the focal point and helped students encounter and navigate the norms placed upon them.

All three speakers shared a common goal that was clearly laid out in the panel title: the need to rethink basic writing. By making judgments without experiencing or questioning the roles basic writers have been placed into, teachers fail to acknowledge students who may perform and learn well. As a researcher interested in writing instruction for students with disabilities at the K–12 level, I would argue that there are numerous similarities between the two contexts that come from assuming too much without listening enough.

M.09: Sound and Ambience: Investigating Thomas Rickert's Ambient Rhetoric

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Chair: Sean Conrey, *Syracuse University, NY*
Speakers: Sean Conrey, *Syracuse University, NY*, "The Politics of Listening for Phoné"
Geoffrey Carter, *Saginaw Valley State University, MI*, "A Dark Ambient: Attuning Thomas Rickert's German Musical Influences"
Robert Leston, *CUNY, New York, NY*, "Music and Millieu"
Sarah Arroyo, *California State University–Long Beach, CA*, "Response from Thomas Rickert"

I read Thomas J. Rickert's (2013) *Ambient Rhetoric: The Attunements of Rhetorical Being* as the concluding reading of a focus-changing new media seminar titled "Theories of Networks" at Old Dominion University. At the time, Rickert's work helped me pull together theoretical strands of cultural-historical activity network, actor-network theory, ecological theory, and rhizomatic theory in the beginnings of what I hope will one day become a cohesive whole (although given the ubiquity of ambience, grasping a sense of wholeness is surely a work in vain). As I read and discussed Rickert's work with my peers and our instructors, I recognized in ambience the beginnings of a way to see the world of rhetoric as the connected world—human and non-human, biological and nonbiological—to which I need to be attuned. I also recognized in my growing understanding of the networked world that ambient features connected well beyond anything I previously imagined or considered possible. Ambient rhetoric rocked my world.

I have to admit, the way the panel was written in the mobile app, I thought Rickert was going to be present. He wasn't; instead, Sarah Arroyo ably narrated Rickert's response to the panelists' video presentations. In his written remarks read by Arroyo, Rickert made his apologies for not being able to attend CCCC and thanked the panelists for their work. He emphasized the importance of expanding our understanding of ambient rhetoric and praised the way each video presentation used sound and music, significant inspirations to his own exploration of ambience, to demonstrate attunement. Given the focus on sound and imagery in the session, Rickert's narrated remarks were brief, encouraging attendees to remain focused on the panelists and their work.

The three panelists, all present and sitting at the head table, each played a 15- to 20-minute video that illustrated and visually narrated their ideas. The entire session was intentionally orchestrated to represent ways ambience can work. We walked into a dimmed presentation space with ambient music playing in the background. As we waited for the panel to begin, the mood was decidedly chill and hip. Just before the panel began, Kyle Stedman (@kstedman) tweeted "Mood music. Mood lighting. Ambient rhetoric. It's #m09, folks. #4c15."

Sean Conrey rose, welcomed us, and offered a little context to the panel. He then introduced his video with a few words and (after a moment of struggling to get the video to start) let his video, "Listening to

Phoné," do the talking. And it was beautiful. Beautifully directed and designed, beautifully and artistically produced, and beautifully narrated. The short film related musical phoné (phrases in which meaning is conveyed by sound, not words) to the work of Diane Davis, George Kennedy (with a nod to composer John Luther Adams), and Rickert's ambient rhetoric itself. The results were visually stunning, and I can't wait to share the video with my students. Conrey enjoys etymologies, and this appreciation was reflected in the way Conrey defined terms like *phoné* and *vulnerable* during the video. His mixing of words, narration, music, and moving images was masterful. He referred to these three presentations as "premieres," and they were worthy of being premiered.

Geoffrey Carter invoked John Cage-like musical silences by relying on the conference center wi-fi, which didn't quite do justice to his Vimeo video, "**A Dark Ambient: Attuning Thomas J. Rickert's Krautrock Influences in Ambient Rhetoric**." Carter's presentation was a remarkable video mashup, with many of the musical sources coming from Rickert's own influences and writing. Carter described his video as a footnote on a footnote from *Ambient Rhetoric*, and he was right. The footnotes in Rickert's text reflects on important influences, including *krautrock*, a German electronic musical genre from the 1970s. Carter's video expanded on the history and influence of *krautrock* as an example of found, participatory, and ambient music—even music that isn't considered music, like the sound of a broken truck transmission or speaking into a rotating concrete mixer. Although his video stuttered and paused as it struggled to buffer, the result made us more aware of the ambience. As one attendee noted, the result of paused and stuttering video was an audience aware of the performativity of the piece and the ambient rhetoric of the space and time.

Robert Leston apologetically explained that he had planned simply to read his paper without using the visual medium because his video and words didn't match up, but as one participant noted, what disjuncture there may have been between word and motion picture turned out to work in the presentation's favor. The presentation, "**Music and Milieu Work in Progress**," was a narrated video. Leston spoke most directly to Rickert's focus on attunement to the ambience of sound as music, from the beating of one's heart and the breathing of the concert hall in John Cage's 4'33" to the stylings of deconstructed guitar. One of the most striking images repeated throughout the video was of strange looking starfish-like sea creatures eating something red and using their incredibly long tentacular arms to reach out for others in what appeared to be a hostile act of subsuming the other. As Leston admitted, it wasn't always clear what those images meant since they weren't thematically matched to the spoken word—but the result was that we looked for evidence of ambience in the action on the screen, itself an act of attunement to the many rhetorics at work in the piece.

As fate would have it, Conrey and I ended up seated next to one another on our flight from Tampa to Atlanta. I had chatted with Conrey and Arroyo after the session, so when Conrey saw me as he walked down the aircraft aisle and noticed his seat next to mine, he asked if I believed in destiny. This reminded me of the rhetorical intentions in the world to which humans are not, or are no longer, attuned to recognize, so I find it hard to say that I don't believe in destiny. Whether we were indeed fated to chat longer and exchange contact information and commit to email dialogue, or whether our continued conversation was the result of pretty good odds that CCCC conference goers might leave on the same plane from Tampa on the final afternoon of the convention, seems somewhat moot. It happened, and I hope we both were attuned to the

possibilities that our meeting will lead to fruitful conversations about Rickert, music, the body as rhetoric, and a thousand more topics in the realm of ambient rhetoric.

References

Rickert, Thomas. (2013). *Ambient rhetoric: The attunements of rhetorical being*. Pittsburgh, PA: University of Pittsburgh Press.

M.25: Accommodating Access: The Theory, Practice, and Pitfalls of Accommodation in Composition and Beyond

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Chair: Brenda Brueggemann, *University of Louisville, KY*, (though due to conflict, Melanie Yergeau, *University of Michigan, Ann Arbor, MI*, stood in as chair)

Speakers: Ruth Osorio, *University of Maryland, College Park, MD*, "The Syllabus Accessibility Statement as a Space to Rethink, Reimagine, and Reconfigure Normativity and Learning"

James Hammond, *University of Michigan, Ann Arbor, MI*, "Counter-Eugenics in the Composition Classroom: Towards a Universal Design of Writing Assessment"

Chad Iwertz, *The Ohio State University, Columbus, OH*, "Pedagogies of 'Independent Living': Bodily Agency in Disability Rights Activism and the Writing Classroom"

Bonnie Tucker, *University of Michigan, Ann Arbor, MI*, "Disability Rhetoric: When Technology Is Confused with Social Justice"

I finally got around to creating a Twitter account in time for CCCC 2015; actually, I created a Twitter account during one of the first sessions I went to early Thursday. And although the session review here was the final presentation I attended on Saturday, it resulted in my highest retweeted tweet of the conference: "Are your classrooms inaccessible? Do you discriminate against disabled students?" This session produced some of the most stimulating ideas concerning disability and access in postsecondary education, which was apparent by the packed room on the final day of the conference.

Ruth Osorio began the session by leading a discussion that questioned the role of a statement we all find on our very own syllabi. Although Osorio constantly changed all other aspects of her syllabi for each class, she did not change her disability statement for two years until she came across an article that made her realize that she defined disability as a limitation and said: "I didn't do that, but my syllabus did." The syllabus acts as a legal document that also sets the tone for the class, which Osorio argued can welcome perspectives on disability, normativity, and the body in nonlimiting ways. But what are reasonable accommodations, and who gets to decide these when we have to place this information on our syllabi? In the beginning, Osorio argued, it was the courts, where the syllabus accessibility statement often worked to contain anxieties surrounding disability. These statements read as a requirement rather than an opportunity for access and for welcoming students from all backgrounds.

Osorio shared the rhetorical work being done within the disability statement within her own university, calling attention to the legality and the gatekeeper nature of who can determine disability accommodations. The statement focused on a fixed identity of disability, one that is institutionalized through assessment and diagnosis. The statement is used for protection rather than for advocacy of student learning and accessibility. Positioning the statement as a legal requirement assures that it reduces anxiety and separates rather than welcomes accessibility into the classroom. So much is being said by this section in our syllabi, a

line that we often even forget about and are mandated to place there. As an example, Osorio suggested that a simple change from "you" to "we" within the language could assist in beginning to talk about inclusion and accessibility rather than legality, as it opens up the discussion for collaboration rather than for legal separation.

This first presentation brought awareness to an often overlooked part of the familiar syllabus in a way that demonstrates we are excluding people without even realizing what we are doing. In her closing, Osorio called on the action of Writing Program Administrators (WPAs) to better work with graduate student instructors and faculty instructors concerning accessibility within the classroom. Improving accessibility that can begin by simply considering the rhetorical work being done within this short statement. I cannot help but wonder what impact changing the statement has on students within the classroom. How do students with disabilities in our own courses regard and think about the language we place in this statement? The intersections between our intentions and the perceived intentions surrounding our students concerning the language we use to discuss disability could be a rich avenue for future research.

But even with an accessible syllabus, how should we begin to think about accessible writing assessment? James Hammond took on this challenge by addressing the lack of universal design within writing assessment. Hammond rooted his discussion on how to counter eugenic writing assessment by first discussing eugenic writing assessment. He described eugenic writing assessment as a fixation on error, which comes from linking the textual with the physical bodies, and much of what we know about language use comes from continually focusing on error. Large-scale, standardized assessments have tended to focus solely on teasing out these errors, while often being unable to look beyond what students are unable to accomplish. In an attempt to standardize the student body through students' textual bodies, instructors often focus on preventing a waste of instruction on incompetent persons. Hammond then linked standardized assessment back to eugenically minded psychometricians in the early 20th century, with assessments trying to tease out verbal and linguistic ability with intelligence.

However, assessment does not need to remain eugenic-minded. Hammond described three separate registers that have been used to counter the eugenic mindset: narratively (i.e., disability serves to destabilize narratives of normativity), epistemologically (i.e., understanding new experiences to explore new ways of understanding), and ethically (i.e., conservation of disability underscores human diversity and allows us to escape the idea of human perfectibility). Viewing disability through these registers can refocus students' representations of themselves and their experiences while allowing for embracing new approaches to knowledge and knowledge understanding. Although Hammond was unsure of the final form these new assessments would take, he acknowledged the need to reimagine assessments to improve our own understandings of access and belonging.

As someone who continually questions how writing is assessed for students with disabilities in the elementary and primary education levels, I found myself constantly agreeing with Hammond's discussion of assessment at the postsecondary level. Reframing assessment and the purpose of assessment could be a powerful tool in the future, one that can be used in meaningful ways once the notion of error can be overcome.

Although both previous presentations focused on in-classroom concerns, what happens when looking to agency outside of the writing classroom? Chad Iwertz took on this task by addressing how independent-living pedagogies can enact bodily agency within the writing classroom. Iwertz began by presenting the presence

of a more technically focused document on Connected Community that would provide the foundation for the accessible talk he would give. To begin, Iwertz defined independent living as being able to control and direct one's life by being able to exercise the greatest choice over where and how you live. These facets of independent living were contrasted with institutionalized living, or having little to no control over one's life. As an example, Iwertz offered the story of Ed Roberts, a UC Berkeley student with polio who required an iron lung at almost all times during the day. Although he was intellectually capable of attending UC Berkeley, he had to fight constantly with the institution for the support he needed. Roberts' activism was a major contributor to the disability rights movement that emphasized giving full control to individuals with disabilities rather than dictating institutionalized living situations.

So why should independent living matter when we think about our writing classrooms? Within the context of the writing classroom, Iwertz argued that we are not necessarily thinking about independent living, but we are thinking about universal design as a facet of independent living. However, we can use independent-living pedagogies to better understand how to implement universal design principles into our own writing classrooms, placing an emphasis on providing increased agency to all students. Limiting it only to agency does not do this movement justice, as a more radical approach to providing students with more options within their learning and to what they are receiving from their educational experiences is necessary.

The final speaker, Bonnie Tucker took us through another area often thrown into the conversation when talking about disability: technology. Tucker began by addressing the two conflicting ways that technology functions: materially providing services and rhetorically limiting agency. What this means is that technological advancements can be quite beneficial, but the rhetoric behind this technology often casts disabled people as broken. Tucker argued that simply throwing technology into the classroom could sometimes do more harm than good.

The rhetoric behind technology can often hurt the disability rights movement and set the wrong rhetorical voice behind what people perceive to be powerful technological improvements. Tucker shared an example of what this looks like from a highly visible context: a 2014 **Microsoft Super Bowl advertisement**. This one-minute-long advertisement displayed a slideshow of different events displaying supposed technological victories regarding making society more accessible for physically disabled individuals. The most amazing part to me was the focus on the technology giving voice to the voiceless, which creates assumptions that those unable to speak verbally lack a voice to begin with. The technology empowered disabled individuals through technological advancement by constructing ableist imagery alongside a political movement. As Tucker described, imagery such as this creates the disabled person as a test site, which places technology within a capitalist marketplace rather than an accessible one. However, framing the disability rights movement solely in terms of accessibility places the focus on the wrong area. The disability rights movement entails more than adding technology and stirring.

So what are the consequences for writing instructors? Tucker suggested making our classrooms accessible by using technology, but throwing technology in will not immediately address possible hidden discriminations within the technology itself (as seen in her example above). We need to consider that the difficult work of social justice within disability advocacy begins after accessibility, not before. We writing instructors need to be aware of the rhetorical exigence behind our own actions in working with disabled students and how our seemingly beneficial actions may further foster stigmatization. We need to consider who joins into the conversations of making our classrooms and our instruction more accessible for all individuals, and we

need to think about the ramifications that may happen if we adopt inclusion practices that actually serve to further segregate. By this, I mean that we need to think about not only how we are accommodating or changing our teaching practices but also how we can address the unintended consequences that come from well-intended modifications (such as the underlying message of saying we are giving voice to those unable to communicate). I wonder what this would look like within Tucker's classroom with actual students rather than commercials and hypothesized concerns. How do students regard technology within our classrooms, and what issues come up when thinking about how students are asked to navigate through these spaces?

MW10: Actually Teaching Style: Upping the Ante on Academic Writing

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Chair: Brian Ray, *University of Nebraska at Kearney, NE*

Speakers: Paul Butler, *University of Houston, TX*, "Style in the Public Sphere: Students Writing for Wider Audiences and High, Middle, Low Styles: How to Vary Style, including Code-Meshing, the Prepositional Because, 'I Can't Even,' and Other New Stylistic Innovations"

Brian Ray, *University of Nebraska at Kearney, NE*, "'I Don't Have Time for All That!': Juggling Style and Other Pedagogies in a Crammed Syllabus"

Zak Lancaster, *Wake Forest University, NC*, "Style as Stance-Taking: Using Insights from Systemic Functional Linguistics (SFL) Register Theory to Trouble the Content/Form Division When Teaching Style"

Andrea Olinger, *University of Louisville, KY*, "Corpus Stylistics in the Classroom: Using Student-Centered Corpora, and Corpus Analysis, to Facilitate Students' Analysis of Writing Styles"

Jonathan Buehl, *The Ohio State University, Columbus, OH*, "Style and the Professional Writing Curriculum"

Star Medzarian, *Nova Southeastern University, Fort Lauderdale, FL*, "Teaching Sentence Variety as an Invention Strategy and Assessing Style in the FYC Classroom"

William FitzGerald, *Rutgers University–Camden, NJ*, "Using Rhetorical Figures in the Composition Classroom"

Nora Bacon, *University of Nebraska at Omaha, NE*, "Style in Academic Writing"

I love style, sentences, and grammar, but like many teachers, I find these topics difficult to teach—regardless of how fun they are to read and think about. So, hoping to gain some practical teaching advice, I chose to attend a Wednesday morning workshop called "Actually Teaching Style: Upping the Ante on Academic Writing." After more than three hours of friendly and thought-provoking discussion, I left with a stack of handouts, eager to incorporate what I had learned into my classes.

The format of the workshop provided many opportunities to meet other participants and discuss different topics. We began by reflecting on style in small groups at separate tables, and then throughout the morning we rotated to different tables to focus on particular themes facilitated by the discussion leaders. Conversation often returned to questions like: What is the relationship between style and grammar? Should we use specialized rhetorical and grammatical terms in the classroom? How do we define *style*, anyway? One of the best articulations of style was "experimenting with different ways of saying the same thing." A related idea that recurred throughout the workshop was the notion that as teachers, we do not have to endorse or condemn particular styles, but show students how different styles form from different sentence-level features and become more or less effective based on context. This lesson emphasized the importance

of experimenting with different styles until finding one that suits one's occasion.

At a table led by Paul Butler, discussion focused on Cicero's three levels of style: low, middle, and high. After examining samples of each level (middle being the most difficult to locate), we discussed the rhetorical effects of blending stylistic levels, a technique related to code meshing. We then had some fun pondering the stylistic effects of two constructions that have grown popular on the Internet: the prepositional because and "I can't even." Butler provided example texts that we might review with students, along with some enticing exercises involving tweets and memes.

Jonathan Buehl conducted a detailed workshop on incorporating lessons in style into the professional writing curriculum. I was especially interested in this conversation because I regularly teach courses in professional, technical, and business writing and am always looking for new activities and course content. Buehl argued convincingly that every professional writing course offers opportunities for teaching style and that even an entire course could be organized around the concept of style (something I hope to try in a future semester). Example lessons included using the "you attitude" in sales letters and cover letters, revising in plain language for technical writing, and editing with Richard Lanham's paramedic method (with some useful modifications from Buehl). (The paramedic method provides a step-by-step approach to clarifying the action in wordy sentences. Students eliminate *to be* verbs and lengthy prepositional phrases, replacing them with concise action verbs.) Buehl also highlighted how digital tools can help students recognize certain stylistic patterns in their writing. For instance, using Word's Find and Replace function to identify all instances of *that*, *to be*, or *of*, and then revising for clarity according to the paramedic method.

At another table, William FitzGerald suggested rhetorical figures often seem absent from first-year composition but are actually flexible tools for emphasizing rhetorical choices and even prompting invention. Thus, instructors need not present rhetorical figures as ornaments reserved for the end of the composing process. Introducing them earlier will provide students with what FitzGerald called a "workable toolkit," helping them to develop and refine their ideas. As a group, we examined two examples of highly figured prose and identified and described the figures while avoiding overly technical terms (though some—like *ellipsis*, *repetition*, *parallelism*, and *appositive*—cropped up anyway). We concluded the session by completing an exercise in *copia*—rewriting a short sentence in as many ways as we could imagine. This challenging short assignment reminded me that practicing copia is harder than it seems and that it's worthwhile for me to try out an exercise before assigning it to students.

Finally, at Zak Lancaster's table, I learned a great deal about using systemic functional linguistics (SFL) to teach style. Lancaster quickly and clearly summarized this complex material and helped participants apply it to sample texts. He explained that SFL is concerned with how grammatical choices form a pattern in a piece of discourse to create style, and that style is intimately connected to context. A key tenet of SFL is that we are unable to separate judgments about good texts from their contexts. Modeling a discussion he has with students, Lancaster compared two versions of a published critique, paying attention to subjects, verbs, and adverbs. Our comparison revealed that one excerpt incorporated more hedging and a less-intense critique in order to suit the academic context in which it appeared. We then compared examples of student writing and noted how first-year critical writing differed from upper-level critical writing. By adopting the characteristics of academic writing, the more advanced writer managed uncertainty better for the reader. I was reassured to hear that we can identify and analyze these distinctions with students without privileging one style as absolutely better or worse than another because SFL recognizes the importance of judging

within context. I hope to have this kind of discussion with my students in the future.

Although time constraints prevented me from listening in on all the presentations at this workshop, I gathered additional handouts before the session ended and now have a list of new topics and texts to check out. I really appreciated the practical angle of this workshop. In fact, I was able to incorporate one of the exercises into my professional writing class immediately after returning from the conference.