

Wednesday Workshops

Morning Workshops, \$20

March 11

9:00 a.m.–12:30 p.m.

MW.1 Academic Service-Learning and First-Year Writing Programs: Striving for a Fruitful Fusion

During the upcoming fall 2008 semester, members of the recently established Institute for Writing Studies at St. John's University have agreed to work with the Academic Service Learning Department to foster the development of community service and reflective/recursive writing among entering first-year students. The goals of institutionalized academic service-learning, with its emphasis on the praxis of community outreach and reflection, and the goals of a university writing program speak respectively (though not mutually exclusively) to the transformative power of both experience and writing. This panel will present some of the preliminary results from our experience, as we attempt to assess the impact academic service-learning had on our students as writers and our department as a whole.

Specifically, we hope to explore 1) the possible benefits for students and faculty alike in a first-year writing program and 2) the pedagogical, institutional, and community-related challenges that can potentially frustrate a successful synthesis. In terms of the former, we posit that academic service-learning can, in theory, catalyze the progressive politics often associated with composition studies, thus diminishing the barriers between higher education and the world beyond.

However, we are also aware of the pitfalls that could make academic service-learning and first-year writing a less-than-happy marriage. For instance, although the nature of a composition course is ideal for the kinds of writing that academic service-learning asks of students (reflection papers, etc.), it is also problematic in the sense that first-year composition is a required course; thus, it is difficult to get students to understand what they are doing as anything but a possibly unwelcome requirement. In addition, we will broach the complications that academic service-learning presents for keeping composition aligned with its roots in the field of rhetoric. Particular emphasis will be given to the relationship between academic service-learning and the invention elements of *kairos* and *atechnic pisteis* (the means of persuasion that one discovers along the way, including testimony, interviews, polls, surveys, facts, data, etc.) We will problematize academic service-learning that takes place without deep consideration of this first canon of rhetoric. The danger is that this kind of academic service-learning could lead to minimal consciousness-raising related to social injustice, thus reifying an "us" versus "them" division. For example, the college student serving in a homeless shelter could persist in her belief that she is in school not necessarily to learn to act upon the world, but to prevent it from acting upon her in a materially destructive manner.

Participants in this workshop will hear from different perspectives related to the objectives of first-year writing and academic service-learning, and the promises and risks of joining the two. Moreover, through a series of small-group sessions and whole-group discussions, participants will be able to offer their own insights and questions related to their experiences and future plans. At the end of the workshop, participants will leave with a packet that includes 1) the presenters' philosophies related to fusing academic-service learning with first-year writing, 2) pertinent syllabi excerpts, 3) specific writing assignments, 4) rubrics, and 5) student-writing samples.

MW.2 Keeping Multilingual Writers in Mind: How Universal Design Can Lead to Inclusive Pedagogies and Practices (Part I)

This workshop provides participants with an overview of issues related to multilingual writers in higher education and explores ways to serve both L1 and L2 students better in writing classes, writing centers, and in WAC/WID programs.

The workshop will begin with an overview of the concept of Universal Design, an architectural metaphor useful for helping writing specialists plan writing programs and courses to accommodate a diverse array of cultural and linguistic backgrounds.

This overview will be followed by three 40-minute sessions, where presenters (speakers 1-5) will explore the diverse needs of multilingual learners, the institutional and political factors to consider when placing and assessing students, and ways to use this information when preparing K-12 and college teachers to work with L2 writers. During these interactive sessions, participants will receive instruments that assess the backgrounds and needs of L2 students, discuss questions to consider when designing programs and courses with L2 writers in mind, share problems and issues encountered in their own institutional contexts, brainstorm inclusive placement and assessment practices, and consider ways to include L2 writing scholarship in training for pre-service teachers.

Following these sessions, participants will choose to attend one of three concurrent roundtable discussions according to their needs and interests. At Round Table 1, Speaker 6 will open a discussion on different models for culturally-inclusive classrooms, At Round Table 2, Speaker 7 will open a discussion on ways of preparing writing center tutors and staff to work with L2 writers. At Round Table 3, Speaker 8 will open a discussion on strategies for raising awareness about multilingual students during faculty development programming.

Meeting, Space, and Technology Needs: For this workshop, we will need a large room with 4-5 round tables to facilitate group work and roundtable discussions. It is also essential that we have access both to an LCD projector and an Overhead Projector.

MW.3 Troubling Boundaries: Social Action and Composition

At the start of the workshop, participants will interact with a series of “installations” presenting samples of a range of activist work. These installations will invite participants to trouble conventional perceptions of activist work in composition “inside” and “outside” the academy. Each installation will consist of a project that explores the literacy-driven activist work in institutionally recognized composition spaces, community writing programs, and spaces that do not fit comfortably into either of these categories. One goal of these installations is to create a shared space in which workshop participants might begin to collaborate on literacy-driven activist work.

The collaboration continues in two breakout sessions. In the early morning session, participants will choose an installation and work closely with other participants and organizers on its project. After a short mid-morning break, participants will be encouraged to either continue working on their initial project or to move and collaborate with another group, bringing with them perspectives and insights from their first group and their professional experiences. As one way to keep the conversations going post-conference, organizers will document revisions to the projects and send them to all the participants.

The small group sessions will conclude with participants composing a reflection on the workshop. Finally, we will reconvene as a large group, share our reflections, and together discuss how 1) we might attempt to use our positions in academia to responsibly and reflectively engage in social action, 2) use our experiences to (re)value different kinds of work in the academy, and 3) use this space and our collaborations to look ahead, plan coalitions for future action, and devise ways to extend our collaborations.

Workshop Installations/Session Topics:

- 1) "New City Community Press" presents the work of creating a curriculum, which allows books published by the press to be used in the local community (public schools, universities, and community center).
- 2) "The Cherokee Nation | MSU Collaborative" presents pedagogical implications of working at a distance on a new media educational resource with the Cherokee Nation in Oklahoma. The types of advocacy work possible within and across institutional and national boundaries have implications for our curricular designs and assignments.
- 3) "Worker Education Forums: Critique and Improvement of Campus Cross-Union Dialogue" offers the difficulties of organizing for social and economic action across many boundaries centered in a university.
- 4) "Redefining remediation as a site for activist work: Basic writing, distance education, and second class instructors/students" presents the possibilities for encouraging social action in the marginalized institutional spaces of basic writing and distance education, spaces that are reductively imagined as the territory of "overly-dedicated" teachers, "techies," and "non-traditional" students. Participants work together to challenge the traditionally instrumental role that these courses are expected to play in university by sharing/revising curricula, strategies, and institutional documents.
- 5) "Public Art and Praxis" uses a digital projection video project, campus chalking, and a conference panel performance in an unconventional venue to explore multiple ways in which public and/or academic spaces and work are inseparable.
- 6) "Teaching Writing and Rhetoric in the Chester County Peace Movement" poses an ethnographic/action research study of part of the peace movement as a site for activism.

MW.4 Assigning and Assessing: Multimodal Composition and Classroom Practice

For over a decade, composition scholars have been wrestling with the challenges of assigning and assessing multimodal texts. In recent years Paumier and Spehar, Meeks and Ilyosova, Sorapure, Warner, Whithaus, and others have proposed a variety of assigning/assessing approaches. Unfortunately few teachers have the time and opportunity to give these proposals a test-run. In this half-day workshop, we will provide that opportunity.

Guided by presenters who will provide a variety of approaches, participants will explore, practice, and interrogate different multimodal assigning/assessing strategies. A variety of multimodal assignments and texts will be presented, and participants will critique both assignments and texts via different assessment strategies. Our goals are fourfold: 1) to encourage composition teachers to confidently incorporate multimodal texts into their classrooms, 2) to practice assessment of those texts, 3) to address intellectual property, copyright, and fair use issues inherent in such assignments, and 4) to question how we all understand the value of non-traditional texts

The workshop will close with large group discussion including reports from each small group and critiques of the assigning/assessing strategies presented. Participants will be encouraged to suggest other assigning/assessing strategies.

MW.5 Play/Write: Connecting Games Research to Composition and Rhetoric Studies

What can games research contribute to composition and rhetoric research? And what can we learn about games through the methodologies of composition and rhetoric? In this half-day workshop, current game studies researchers in composition and rhetoric will present an overview of research methods that account for the rich space of games and yet are compatible with the disciplinary concerns of composition and rhetoric. In short presentations and discussions, workshop leaders will share their own methods of research on games, their knowledge of the

design space of games, and their understanding of the rich ecology of game worlds. By playing and considering both analog and digital games, participants will examine how their own research methods in new media and games draw upon these methodologies and others, and how they may connect their own research agendas in composition/rhetoric to a games studies approach to writing research. Ultimately, this workshop aims to consolidate some of the best practices in games research and through participants' play, design and analysis, to equip all participants with the tools to perform groundbreaking research in this exciting new area of composition, interactivity and expression.

The workshop is divided into two halves, focusing first on analysis and then on production. Each half will begin with a series of short presentations by workshop leaders followed by small group discussion and hands-on game play and game design activities.

In the first half of the workshop, leaders and participants will explore the application of composition/rhetoric research methods to a specific game environment through gameplay, discussion, and analysis of research methods as applied in fields such as educational technology, new media studies and commercial game development. The short presentations that begin this half provide an overview of methods currently being used in games research, both within and outside of composition/rhetoric and an ecology of games studies approaches that can serve as a common framework for both the analytic and production activities in this workshop. As participants play several short games rich in complex interactive demands on their players, groups will discuss their play styles and potential research questions that the play provokes. Leaders, all game-researchers as well as game-players, will guide the play and discussions.

In the second half of the workshop, participants and leaders will move from analysis of game play to an examination of the production of game design, thus moving the research focus from interacting with and reading games to the composing of games. Participants will work on one of several small teams tasked with redesigning an existing game to accomplish particular interactive and pedagogical goals. The short presentations that begin this half of the workshop demonstrate some of the design and interactive aspects of a game, including timing, movement, aesthetics, and gamer affect.

At the conclusion of the small-group sessions, all leaders and participants will discuss ways to shape future directions in composition and rhetoric games research. We hope to discover together the potentially illuminating lens composition and rhetoric methods can bring to games, and what the dynamic space of games can tell us about our notions of audience, interactivity and affect in our research on writing.

MW.6 Clarification, Collaboration, Commitment: Preparing Faculty, Staff and Students to Combat Plagiarism and Encourage Writing

Cyber-plagiarism, or copying and pasting, is very common among students. This interactive workshop is designed to address approaches to encouraging original research writing while discouraging students from plagiarizing. In this workshop, participants will discuss perspectives of millennial students and their perception of "freedom" of internet materials. We will also discuss methods to tap into that world view to develop assignments that encourage original writing, take advantage of students' copy-and-pasting skills and to encourage institutions to re-examine and reinforce policies on cheating and plagiarism to encourage original writing as appropriate and encourage academic integrity. One key way to accomplish these objectives is presenting a sample of the student workshops (face-to-face and online versions) delivered to more than 3300 students that helps guide students to practice identifying writing habits that result in plagiarism. Another key is to discuss proposed changes in institutional policies that can result in encouraging students, faculty and administrators to promote academic integrity.

MW.7 Making Digital Waves in the Two-Year College: Promoting Collaboration through Digital Writing Assignments in the Community College Composition Classroom

Andrea Lunsford once claimed that every act of writing is a “collaboration.” Therefore, if we want to encourage our students to write, particularly those at the community college level, we need to show them how to collaborate. Critics of 21st century technologies have argued that the digital world can be isolating, leaving our students with little more than fake lists of “friends” on MySpace and Facebook. However, this half-day workshop will examine how community college instructors may use digital writing assignments to promote collaboration at the community college level, where students often need community-building the most. Participants are encouraged to bring their own ideas for digital writing assignments as well as their own laptop computers. All participants will create at least one digital writing assignment for community-college students that promotes collaboration in the composition classroom.

This workshop fits in nicely with the conference theme of “making waves.” As creators of digital writing assignments, we workshop facilitators and participants are making digital waves in our own teaching philosophies by questioning how we approach writing and what is truly best for the students. The more waves we make at this workshop, the bigger the noise, so we may attract other teachers to ride their own digital waves. Furthermore, the more digital waves we make, the better the Internet surf for everyone.

The workshop begins with the introduction of the six workshop facilitators; each participant will be asked to introduce him or herself as well. Then we will review the primary goals of the workshop: we anticipate that participants will want to create viable digital writing assignments for their classes above all else, but we will ask participants what they would like to have stressed as well. After the introductions and review of goals, participants will be asked to visit the facilitators at individual tables to discuss and review the facilitators’ own digital writing assignments; participants should feel free to spend as much or as little time at each table as they like. Once these “visits” are complete, participants will create and/or revise their own digital writing assignments on their laptops. Next, participants will workshop their assignments in small groups with one facilitator per group. The workshop ends with a review of what participants learned from the workshop as a whole.

MW.8 Defining and Writing about Racism in the Composition Classroom

Opening Questions: How do you personally define racist and what role do composition instructors have in guiding meaningful, productive discussions and writing about racism? How does having multiple definitions of racist/racism impact those discussions?

In this half-day workshop, participants will consider the various ways discussions around and writing about racism are impacted (short-circuited, thwarted or overblown) by imprecise or outdated vocabulary. Participants will discuss how productive writing about race is best served by a common definition of racism. By the end of the workshop, participants should have a better understanding of the disconnect between academic definitions and those used by the “general public.”

Participants will begin the workshop by writing their own personal definitions of racist/racism. They will then take a “quiz” which surveys various potentially racist scenarios. Then, in small groups participants will share their personal definitions of racist/racism and compare them to commonly accepted usages of the word. The session will then move to a brief presentation of related vocabulary that is often used interchangeably with the words racist or racism. As a large group we will evaluate and discuss emotional reactions to the “racist” scenarios of the quiz and consider how and why certain situations qualify as racist. We will also discuss how our personal interpretations change as “facts” reveal themselves. To close this portion, we will draw conclusions on how instructors impact and drive discussions about race. To end the workshop, participants will give a short presentation of writing assignments, readings and writing projects

that have fostered meaningful, productive development around issues of race. Everyone will be asked to contribute to a cache of assignments for workshop participants to take home.

MW.9 Multigenre Writing: A New Wave of Hybrid, Cross-Genre, and Multimodal Assignments

After being inspired by a postmodern literary work in the 1980's, Tom Romano suggested the implementation of multigenre writing assignments. Since that time Adler-Kassner, Davis and Shadle, Johnson and Moneysmith, Jung, Mack, and Tremmel have written about their experiences assigning multigenre writing to college students. Currently, new media has flooded the internet with hybrid and cross-genre applications for composition teachers to consider. Composition scholars such as Selfe, Wysocki, Vitanza, Sirc, Yancey, Brooke, Johnson-Eilola, Kress, and Ball advocate the importance of multimodal writing. As with any new approach there is danger of riding the wave of new practices without careful analysis of the motives and theoretical basis for adopting such alternative approaches.

The presenters involved in this workshop will not only share their own experiences with assigning multigenre writing but will also engage in a dialogue with participants about the theoretical issues that inform multigenre, multimodal, and multimedia writing—such as competing notions of genre study, questions about audience arising from the use of multiple points of view, and connections to curricular goals of the graduate and undergraduate courses. A special emphasis will be placed on how multigenre writing can be used to ethically represent the realities of people and events from the students' home communities. Presenters will share assignments, bibliographies, and examples of students' writing. Participants will have the opportunity to initiate questions, concerns, and new ideas about implementing multigenre writing assignments in their classrooms.

Some of the questions addressed will be:

- How can multigenre writing assignments help marginalized populations make the transition to academic writing?
- How can multigenre writing assignments serve specific curriculum goals in different courses?
- In what ways can academic writing be defined and supported by the inclusion of non-academic genres?
- How can the study of genres make students more critically aware of writing choices and conventions?
- How can an analysis of genre differences engage students in questioning the representation of people and events?
- How can community literacies develop in harmony with new academic literacies?
- Which forms of new media--websites, blogs, wikis, podcasts, and videos--offer the most for multigenre writing?
- What can hybrid genres reveal about the limits of certain discourse practices?
- How does a multigenre approach prepare students for writing in other disciplines and careers?
- What challenges have teachers faced with designing, teaching, and assessing multigenre projects?

The workshop will have two Keynote speakers. The first speaker will discuss the results of using multigenre projects as the focus of a large, first year writing program. The second speaker will address the ways that multigenre assignments can help marginalized students learn about academic writing. Participants will have two opportunities to subdivide into small groups in which additional presenters will share handouts and speak for only five to ten minutes. The majority of the small group time will be for open discussion about features of multigenre writing assignments for particular courses and populations. Summaries of the small group discussions will be shared with the whole group. At the end suggestions will be made for further study and communication. A wiki will be created in advance for future group sharing.

MW.11 International Writing Scholarship and Collaborative Research: Attending to the Waves Between Continents (Part I)

At the 2008 CCCCs, the need for nourishing research traditions in the field of composition was foregrounded. As part of this project, David Russell called for changes in CCCC formats, including the creation of new kinds academic encounters at which participants would have read each other's work before arriving so that the bulk of the time at the conference would be spent in discussing new and nuanced ideas more fully and substantively, not just hearing about them in panels or roundtables.

The topic of international scholarship about writing in higher education begs for the extended attention made possible by such a format, in a pre-conference workshop slot. The pre-conference workshop venue seems a perfect space for piloting the idea of advance reading and focused discussion. International topics by their very nature require time, processing, extended discussion, and defined protocols for opening up the various linguistic, theoretical, and institutional differences that may prevent scholars from fully engaging what each is presenting or arguing, or appreciating the larger intellectual, cultural, linguistic-discursive frames and traditions in which the projects take place and produce meaning.

This workshop will create a space for in-depth conversation among scholars and teachers interested in scholarship from international contexts. It will feature both international and U.S. scholars, and will focus on exchange about these scholars' research, including actual exchange in small groups about texts read in advance of the workshop, but also meta-work on framing the exchange and meta-commentary on how we must attend to international work. This meta-work is framed in the workshop questions below.

Each workshop leader will provide the chair with a text by December 2008; these will be posted online at the CompFAQS International Writing Studies wiki for access by all workshop participants, both the workshop leaders and the CCCC workshop registrants.

Workshop leaders will include with their text:

- A brief institutional description and an exploration of how that factors into writing study in their context;
- A glossary of any potentially context/culture-specific terms;
- A digest (a list with one-sentence descriptions) of key theorists, theories, or frames used.

All participants, both workshop leaders and CCCC participants signing up for the workshop, will read the work in advance. The workshop leaders will engage in discussion about the glossary of terms from December to February; the glossary collectively produced will be available for workshop registrants and will be further discussed during the workshop itself. What will be particularly significant about this workshop will thus be its rich exchanges before and during the workshop, as well as its resulting products.

The workshop leaders' texts will be grouped into three clusters. Each person will choose a text from each cluster that is particularly important to his or her interests. At the workshop, all participants will work in small groups three times, once with the author of each of the three texts that individual participant has chosen for a focus. We will provide the following framing questions, also in advance, that will guide the discussion:

- What is the meaning of the research reported on, its results? What is its import for readers in the group? What do we make of it, in the context described by its author(s)?
- How local is "local" research? Can it translate to other contexts, for example?

- What are the specific research claims, methodology, evidence and interpretive frames that distinguish the project?
- What are the specific research claims, methodology, evidence and interpretive frames that might connect, intersect or connect across projects?
- What are the challenges of understanding research projects and traditions from different national and cultural contexts?
- What are the challenges of translating, adapting, or combining research projects and traditions from different national and cultural contexts? How does the specific issue of languages of publication factor into this discussion?
- How global is “global” research?

MW.12 Biff! Bam! Zoom! Popular Culture Hits the Composition Classroom

In the past five years, the number of presentations at CCCC revolving around the use of popular culture in the classroom have increased, clearly demonstrating the viability of the use of popular culture in the composition classroom. In this half-day workshop, participants will consider how to incorporate popular culture into the composition courses. Presentations by instructors versed in the field of popular culture, rhetoric, and composition will aid participants into thinking about the use of popular culture in their own classroom and work on the development of ideas that can transfer into their home classroom(s). All participants are expected to contribute significantly to the workshop. We plan to share course syllabi, discuss textbook use, share assessment strategies, and brainstorm about publishing possibilities.

The workshop will begin with two speakers. Speaker One will ground popular culture as rhetoric through history and theory. Speaker Two will consider various strategies composition instructors can use to engage students in critical thinking and transferring that critical thinking to the essay. Followed by this initial discussion, each speaker shall provide a brief overview of assignments used in the classroom and the development of each assignment, as well as assessment of the assignment. Finally, the second half of the workshop will consist of a break-out session where participants will meet with members of the workshop (divided by genre) to brainstorm ways of implementing popular culture in the classroom. The session will end with all participants coming together for a final discussion.

MW.13 This Textbook Doesn't Fit: The Why and How of Custom Publishing

Our world is moving faster, changing faster than ever before. Colleges, disciplines, and faculty do their best to keep the classroom relevant and focused upon student needs and program requirements, but the realities of unique student bodies, vastly different faculty, and changing objectives demand frequent adjustment in course content, materials, and delivery. While some of this needed flexibility can be found in the growing selection and availability of web-based resources, e-books and, learning platforms, the traditional classroom textbook or writer's handbook remains rigid and limited, locking faculty (especially in courses using college-wide adoptions) into one set of materials, often for a span of three years or more.

Faculty members are often frustrated by the limits or excesses of a chosen text while students often view textbooks as burdens, both financially and physically, that have little relevance to their needs or experience. Traditional textbooks are often large tomes, much of which cannot be utilized in the span of one semester. Textbook adoption committees often struggle for weeks, if not months, to find textbooks that not only fit the course requirements, but also align with faculty teaching styles, student needs, and cost concerns.

One response to this problem that is growing in popularity is the custom publishing of textbooks, readers, college-wide writer's handbooks, and electronic resources such as companion websites and peer response programs. This workshop will take participants from an evaluation of the merits and shortfalls of their current texts to a definition of their ideal text and then through the early stages of the custom publishing process. It will also give them an opportunity to brainstorm ideas with other participants and to ask questions of themselves and the speakers. Participants should leave with a clear idea of their textbook needs and desires as well as a better understanding of both the benefit and shortfall of customization.

Full-Day Workshops, \$40

March 11

9:00 a.m.–5:00 p.m.

W.1 Transnationalizing/Globalizing Rhetoric and Composition Studies

In their essay "The Locations of Transnationalism" Luis Eduardo Guarnizo and Michael Peter Smith aptly state: "transnationalism is clearly in the air." And they are right. The term "transnational" has become a buzzword—an term encompassing post-coloniality, globalization, terrorism, immigration, the far reaches of the internet, changes to the nation-state, the availability of "exotic" products, and the general global-cultural changes of the last twenty years or so. Given that transnational movements and globalization have influenced the traffic of people and texts across borders, rhet/comp scholars have a vested interest in studying how transnationalism affects how we write, read, and are persuaded across the borders of the nation-state.

This interactive workshop will take up the concepts of transnationalism and globalization as foci relevant to the fields of rhetoric, composition, and communication studies. Because transnationalism is relatively new to comp/rhet/comm, we will discuss how other fields have used globalization/transnationalism as critical methodological lenses. We will also explore how transnationalism/globalization challenge core concepts and practices in rhet/comp scholarship and teaching. Ultimately, this workshop enables participants to bring a transnational, global, and rhetorical lens to their own scholarly work and pedagogical practices. This workshop is interactive, so participants are asked to bring several copies of scholarship in progress, sample syllabi, and sample reading lists for courses and scholarship.

Schedule

We will end with an open discussion of participants' closing remarks, questions, or ideas for future 4Cs and/or collaborative projects.

W.2 "Basic" Writers In and Out of School: A Conversation in Multiple Literacies

What literacies are represented in our basic writing classrooms? As we know, our students are engaged in an abundance of literacy practices out of school. What can we do to help identify those multiple literacy practices making up the lived experiences of these students who are otherwise struggling with academic literacies? What can we do to enable our students to make use of their often rigorous and ongoing literacy practices out of school in ways the academy will likely recognize and legitimize?

Part I of this CBW Workshop will focus on the various reading and writing practices at work in our students' lives to better understand how we might facilitate greater flexibility as these same writers and readers make their way into the academy by way of our basic writing classrooms.

Part II of this workshop will present programmatic exemplars and institutional information to facilitate implementation of a multiple literacies approach or other pedagogical choices resulting from this conversation in multiple literacies.

W.3 Feminist Workshop

Sponsored by the Committee on the Status of Women in the Profession, the Wednesday all-day Feminist Workshop has, for over a decade now, provided feminist faculty and graduate students with a space in CCCO to network, share emerging scholarship, exchange pedagogical ideas, and plan short and long-term projects in the field. For much longer than that, feminism has played a crucial role in developments in the fields of rhetoric and composition, including, but not limited to, attention to "the personal," "community-based learning," and multimodal pedagogies. Yet, it has also been the claim that feminism has been "mainstreamed" in Composition and Rhetoric Studies, which has limited its ability to radically question what we know. The annual pre-convention Feminist Workshop at CCCO remains the notable exception to this claim (Kirsch, Maor et al 2003) The 2009 Feminist Workshop will include presentations, roundtables, and group discussions that address issues related to the creation and maintenance of feminist communities for rhetoricians and compositionists.

The 2002 anthology *Disciplining Feminism: From Social Activism to Academic Discourse* suggests that the divide that has persisted in feminist scholarship between activism and intellectualism results from divergent ways of defining change. These discussions have often highlighted the disjuncture between various feminist groups and forms of feminism within academia, as well as the uneasy relationship between academics and activism. Such disjunctures, however, are also productive and can signal the ways in which academia and the community might continue to dialogue. This workshop seeks to analyze these disjunctures as productive difference and to interrogate their implications in the creation of feminist coalitions, pedagogies, activist research, and mentorships.

Participants, both presenters and attendees, will engage in a variety of activities during the 2009 Feminist Workshop. Participants will view presentations, including DVDs, powerpoints, and performances, take part in small roundtable discussions and large group discussions, share classroom assignments and syllabi, and create working groups to continue the workshop work outside of the conference. Because of the multi-modality of presentations and the close discussions of participants, we request a space with mobile chairs and round tables as well as an LCD projector and screen.

The workshop will be comprised of four segments. The first will be exploratory and definitional in nature. Speakers will discuss feminist-activist research and methods, activist projects, and collaborative community and coalition work. This portion will involve interactive discussion and multimedia presentations. The second segment will focus on pedagogical possibilities and practices, and will be organized in roundtables, each one focused on a different aspect of applying feminist principles in the classroom. Speakers will bring handouts and class materials, which will be shared with all members of the workshop, and notes from each roundtable will be available online following the workshop; there will also be a publishing opportunity in a peer-reviewed pedagogy journal. The third section will discuss coalitions and mentorship in academia and in the community, particularly for underrepresented groups. This section will begin with a visual genealogy of the word "coalition," followed by an interactive "pre-performance" celebrating feminist mentoring. The segment then moves to a discussion by 5 scholars and writers with interests in the intersections of activism and academics. All speakers and participants will explore advantages and obstacles to coalition in large and small group discussions, as well as brainstorm techniques for successful local and national feminist coalition building. The concluding segment will be dedicated to creating and implementing Action! Working Groups. These coalitions will take form as guided by the interests of participants over the course of the day and may aim to create an online community for feminist rhetoricians/compositionists in the academy as well as to pursue publishing opportunities.

W.4 Developing Long-Term, Reciprocal Relationships with Community Partners

In 2006, California Campus Compact released the results of the focus groups it conducted with 99 experienced community partners. Community partners described benefits of service-learning as well as areas in need of improvement. Researchers noted, “valuing & nurturing the partnership relationship were uniformly stressed as the highest priority among all the groups” (34). Community partners often described close relationships with student services personnel, but wanted to have more interaction with faculty. They saw themselves as co-educators of the undergraduate students who worked at their sites. We also value input from community partners & want to encourage the development of strong, long-term, sustainable partnerships. We believe these partnerships are best for our students, the community at large, & ourselves. Such convictions were shared during the Service Learning SIG meeting at the 2008 CCCC, the place where the idea for this workshop was first raised. To expand the reach of that dialogue, we have focused this workshop on the multiple, often shifting, roles we play in these community-academy partnerships, & we have invited representatives from several local community agencies to join the conversation (We have already been conversing with SHINE, ProLiteracy, & 826 Valencia & will continue to make contacts with community agencies & local universities if the workshop is accepted). We ask that 4Cs waive the pre-conference fee of any of our community partners due to the financial challenges facing many community agencies. We will need a large room so that there is space for approximately four presentations to go on simultaneously. We will need 5 flipcharts.

W.6 Teaching for Change: Strategies, Obstacles, and Possibilities

In the opening plenary of this Wednesday day-long workshop, Peter Elbow will set the tone with a meditative reflection on how the idea of teaching for change has moved like a wave throughout his career. In response to his talk, participants will write about and discuss his ideas, and for the rest of the day the group will work together—in the large group, in smaller groups, and individually—on the question of what “teaching for change” means to each of us as teachers, and to our various schools. Writing and discussion exercises will alternate with fifteen-minute presentations from the speakers, who represent diverse institutions and viewpoints, and who will stretch participants’ thinking in multiple directions. The workshop activities will give participants the space in which to process, reflect, and generate new ideas of their own.

Overview of Presentations:

Speaker 1: In “Writing Towards Compassion: Transforming the World from the Inside Out,” I will discuss a themed course based on what Buddhists call the Four Sufferings—Birth, Sickness, Old age, and Death. The final requirement for the course is that students recommend a particular course of action to a specific audience and publish their research and action plan on the Internet. I try to facilitate a transformation of their consciousness that allows them to define themselves as global citizens who can and want to make a difference. I will discuss the challenges I have faced with this course and the ways I am revising it to help my students write their way towards a more compassionate presence in the classroom and a more authentic activist presence in the world.

Speaker 2: In my course on autobiography, two crucial things happen that cause change in students’ lives: 1) by writing autobiographically, and accounting for self representation through public sharing in the classroom, students experience a crystallization of self-knowledge. 2) They become empowered by being successful writers about their own lives and the lives of others in the class community. They develop that “I can do it” feeling, which gives them a direction clarifying what they have learned about themselves. That direction can make them activists in the world. Workshop participants will experiment with various self-representations to aim at self-knowledge in a similar way.

Speaker 3: Writing in Community: Collective Identity, Audience and Change
My focus will be on developmental students, and on how writing inside of special communities empowers them to change and build new identities. I will discuss two communities: first the students and teachers described in Mark Salzman’s True Notebooks, his account of teaching a

writing class in a Los Angeles juvenile detention facility, and second, the faculty and students who participate in the Fullerton Community College Transfer Achievement Program. These examples will provide the opportunity to reflect upon community as a necessary component of both personal and social change.

Speaker 4: Reflection as "Being the Change": The Growth of Ethos and the Depth of Persuasion
We'll explore how "the sublime" is not just an aesthetic but a rhetorical mode: how self-refashioning through reflectively internalizing troubling experiences is key to communication that comes from and speaks to the heart. After reading and discussing passages from Kant, Arnold, DuBois, and Jane Addams on what might be called "the rhetoric of reflective sublimity," we will conduct a brief writing exercise to practice some of the internal processing we need to undergo to ourselves "be the change" that will authentically change the world.

Speaker 5: "Social Class in an Elite college: Stories of frustration and growth."
Although social class will determine, more than our race or our sex, how our lives turn out, we rarely talk about it. Among college students, as well as in the rest of the world, there is a certain pride in having achieved success if one has leapt over the hurdles placed in front of women and minorities, but shame for people who have come from a poor background. I will tell stories about my students in light of the issue of class, exploring how both the students from wealthy backgrounds and those from working class backgrounds resist change, but in different ways and for very different reasons.

Speaker 6: "Emotional Obstacles to Teaching for Change." Many teachers wish to teach for change, but feel frustrated by obstacles holding them back. Those obstacles are often institutional, but they can also be psychological. I will explore the way psychological roots of resistance to change can work in concert with, and sometimes in opposition to, the institutional forces that hinder teaching for change.

Speaker 7: "Poetry, Wisdom, and Play as a Route to Change." I will lead students in an exploratory experience of poetry and play, designed to demonstrate how play can cause students' thinking to shift dramatically.

W.7 Encountering Propaganda in Teaching, Scholarship, and Activism

With the location of the 2009 4Cs conference in San Francisco, we assemble in a city with a long history of activism: local groups from the Free Speech Movement to the Sisters of Perpetual Indulgence have participated in peace marches, demonstrations on behalf of GLBT rights, and social justice teach-ins and protests. In this all-day, Wednesday workshop, the sixth annual workshop offered by Rhetoricians for Peace, participants will capitalize on this context as we consider what constitutes propaganda, analyze prominent examples, theorize propaganda's aims and substance, and explore how to teach about it in writing classrooms. Using a variety of workshop materials and activities -- short informational presentations, break-out groups, analysis of propaganda's messages (presented in print and on DVD), short writing assignments, and the exchange of syllabi, writing topics, and assignments -- participants will consider how to teach writing students to think critically about propaganda. We will analyze together its images, forms, evidence, claims, warrants, genres, and media through discussions of topics ranging from the reproduction of war propaganda in letters to the editor to the classroom activities and study guides available through the American Petroleum Institute's website. Propaganda in multimodal forms will be analyzed, including that which is mediated by television and film, print, and the web. Composition instructors need to incorporate this critical knowledge into their teaching of writing so that students learn to recognize the characteristics of propaganda and identify them in acts of persuasion.

In the first half of the workshop, participants will consider both specific instances of propaganda use as well as general characteristics, theoretical frameworks, and strategies for understanding it.

In the second half, participants will explore some existing, propaganda-centered writing courses and activities, exchanging sample syllabi, writing exercises, paper topics, lecture notes, student writing samples, readings, and other course materials. Finally, interested participants will collaborate together in compiling a textbook of readings and writing assignments geared towards an audience of advanced undergraduate writers and their instructors -- to be circulated among all workshop participants and for which we shall seek a publisher.

W.8 Writing Teachers Writing

While the CCCC convention allows for useful, practical, and sometimes inspiring talk about writing and teaching writing, it rarely allows time for the activity of writing itself. The workshop leaders, experienced writers and teachers of creative nonfiction, will focus this day on attendees' writing. Participants will respond to a variety of writing prompts, writing as they see fit in response to these prompts, and they will have the opportunity to share some of their day's writing in small-group workshops.

In this pre-convention workshop, writing teachers who participate will experience what we invite students in our classes to do: to write on demand and to share their writing. The participants will also get to indulge in doing the kinds of writing they may normally not make time to do—creative nonfiction, poetry, family or personal stories, for example. They will also be responding to writing prompts that they themselves can use subsequently in their own classes. There will be three one-hour sessions devoted to writing during the day, with participants able to choose which prompts to respond to.

Participants will be invited to keyboard up (after the convention) writing they like, and their submissions will be made available to all participants via email or a website.

THE SIX PROMPTS

SPEAKER 1: Feeding Hungers: Body, Soul, Spirit

"Our three basic needs, for food and security and love, are so mixed and mingled and entwined that we cannot straightly think of one without the others." -- M.F. K. Fisher

Write about how food has either shown you something about yourself, shaped your relationship with an individual, family, or group, or inspired adventures, culinary, philosophical, or otherwise. Your writing can range from how-to-do-it (gardening or recipes in context) to memories of events in which food (or its absence) played a major role—evoking succulence, hospitality, seduction, stress, an entire culture conveyed in a single dish or meal.

SPEAKER 2: Remembering our Teachers

1. Make a list of teachers you have had that you might like to write about.
2. Then in groups of 3-4 take 5-10 minutes to talk a little about the teachers you could write about.
3. Spend the remainder of the time writing about one or more of these teachers.

SPEAKER 3: Writing Our Stories

Recently National Public Radio has been featuring oral histories from the StoryCorps project, to be archived in the Library of Congress American Folklife Center. Valuable as oral histories are, I can't help thinking whenever I hear one of the stories broadcast, what if we were instead writing the stories that define us, that tell some central or urgent facet of our experience? Our stories would constitute an amazing national autobiography. You're invited now to write some personal story, one of your choice that you most want or need to tell.

SPEAKER 4: Connecting Private to Public.

So much of the essayist's work is connecting "private" worlds of experience and memory to "public" worlds of events and trends, of books, films and other texts. We invite you to explore how your life as lived, however plain, might illuminate your relationship to some corner of the public

realm. Perhaps brainstorm two lists: the first of recent experiences or arbitrarily past memories (10 years ago, say), the second of current events, cultural phenomena, and so on. Start with one thing from either list but work toward the other, using story and reflection to get you there.

SPEAKER 5: Writing about our Spiritual Journeys

Our lives are like mythic, spiritual journeys. We grieve our losses; we experience anger and love, awakening and gratitude, the need to forgive and be forgiven; and occasionally we can laugh at ourselves. Thinking about your own life journey, write in response to the question “Where are you now?” List possible responses, then choosing one, write a piece that puts the reader there. Use a filmable scene and dialogue. See where the writing takes you. After we write, we will reflect on what happened.

SPEAKER 6: Wordplay

Words—tangible, magical, powerful—can spark association and insight. First, make a list of words embodying the senses, motion, abstractions, and personal connections (detailed instructions will be given). Your words must be specific and sound good to your ear. Then randomly select a dozen words to spark your writing. Use all twelve, in ways you don't expect. Devise at least one other way to use some of your words. If you like, trade some words with a neighbor. Play!

W.9 Rhetorical Grammar and Genre Studies

Rhetorical Grammar and Genre Studies Discussions about grammar and language structure have traditionally focused more on errors than on choices. There is, however, a new paradigm that relates grammar instruction to a writer's structural choices and the effects of these choices on readers. Furthermore, this new paradigm—rhetorical grammar—offers insight into how writers make structural choices that signal particular genres in expected ways.

In this workshop, educators who have been working within the emerging paradigm of rhetorical grammar instruction will present the theoretical underpinnings of such a paradigm as well as practical, pedagogical applications. In particular, by expanding the scope of grammar to cover both sentence level and discourse level, and focusing on the recurrent choices writers make in their construction of meaning, participants will examine topics such as the style of punctuation in a text, style of information arrangement, word and phrase construction within particular genres and in the context of authentic (“found in the world”) texts. Session leaders will expand the scope of grammar to consider the effects of sentence-level and discourse-level choices on conveying information related to genre. For example, presenters and participants might examine various narrative texts to determine the lexicogrammatical properties of this particular genre: narratives tend to give us past tense verbs, lots of pronouns, verbal process verbs, and so on. Similarly, scientific writing is characterized by passive forms, linking verbs, and nominalizations.

W.10 Adjuncts and Allies

The theme for the CCCC in 2009 is making waves. One of the biggest waves possible in higher education is complete reform of contingent academic laborers' working conditions. For such reform to happen, adjuncts need lasting, strong, and reliable alliances among themselves and other communities. Short of strong and meaningful alliances, contingent academic laborers will always be scattered, shattered, and easily exploited. Constructing balanced alliances which do not replicate workplace exploitation, extraction, and abuse is challenging and requires solid effort from all parties.

Building and enhancing alliances between contingent academic laborers, tenure trackers, mid-level managers, and non-academic contingent laborers is the purpose of this workshop. This workshop emphasizes implementing research and writing to generate and strengthen bridges between adjuncts and allies for direct campus-based actions and initiatives. The workshop will have three different foci: research, writing, and leveraging research and writing. Since composition is one of the leading fields in adjunct use, it is vital that adjuncts inside and outside of

composition attempt to reform composition's working practices. If adjuncts can work effective reforms within composition, then perhaps those reforms can spread into other disciplines.

In order to generate change, adjuncts must know who and what they are. Identity is key. And just like a sense of self is important, adjuncts and their allies need accurate, on-target, and believable data to back up their demands for change. To help facilitate this, the first part of the workshop focuses on how adjuncts and allies can conduct successful research about contingent academic laborers at institutional, regional, and national levels and leverage their results in a productive manner towards creating change. After a brief introduction, participants will form groups to share effective techniques for funding, constructing, and conducting research at their campus. Central to this process is the importance of adjunct-identity and making sure adjuncts are not just subjects discussed but rather participants in the process.

W.11 Research in Genre

This research symposium enacts a new model for workshops, David Russell's 2008 call for places and times at CCCC for scholars working in common areas to share and help develop each others' research. As a workshop, this symposium will also invite participants at all stages, from graduate student to senior scholar, to propose research projects and join ongoing active discussions in genre theory and genre studies.

In composition studies, current rhetorical genre theory constitutes a major areas of interest, as a growing number of compositionists appeal to genre theory to examine the role of genres in classrooms, social organizations, and publics. Following Carolyn Miller's redefinition of genre as a typified response to a recurring rhetorical situation, genre scholars in the last twenty-five years have contributed substantially to our understanding of: 1) how learners acquire academic and workplace genres; 2) how writers negotiate generic differences across multiple contexts; and 3) how genres enact social change.

The importance of genre theory in our field and our collective interest in this topic have been amply demonstrated by conferences that are devoted to genres (e.g. the International Genre Symposium in Brazil in August 2007), the number of panel presentation at last year's CCCC on this topic (over 85 hits for the keyword "genre" in the searchable program) and how well-attended these sessions were. While regular CCCC panel sessions are useful in disseminating new ideas and research findings, many of the participants at these genre sessions expressed their frustrations that the regular panel sessions do not sufficiently accommodate audience participation and in-depth discussions. In particular, the roundtable on genre at last year's CCCC was an attempt to address these problems, attracting over 100 audience members, but both the presenters and the audience wanted more time to discuss many of the interesting ideas and research projects described in the session.

The proposed workshop addresses this problem by spending more time (all day) and by organizing the workshop in what David Russell proposed as a research symposium ("Discussion on Strengthening the Research Culture within CCCC's" 2008). Both "presenters" and those who register for this workshop will act as participants, actively working to develop research projects, interact with others interested in genre studies, and deepen their knowledge of genre theory, studies, and research.

This format allows some workshop "presenters" to circulate full papers in advance, which all participants will have read beforehand, enabling deeper and more helpful discussions. Other participants will be invited to bring genre research projects in various stages of development for discussion and critique within smaller groups of experts and novices in genre research. Furthermore, the papers at the symposium will be of unpublished original research, with the explicit goals of advancing the current knowledge of genres and making these symposium papers result in publications.

The symposium will feature diversity by using full papers from established scholars, emerging scholars, and graduate students, as well as by inviting both established and new scholars in genre theory to serve as participants. Therefore, the symposium will also function as a mentoring opportunity for emerging scholars and graduate students, building on the success of the research network. However, this mentoring function is distinctly different from that of the research network in that 1) workshop participants share their interests and expertise in the content area; 2) the "presenters" have already written their entire papers and the participants have read the papers; 3) the mentoring in the symposium occurs in the context of future publications.

W.12 Transnationalizing/Globalizing Rhetoric and Composition Studies

In their essay "The Locations of Transnationalism" Luis Eduardo Guarnizo and Michael Peter Smith aptly state: "transnationalism is clearly in the air." And they are right. The term "transnational" has become a buzzword—an term encompassing post-coloniality, globalization, terrorism, immigration, the far reaches of the internet, changes to the nation-state, the availability of "exotic" products, and the general global-cultural changes of the last twenty years or so. Given that transnational movements and globalization have influenced the traffic of people and texts across borders, rhet/comp scholars have a vested interest in studying how transnationalism affects how we write, read, and are persuaded across the borders of the nation-state. This interactive workshop will take up the concepts of transnationalism and globalization as foci relevant to the fields of rhetoric, composition, and communication studies. Because transnationalism is relatively new to comp/rhet/comm, we will discuss how other fields have used globalization/transnationalism as critical methodological lenses. We will also explore how transnationalism/globalization challenge core concepts and practices in rhet/comp scholarship and teaching. Ultimately, this workshop enables participants to bring a transnational, global, and rhetorical lens to their own scholarly work and pedagogical practices. This workshop is interactive, so participants are asked to bring several copies of scholarship in progress, sample syllabi, and sample reading lists for courses and scholarship.

Afternoon Workshops, \$20

March 11

1:30–5:00 p.m.

AW.1 Making Cross-Cultural Connections: Global Learning in Composition Classes and Writing Centers

One of the newest waves in composition and rhetoric studies is the interdisciplinary area of Cross-Cultural Rhetoric. At the intersection of digital writing pedagogy, intercultural communication, and contemporary rhetoric, the aim of cross-cultural rhetoric might best be described as helping to transform students into global citizens, equipped with the communication and collaboration strategies they will need for active, ethical participation in a world community. Yet how can we prepare our students, classrooms, colleagues, and governing institutions to meet the necessary challenge of global learning as the next wave in higher education?

New pedagogical approaches, curricular materials, technology tools, and WPA initiatives are needed to adequately address the current rhetorical situation that faces first-year composition and writing centers.

This workshop provides a forum for dialogue and active learning on the critical work that instructors and institutions are doing to connect students across oceans and continents. Drawing on the expertise of teachers, writing center directors, WPAs, and researchers from five different regions across the globe, this hands-on workshop enables participants to share, examine, and assess emerging strategies for cross-cultural composition and collaboration among students from diverse global and cultural backgrounds. Each presenter will provide resources, case studies,

and research evidence, and then serve as a facilitator to lead participants in developing concrete approaches to global learning for implementation at home institutions.

Attendees will participate in three activity-based sessions, focused on curriculum, technology, and institutional infrastructures. Participants will have a chance to apply curricular materials in cross-cultural rhetoric to their own courses, to try out the newest technologies for intercultural connections, and to learn best practices for making progress in advancing global learning as administrative initiatives in composition programs and writing centers. Participants will be given access to a Workshop wiki, a virtual repository for resources, solutions to case studies, reflections, and continued collaboration after the conference.

LCD and Internet connections will be necessary for hands-on activities including videoconferencing, blogging, and posting on virtual exchange; since participants will contribute to a Workshop Wiki throughout the session, they will need Internet access.

AW.2 Methods, Ethics, Labor, and Imperatives: Making Material Waves in Ethnographic Study

Recognition of writing as a social act and the concomitant scholarly interest in writing spaces and rhetorics outside of the classroom has encouraged composition researchers to engage in qualitative research projects and has, in turn, demanded recognition of the necessity for responsible research practices. Guidelines articulated by composition scholars and more specifically by Internal Review Boards (IRB) suggest that researchers strive for reciprocity between themselves and their participants in order to mitigate the inevitable unequal power dynamic. But, as Bruce Horner has argued, what such mitigations and considerations of hierarchical relations ignore are the material conditions of research. This roundtable explores intersections of context-specific conditions for ethnographic research and responsible research practices, questioning the many ways context affects what constitutes ethically responsible projects.

Speaker 1 reviews the challenges she experienced using an ethnographic perspective to conduct research with Canadian First Nations women and proposes guidelines addressing the conditions under which qualitative work is conducted. As Bruce Horner articulates, critical ethnographers, whose methods work to challenge the traditional, hierarchical relationship between research and participant, often fail to consider the socio-material conditions which shape ethical ideals for research. The amount of time available to a researcher, for example, directly affects her ability to enact research which adheres to guidelines for reciprocity in composition scholarship. Teaching loads, tenure pressure, graduate program timelines, and participants' own socio-economic conditions all affect the resources available for researcher/participant relationships. But, such conditions do not require abandoning the goals of critical ethnography. Theorizing and addressing conditions for researcher and participant work can help produce ethically responsible ethnographic work under less than ideal researcher/participant conditions.

Speaker 2 examines relationships between concerns with methodological ethics in compositionists' discussions of ethnographic research and concerns of epistemology raised in social science research. Issues of ethics, representation, and writing drive the current conversations about ethnography in both the social sciences and composition. Work on ethnography in the social sciences attends primarily to the ways ethnographic approaches represent theories of knowledge production and consumption. However, in similar discussions, some composition scholars' concern with the ethics of methodological practices have led to neglect of the ways methodological approaches and the "writing-up" of qualitative research are saturated with assumptions about knowledge-making (Kirsch & Mortensen). Although questioning methodological ethics complements theoretical talk of epistemology, it is the relationship between these concerns that encourages a more complex understanding of the role of the ethnographer and of ethnography. In this presentation, Speaker 2 explores ways to complicate discrete discussions of knowledge-making and ethnographic research in composition

and facilitate a stronger connection between ethnographic theory and practice in composition and the social sciences.

What happens when ethical research methods meet a study population who finds those methods to be contradictory to community values? Speaker 3 draws upon her experience studying the literacy practices of an Amish community in southeast Ohio to show how typical ethnographic methods are unethical to some communities of interest to composition scholars. For example, Amish values prevent the use of technology ethnographers often rely on to collect accurate data. In addition, disputes between Amish families and school superintendents over Amish rights to educate their children in Amish schools, and only through 8th grade, cause Amish suspicion of outsiders asking questions about school, especially when those outsiders represent public education and require signatures on IRB forms. Speaker 3 demonstrates how ethnographers studying literacy practices must re-think their ideas about research ethics and suggests solutions for scenarios when traditional research methods would make too many “waves” in the research community.

Speaker 4 explores how the much debated push for pedagogy changes and limits the contributions of qualitative work to composition theory and practice. Composition researchers regularly attempt to pursue pedagogical implications of their research despite material conditions delimiting its scope that make such implications at best tenuous. More troubling, this move represents the matter researched as already resolvable into practice, rather than providing direction for further research. The speaker argues for redefining the pedagogical imperative as itself a demand for additional research rather than settled conclusions.

AW.3 “Here We Are”: Making Waves in the Teaching of American Indian Texts

In 1925, noted anthropologist, Alfred Kroeber, declared that the Esselen Nation of California was “the first” of the California tribes “to become entirely extinct”; Kroeber made the same proclamation about the Ohlone tribe. Seventy-four years later, Deborah Miranda, an Esselen scholar, released her first book of poetry. In the introduction, she wrote: “I want these poems to say those words that testify to a miracle, that make song out of quivering air: Here we are, here we are, here we are.”

In classrooms across the United States, Indians are still un-seen. American Indian voices are still un-heard. In the discipline of rhetoric and composition, a growing awareness of the exclusion of American Indian voices has led to an increasing classroom focus on American Indian rhetoric and literature. Although this trend is notable, some of the potential for progress is thwarted by the unintentional perpetuation of stereotypes and appropriation of American Indian cultures. Complicating this process is the discipline's tendency to prioritize objective approaches to knowledge, a tendency which discourages the inclusion of American Indian voices. As a result, even the best intentions can result in damaging consequences for American Indians (Lyons, Powell).

The study of American Indian texts (alphabetic, visual, digital, performative, oral, and material) requires an understanding of the importance of sovereignty to American Indian Nations as well as the diversity of cultures and subject positions which exist under the umbrella term “American Indian.” Most importantly, the introduction of American Indian texts requires cross-cultural understanding.

Workshop Focus:

This workshop is designed to promote understanding of American Indian rhetorical and literary texts and the cultures and contexts within which those texts are produced, the importance of discussions of sovereignty, and the diversity of American Indian communities. We focus on supplying resources for instructors, promoting cultural awareness, and offering suggestions for further research. Finally, we provide examples of methods to incorporate American Indian texts into the classroom curricula.

Activities/Sequence:

This half-day workshop will begin with an interactive project in which the workshop facilitators give the participants a poetry analysis exercise to complete. After the exercise is finished, participants will be invited to discuss their responses, focusing on the ways they read, react, and listen. There will then be short presentations, led by facilitators, which will feature a discussion of methods for approaching American Indian texts in the classroom. The facilitators will focus their presentations on genres of texts, histories and contexts, American Indian language revitalization, and dispelling stereotypes through teaching often underrepresented American Indian experiences, including various mixedblood identities, urban experiences, and Two-Spirit/GLBT identities. These presentations will introduce participants to key rhetorical theories in the field of American Indian rhetoric (e.g., Vizenor, Lyons, and Powell) as well as American Indian texts which highlight the multiple forms of resistance, including protest rhetorics, storytelling, rhetorics of accommodation, and trickster rhetorics.

Next, presenters will discuss their own courses that feature American Indian texts, and discuss syllabi, selecting texts, and providing students with resources for further research. Presenters will also distribute sample course materials to participants.

The final portion of the workshop will include a hands-on discussion that features a question and answer session. Participants will then be provided with classroom scenarios, and will be encouraged to brainstorm strategies for working with students.

The overall goals of the workshop are: 1) to develop a deeper understanding of the role of American Indian rhetorics in composition classrooms, 2) to situate the workshop within current literature, understandings, and practices of teaching American Indian rhetorics, and 3) to provide teachers with models that they may adapt for their own classroom use.

Participants will leave the workshop with sample syllabi, assignments, and resources for further study. In addition, participants will be provided with bibliographies of sample texts for classroom discussion, historical sources, and theory.

AW.4 Digital Writing Assessment: Designing and Evaluating Multimodal Assignments, Courses, and Programs

Over the past twenty years, writing instructors and administrators have moved toward integrating more digital technologies (e.g. audio, video, blogs, laptops, wikis) in writing courses. Instructors and WPAs, however, often struggle with the question of how to design and evaluate digital writing, tasks made more difficult by the multiple stakeholders with an interest in first-year writing courses: College administrators ask, "Is the investment in digital technologies worth it?" Instructors wonder if the new digital writing courses are really meeting program goals and the needs of varied learners. Students think creating audio essays or digital stories is "fun" and "different," but initially question the importance of what they are learning.

The goals for this interactive workshop are (1) to promote discussion of the design and assessment of digital writing assignments, courses, and programs, and (2) to provide instructors and administrators resources and strategies for integrating and assessing digital writing in composition. Workshop facilitators are all experienced instructors and administrators from a large Midwestern university who have designed, developed, and assessed a digital writing program, digital writing courses, and digital writing assignments. In small and large-group discussions, the facilitators will provide brief examples and analysis of their own approaches and then invite participants to share experiences and perspectives. Facilitators will also provide workshop participants with online and print-based resources (e.g. syllabi, assignment prompts, sample student projects, annotated bibliographies, evaluation rubrics, assessment surveys and interview

protocols). Any student work shown and shared will be done so with student consent and with IRB approval.

After a 20-minute, opening presentation, we will offer a series of four interactive, break-out sessions on a total of six topics. This format allows participants to choose what topics they would like to explore in a small group setting. Each break-out session will be 30 minutes in length. The schedule will be as follows: Session 1 (ABC); Session 2 (ABC); Session 3 (DEF); Session 4 (DEF). We will conclude the workshop with a 50-minute, whole-group discussion, which further examines the issues raised in the small-group conversations.

Session A: "Designing and Evaluating Digital, Multimodal Writing Programs"

This session will open with a brief presentation of the multiple stakeholders in the first-year program at "Midwestern University." Session facilitators will describe how they designed a digital writing program for these stakeholders and the multimodal assessment measures employed (including video and audio interviews with students, pre/post surveys of students and instructors, and direct assessment of student writing). Session facilitators will also engage participants in employing a mapping technique for matching assessment approaches to stakeholders at their own institutions.

Session B: "Designing and Evaluating Audio Assignments"

How can we design and evaluate audio essays in ways which reinforce alphabetic writing skills while also attending to the unique affordances of audio work? Participants will explore the connection between audio essays and alphabetic writing in this session. Using sample assignments and student projects as a springboard for conversation, participants will collaboratively construct a list of "best practices" for designing and evaluating audio essays.

Session C: "Designing and Evaluating Blogging Assignments"

Participants will explore diverse ways that blogs can be used for both informal and formal writing assignments in composition classes. Facilitators will share sample blogging assignments as well as examples of student blogs. Some questions we'll consider: how can we incorporate formative assessment and revision into blogging assignments? How can we develop assessment models which account for the public, internetworked contexts of many blog spaces? What makes a "good" blog and how can we tell?

Session D: "Helping Students Give and Receive Useful Feedback about Multimodal Texts"

Facilitators will offer up for discussion the ways they have reimagined peer response, group revision sessions, and the sharing of individual feedback among students by relying on the affordances of experiencing projects in digital spaces. How does engaging with projects on larger screens, through types of "listening," and to a wider audience beyond the classroom group (among other strategies) help students understand their own and their peers' projects differently?

Session E: "Assessing Digital Stories and Persuasive Videos"

This session will explore the benefits and challenges of assigning students to compose texts which blend still and moving images, words, and sounds. In looking at the sample assignment prompts, student projects, and reflective essays, participants will discuss ways in which digital storytelling projects may necessitate rethinking models of writing assessment which have been primarily based on alphabetic writing.

Session F: "Designing and Evaluating Composition Courses (Digital, Multimodal, and Print-Based)"

This session will explore ways to design and assess composition courses which integrate print-based and digital multimodal writing, paying special attention to the challenge of ensuring that "conventional" and "digital" composition sections achieve similar course outcomes. Facilitators will engage participants in an activity in which we use multiple forms of data (sample syllabi,

course evaluations, student interviews) to assess and reimagine the outcomes of digital multimodal writing classes.

AW.5 Changing Stories through Public Assessment, Research, and Teaching: The WPA-NMA Workshop

For the last four years, the WPA Network for Media Action has participated in efforts to help WPAs and writing instructors affect publics -- in their programs, on their campuses, and/or in their communities -- through assessment, research, and teaching. This year's WPA-NMA workshop will provide participants with an opportunity to consider story-changing opportunities in their own contexts, and then develop strategies to change the stories that they have identified.

The workshop will begin with a series of presentations on story-changing efforts (described below). Then, the majority of the session will be devoted to hands-on work, facilitated by presenters, by participants. They will:

- *identify stories that they want to change, or story-changing assessment, research, and/or teaching projects in which they are engaged;
- *identify opportunities to use this work to change stories;
- *identify strategies for engaging in this work, including building alliances with others on campus and beyond.

Facilitator one will describe efforts to reframe discussions about writing through assessment work. She will describe how this work is being done at the local level on a variety of different campuses, and then how these campuses are connecting with one another to form a bottom-up movement.

Facilitator Two will narrate his attempt to study how his students read the literature of the Shoah or Holocaust in a team-taught, interdisciplinary seminar. More broadly, this speaker will pose the question, How can members of English departments identify like-minded colleagues outside of English to undertake similar research on students' ways of reading trauma?

Facilitator three will share how his advocacy across campus and in the community changed dramatically when he focused on telling "stories." He will discuss how he is using WAC/WiD research collaborations to change the story about writing on his campus, one that has resisted WAC/WiD efforts. Helping colleagues and students across the campus to understand a different story about writing is countering successfully the dominant story supported for decades by the English department.

Facilitator four will offer additional approaches to linking assessment efforts, WAC/WiD, and story-changing, focusing on the role of stories in the creation of a campus infrastructure to support writing.

AW.6 Charting Historical Waters: Articulating Strategies for Archival Research

As this year's CCCC turns its focus to the waves of the past, focusing on the history of the profession and how best practices have evolved, we recognize the increasing number of archival sources that are available to further our understandings; while we continue to work in established collections, revisiting what earlier scholars have gleaned from those sources, we also are turning our attention to the rich data that we find in archives held at individual colleges and universities, in historical societies, in subscription and other private libraries, in private collections, and at the National Archives of Composition and Rhetoric (NACR) housed at the University of Rhode Island and University of New Hampshire.

The last two years the NACR workshop focused on understanding the structure of archives and developing local archives. From these workshops we know that an increasing number of scholars are interested in pursuing archival work. Thus, this year's workshop will focus on the challenges of working in and adding to the archives.

First, we offer workshop participants a variety of approaches toward archival research and how this work can extend our knowledge about past practices in writing instruction and insight into current perceptions about writing instruction institutionally, locally, regionally, nationally and in the field of composition itself. We will offer opportunities to discuss why this work is vital at this moment in our field's history, offer suggestions on how to negotiate an archive and its resources, and discuss how archive materials can alter our more generalized notions of a given period, region or institution.

Second, we consider the benefits and challenges of working with and developing a "living archive." While writing program archives house much historical material from the distant past, they also contain material from the 'recent' past, often from scholars still active and working themselves. This presents scholars with new opportunities as well as challenges in their research initiatives. We offer an opportunity for workshop participants to engage with living archives by meeting with two scholars and viewing materials they have submitted to the NACR.

Third, we consider the growing awareness to preserve the materials and ephemera of today's scholars for the next generation's scholars so that the meaning of utterances, and waves of thought, can be revisited by those studying what will someday be the past. Because there are many questions concerning what is appropriate material for an archive, the material that will have historical importance, how to start an archive, and how to contribute to existing archives, this workshop will allow veteran researchers and those new to archival work to probe these questions. Participants will work directly with archive materials to better understand the variety of materials found in archives, and will have a chance to consider and design their own action plans.

Beginning with a general session, Lucille Schultz will contextualize our work by suggesting the theoretical underpinnings and the significance of the "archival turn" that our most recent histories take. Jean Ferguson Carr will address methodological concerns about working with archives, considering the questions that shape our search and organization of materials, and the relationship between individual projects and existing archives. Subsequent speakers will discuss individual projects, each representing different models of archival research. Speakers range from published researchers to a second-year grad student beginning dissertation research.

General Session (1:30-2:30)

Lucille Schultz: "Refiguring the Composition Archive"

Jean Carr "Working with Archives"

Kate Tirabassi "Journeying into the Archive"

Ryan Skinnell "When the Archive Finds You: A Crossroads"

O. Brian Kaufman "Engaging Living Archives: Re-Imprinting the Past"

Michelle Niestepski "The 'Found' Archive: A Writing Department's Filing Cabinet"

Chris Warnick "Making Sense of 1960s-Era Student Writing Archives"

Wendy Sharer/Alexis Ramsay "Collecting Archival Methodologies for Composition and Rhetoric"

Break (2:30-2:45)

Activity (2:45-4): Participants will view archival materials from the distinguished careers of David Schwalm and Karen Schwalm. Following analysis of these materials, participants will use their initial observations to develop questions about methodology in working with a living archive. The Schwalmes will field questions and be available to extend participant observations.

Activity (4-5): Participants will discuss and receive feedback on research projects they are engaged in or contemplating. Participants, not currently working on historical projects, can gain an understanding of how historical archives can be used to ground a variety of other types of research. Robert Schwegler and John Brereton, the NACR founders, will help participants devise their own action plans.

AW.7 "Tear Down the Wall": Bridging Institutional Differences through Third Wave Collaborative Faculty Development

In the September, 2007 _CCC_ "Forum," Ed Nagelhout astutely notes that "faculty development is about making our lives better" (A16). In this workshop, we propose a process of dialogue and collaboration between faculty from two-year or community colleges and four-year colleges or universities. We view professional development as a necessary component of instructors' working

conditions and find that not only opportunities for faculty development but also cross-campus dialogues have been missing from our professional lives.

These dialogues are a result of what we are calling the Third Wave of Faculty Development in Composition Studies, one that redefines the power structure and hierarchies within the discipline. The First Wave Compositionists who practiced in the late 1960s and early 1970s focused on training themselves and other teachers through a process model of writing. The exemplary faculty development effort was, and still is, the National Writing Project. The Second Wave, beginning in the 1980s when Composition Studies became a scholarly field with practitioners earning Ph.D.s, is characterized by the social-epistemic, post-process, and Writing across the Curriculum movements. Attention was paid to training teaching assistants, part-time faculty, and those in other disciplines. The Third Wave of Faculty Development in Composition Studies, occurring now, embraces the diverse contexts and ways in which first-year writing is taught and concentrates on bridging the gap between the academic and public worlds through such initiatives as service learning and partnerships with public schools and organizations outside of the academy. (For example, see Steve Parks' and Eli Goldblatt's article, "Writing Beyond the Curriculum: Fostering New Collaborations in Literacy," in the May, 2000, issue of *College English*.) However, this Third Wave has neglected the importance of initiatives that connect community colleges and four-year institutions. We propose, therefore, as part of the Third Wave, that the split that exists between institutions that value scholarship (four-year colleges and universities) and those that value teaching (two-year and community colleges) be dissolved through dialogue focused on shared goals.

In order to create this collaborative environment in which diverse institutions better realize our shared goals in writing instruction while engaging in the public debate on literacy, we plan to conduct a series of workshops during the fall of 2008, pairing workshop leaders and faculty from Sullivan County Community College (SCCC) and the State University of New York (SUNY) at New Paltz. The workshops will focus on the following topics: the goals of Composition Programs, the pedagogy of Basic Writing, and the practices of visual rhetoric. We have chosen these topics because they are central ones for faculty at both two-year and four-year colleges. Instructors from both schools will plan and conduct these sessions. Our aim will be to replicate these workshops at CCCC as a half-day session.

The workshop session will be divided into four parts. We will begin with a brief introduction of the inspiration for and conceptual framework of the project. Next, as an ice breaker, we will ask participants to create a positive and a negative metaphor for their teaching/professional lives, and then we will share these metaphors. After this initial activity, during the first portion of the workshop, groups of instructors from two- and four-year colleges and universities will do a free write, considering the following questions:

1. What modes of collaboration do you already engage in with your teaching, administrative practices, or research?
2. What modes of collaboration would you like to practice to invigorate your professional life?
3. What would be the wish list for your department, regarding future modes of collaboration?

Participants will share their free writes in small groups and then move into a large group discussion of the responses. After this activity, the participants will divide into three sub-groups to discuss the same three topics covered during the workshops between SCCC and SUNY New Paltz: the goals of Composition Programs (conducted by Speakers 1 and 2), the pedagogy of Basic Writing (conducted by Speakers 3, 4, and 5), and the practices of visual rhetoric (conducted by Speakers 6 and 7). These sub-groups will be facilitated by the same instructors from SCCC and SUNY New Paltz who participated in the original discussions. After time for dialogue and collaboration, the groups then will reconvene as one large group, summarize the discussions, and engage in further dialogue and conversation. At this point, we will compare the results of our semester-long collaboration between SCCC and SUNY New Paltz with the results taken from workshop sub-groups. To conclude the workshop, we will ask participants to write about possible

ideas for faculty development and collaboration at their institutions. We will send participants away with a brief bibliography of materials on faculty development.

The outcomes of the workshops will be the following:

- To bridge institutional differences
- To find common purposes in the discussions of the topics
- To discover modes of enhancing writing instruction at both two- and four-year institutions through the sharing of ideas and approaches
- To provide forms of faculty development and strategies to prevent burnout
- To reduce the divide between researchers and practitioners common in the field at this time
- To find ways to enrich our lives in the profession.

Twenty-one years after Lisa Ede's 1987 paper, "The Case for Collaboration," was presented at the 38th Annual Meeting of the Conference on College Composition and Communication, we find that her statement, "The collaborative learning model . . . runs directly counter to our own professional training and reward system" (8), still holds true for many in academia, at two-year, four-year, and research institutions. We feel that now, in 2008, the time has come to put theory into practice by initiating a dialogue across traditional lines of rank and institution through the Third Wave model of Faculty Development in Composition. This collaborative model will, as Nagelhout claims, improve the quality of our intellectual, teaching, and, ultimately, our personal lives.

AW.8 Latina/o Pedagogy, Research, and Service: A Workshop Sponsored by the NCTE Latino/a Caucus

The purpose of this workshop is to provide opportunities for pre-service, junior and mid-career faculty to exchange ideas, receive feedback on pedagogical, research, and service work in progress and obtain mentoring in teaching, methodology, publication venues, and professional development.

Description: This year's facilitators bring their vast experience teaching and mentoring students from California, New York, Pennsylvania, Florida, and all over the Southwest and Midwest. As a group, we will share our perspective, as teachers/scholars of color, of the efficacy and appropriateness of various theories and research on the teaching of writing, particularly first year composition. Various topics that have arisen in past workshops include: teaching students of color, including limited English proficient immigrants; foregrounding intersectional race/class/gender/sexuality approaches in the writing classroom; establishing programs in Ethnic Studies; using technology in innovative ways; and treating provocative issues such as the war, the immigration debate, or multicultural curriculum transformation. Since part of each workshop is dedicated to directly addressing the participants' needs and goals, we leave time for any issues that may come up as a result of the research presentations made by each facilitator.

Participants will become acquainted with recent and cutting edge scholarship relating to Latinas/os in/on Composition and Rhetoric and thereby better prepare themselves for their own research and writing in the field.

The workshop will help participants become more prepared for the various processes required for hiring, promotion and tenure, including independent scholarship. Participants will learn of opportunities for research in the field while also learning of scholars already working on these critical issues. Participants will network with others interested in collaborating on teaching, research, and/or service projects.

Proposed Activities: Participants will be actively involved by: writing (mentoring exercise), discussing in small and large groups (on selected articles and ideas) and by receiving and giving feedback on work in progress (participants will be clustered together for intensive writing

workshop). The second part of the workshop will be focused on the participants' interests; the facilitators will lead smaller groups such as teaching composition in Hispanic Serving Institutions, teaching Latina/o Rhetorics, the dissertation process, job search process, creating a research plan, mentoring students of color, networking with teachers of color, and a creative writing workshop, among other possibilities.

Expected Outcomes: Participants will identify important mentors and recognize significant scholarship that relates to their own research, teaching, and service plans. Participants will become aware of the various processes involved in applying for jobs, and establishing a publication stream on the journey toward promotion and tenure. Participants will receive personal, constructive feedback from facilitators and other workshop participants.

AW.9 Diversity, Community, and Technology: A Workshop for New and Veteran Teachers of Technical Professional Communication

Many teachers new to Technical and Professional Communication (TPC) have backgrounds in rhetoric, composition, or literature. Differences between TPC and other writing-intensive can generate productive distinctions. Traditional literature and composition, for example, is considered "humanistic"—focusing on the development of the individual mind.

Although TPC functions in organizational, professional, and workplace environments, it often intersects with those humanistic impulses. These are important contexts, while pressing "what-can-I-do-Monday-morning?" issues such as assessment, classroom management, and textbook selection compete for daily, practical attention. This workshop recognizes the boundaries that mark TPC work and the field's intersections with humanistic values, while providing the pragmatic planning tools teachers need in order to imagine, design, and deliver their TPC courses and programs.

Workshop Framework

We provide materials, assignments, syllabi, and scenarios framed by practical constraints using three areas that we find to be of pressing need in teaching TPC:

- Teaching Technical-Professional Communication in a Diverse Classroom
- Community Literacy and Service Learning as Sites for Non-Academic Communication Teaching and Learning
- Web 2.0—Building Community and Seeing Process through Web Technologies

Workshop Schedule

Following a brief overview, participants will join one of three subject areas, and working within the framework, will develop classroom management strategies and assignments. Our format ensures that participants may participate in each of three workshops:

Introductory Speaker: Provides an overview of the session and briefly discusses the TPC frameworks

Speakers #2 and #3

Workshop Title: Teaching Technical-Professional Communications (TPC) in a Diverse Classroom

One of the realities of college teaching today is the diversity of the student body. Where we once had mostly traditional students sitting in our classrooms, we now have L2 (second language), returning adult learners, new immigrants and students with disabilities providing us with a wealth of opportunities for effective teaching.

This workshop will examine the challenges of teaching in a diverse classroom. Through discussion and classroom scenarios, we will look at the cultural assumptions, pedagogy, and curriculum changes required for the classroom of the 21st century. We will also examine the assessment process, the effects of specific cultural assumptions, grammar effectiveness, and modeling within the TPC diverse classroom. At the end of this workshop, participants will understand some strategies for pedagogical change and will be given further resources to help in their own exploration of issues of classroom diversity.

Speakers #4 and #5

Workshop Title: Community Literacy and Service Learning as Sites for Non-Academic Communication Teaching and Learning

TPC scholarship notes that technical communicators have long been engaged in service learning long before it was called that. More recent developments in the emerging field of community literacy (understanding how knowledge is created and shared in non-academic environments) now provide teachers with opportunities to engage students in community collaborations with structured activities to help them meaningfully connect the work to their TPC goals.

Workshop leaders use projects from a diverse range of schools and classes to demonstrate some differences between service learning and community literacy, and discuss with workshop participants how the two approaches can result in two different experiences and outcomes. Curriculum planning, assessment, and supporting materials are provided and will be put into context, recognizing that participants have specific local, institutional, and community possibilities and constraints at their home institutions.

Speakers # 6 and #7

Workshop Title: Web 2.0—Building Community and Seeing Process through Web Technologies

Much discussion among today's teachers relates to Web 2.0, especially to wikis and blogs. How do they work? What do they have to do with organizational communication? What do they contribute to writing pedagogy? Are we here just to teach students to use technology? Not at all. While writers in TPC need to use tools, they also need to be resistant to the "tool" starting to equal "the work." This workshop session focuses on how new web tools are about process and on how teachers can use them to help students work reflectively on goals and means, not just ends.

This workshop will present ways of working with these tools and using them to help build community in a heterogeneous class, to capture and become aware of process, and to build awareness for assessment.

AW.10 Research Outside R1: Designing Workable Projects and Drafting Book Proposals

The aim of this workshop is to broaden the culture of research at CCCC. It is sometimes assumed that only tenure-stream scholars at Research One universities are offered the time and support to research and write books. The Editorial Board of the CCCC Studies in Writing & Rhetoric (SWR) wants to contest that assumption. We invite colleagues working outside R1 universities—in two-year and four-year colleges, comprehensive universities, HBCUs, Tribal Colleges, community literacy centers, writing centers, and indeed, in non-tenure-track jobs at R1 schools—to join us in a workshop on designing research projects that you can sustain while carrying a full teaching or administrative workload, and on developing book projects based on that research.

We will begin with a presentation explaining how proposals for the SWR series are reviewed. We will then break into small groups, each led by a member of the SWR Board, in which participants

share and respond to ideas for book projects. (Workshop participants will be invited to submit brief drafts for book proposals in advance.) We will conclude with a general discussion of possibilities and forums for publication in rhetoric and composition. We hope both to offer workshop participants concrete advice on making it into print and, through doing so, to help broaden the kinds of research that get published in our field.

AW.11 International Writing Scholarship and Collaborative Research: Attending to the Waves Between Continents (Part II)

At the 2008 CCCCs, the need for nourishing research traditions in the field of composition was foregrounded. As part of this project, David Russell called for changes in CCCC formats, including the creation of new kinds academic encounters at which participants would have read each other's work before arriving so that the bulk of the time at the conference would be spent in discussing new and nuanced ideas more fully and substantively, not just hearing about them in panels or roundtables.

The topic of international scholarship about writing in higher education begs for the extended attention made possible by such a format, in a pre-conference workshop slot. The pre-conference workshop venue seems a perfect space for piloting the idea of advance reading and focused discussion. International topics by their very nature require time, processing, extended discussion, and defined protocols for opening up the various linguistic, theoretical, and institutional differences that may prevent scholars from fully engaging what each is presenting or arguing, or appreciating the larger intellectual, cultural, linguistic-discursive frames and traditions in which the projects take place and produce meaning.

This workshop will create a space for in-depth conversation among scholars and teachers interested in scholarship from international contexts. It will feature both international and U.S. scholars, and will focus on exchange about these scholars' research, including actual exchange in small groups about texts read in advance of the workshop, but also meta-work on framing the exchange and meta-commentary on how we must attend to international work. This meta-work is framed in the workshop questions below.

Each workshop leader will provide the chair with a text by December 2008; these will be posted online at the CompFAQS International Writing Studies wiki for access by all workshop participants, both the workshop leaders and the CCCC workshop registrants.

Workshop leaders will include with their text:

- A brief institutional description and an exploration of how that factors into writing study in their context;
- A glossary of any potentially context/culture-specific terms;
- A digest (a list with one-sentence descriptions) of key theorists, theories, or frames used.

All participants, both workshop leaders and CCCC participants signing up for the workshop, will read the work in advance. The workshop leaders will engage in discussion about the glossary of terms from December to February; the glossary collectively produced will be available for workshop registrants and will be further discussed during the workshop itself. What will be particularly significant about this workshop will thus be its rich exchanges before and during the workshop, as well as its resulting products.

The workshop leaders' texts will be grouped into three clusters. Each person will choose a text from each cluster that is particularly important to his or her interests. At the workshop, all participants will work in small groups three times, once with the author of each of the three texts that individual participant has chosen for a focus. We will provide the following framing questions, also in advance, that will guide the discussion:

- What is the meaning of the research reported on, its results? What is its import for readers in the group? What do we make of it, in the context described by its author(s)?
- How local is “local” research? Can it translate to other contexts, for example?
- What are the specific research claims, methodology, evidence and interpretive frames that distinguish the project?
- What are the specific research claims, methodology, evidence and interpretive frames that might connect, intersect or connect across projects?
- What are the challenges of understanding research projects and traditions from different national and cultural contexts?
- What are the challenges of translating, adapting, or combining research projects and traditions from different national and cultural contexts? How does the specific issue of languages of publication factor into this discussion?
- How global is “global” research?

AW.12 Disabling the Master’s Tools: Advocating Language Rights in the Composition Classroom

In spite of the Conference on College Composition and Communication’s (CCCC) affirmation of the Student’s Right to Their Own Language (SRTOL) resolution over thirty years ago, the fight for equality in the writing classroom has continued into the new century. The controversy over the Oakland School Board’s Ebonics Resolution revealed that there is still a strong undercurrent of intolerance to language diversity, not only in the classroom but also in society. In San Francisco at the NCTE Board Meeting in 2003, the Executive Committee acknowledged that political battles in the Ann Arbor, Michigan and Oakland, California school districts justified reaffirmation of SRTOL, charging educators in NCTE to uphold the principles of the resolution. To achieve greater equity and democracy in the writing classroom, teachers of writing, especially members of the CCCC, must also reaffirm the charge of SRTOL.

What, then, is CCCC’s role in helping writing teachers value, respect, and affirm students’ language rights? To address this question, CCCC Language Policy Committee proposes a half-day workshop, designed to facilitate a needed discussion that will enable teachers to gain a set of tools to embrace language diversity in the classroom and become more active in promoting language equity outside the classroom. Workshop participants will learn about the language rights movement, recent scholarship on AAE, and effective teaching models that respect and embrace language diversity. Participants will also analyze ways that mass media discourses have given Ebonics covert prestige. The purpose of these lessons/activities will be to heighten teachers’ awareness of the ways Ebonics or AAE is exploited in the media and how that exploitation affects teaching practices in classrooms and beyond.

The workshop will be situated in the scholarship of hooks and Nieto, who call for “engaged pedagogies” and culturally relevant teaching practices. In this light, workshop participants will learn not only about making change in the classroom, but also about becoming aware of linguistic practices at the societal, institutional, personal, and collective levels. Ultimately, the workshop aims to provide pedagogical strategies and activities that use practical, and not just theoretical, principles of language diversity for the writing classroom.

The workshop will end with a 25-minute wrap-up discussion and evaluation of the workshop activities.

AW.13 Innovate, Assess, Sustain: Writing Pedagogy and Web 2.0

While the precise definition of Web 2.0 is contested, what is certain is that by using a variety of new applications and processes, individuals have transformed web surfing and research practices into social networking and collaborative meaning-making activities using a growing number of new applications. Employing these applications in conjunction with one another opens many possibilities for developing writing and research practices that appeal to and work for students in composition courses. Collecting digital and cultural artifacts; managing online communications and organizing digital media; and delivering/presenting information require students to investigate new ways of arranging ideas and composing cohesive multimodal texts. In order to exploit these possibilities, writing teachers need to filter through the available applications and determine the most worthwhile to learn and provide to their students.

When considering diving into Web 2.0, writing instructors have numerous questions, including:

- What applications are considered Web 2.0?
- Should instructors, despite claims of Web 2.0's detrimental effects on society and literacy, be using these applications to teach various writing courses?
- If we are going to use Web 2.0 applications, would instructors benefit from learning how our students are already use these technologies to inform our pedagogy?
- Because one goal of Web 2.0 is to make the writer's work public, how do we align this technology's use with institutional regulations, like FERPA?
- How do we incorporate our use of these technologies into our assessments of student learning outcomes?
- And finally, how can we address issues of sustainability related to the often work-intensive piloting of the use of these applications in our courses? Which sorts of integrations are most sustainable and why? How can sustainability be increased when applications continually change and new applications emerge?

In this half-day workshop, we propose to introduce our audience to the concept of Web 2.0, provide heuristics for curricular development, demonstrate practical application of some Web 2.0 technologies, help to develop assessment plans, and raise issues of sustainability.

The workshop will begin with presentations, include demonstrations and sample student projects, and then move into break-out sessions focusing on specific aspects of preparing to and using Web 2.0 technologies in writing courses. For example, break-out sessions will focus on basic access to and use of several applications, developing and assessing student projects, sustainability issues surrounding program-wide Web 2.0 initiatives, and the advanced use and customization of several applications.

The specific goals of this workshop are:

- * To explore working definitions of Web 2.0
- * To situate Web 2.0 technologies within an understanding of the field's best practices
- * To discuss the ramifications of FERPA as generally understood upon the use of this technology
- * To provide ideas about how to assess the use of these applications in writing courses
- * To foster a discussion of issues of sustainability surrounding the introduction of these applications into writing courses/programs
- * Give practical examples of Web 2.0 technology in break out sessions where participants will receive:
 1. detailed discussions about the technologies, including how to acquire access and deploy them
 2. handouts for all technologies discussed
 3. access to a wiki with information from the workshop
 4. project descriptions, assessment guidelines, examples of student projects where available

Technologies covered will include:

Wikis

Blogs & Microblogs

Document Sharing Applications

Social Networking technologies

RSS/Atom Aggregators & Feeds

Social Bookmarking

Multi-Modal Composition/Presentation Tools

Mobile-to-Web

Presenters will bring numerous laptop computers for use during the workshops and encourage participants to bring laptops as well if possible.

AW.14 The Pleasures of Teaching Composition: Reading and Responding to Student Writing

"It must be tough looking at a very large stack of papers, but it's the most helpful part of the process because without a reader, the whole process is diminished."

Our collective interest in responding is deeply professional and personal. We feel a weighty responsibility in responding to our students' words, knowing that we, too, have received comments that have given us hope—and sometimes despair—in our abilities as writers. The words teachers scribbled on our papers are often the same words we scribble in the margins or at the bottom of our own students' pages. These words, we hope, our students will take with them as they move from our class to the next, from one assignment to another, across the drafts. Responding to student writing reminds us of the pleasures of teaching writing, the call and response between our students' words and our own. As teachers, we respond to our students' great insights because we are grateful for the insights they have given us. And in encouraging our students to imagine other levels of questions, we, too, are inspired to think more widely and deeply. Our responses need not be monumental, but their influence often extends beyond the margins of student papers and outside our classroom walls.

Research has confirmed that teacher commentary, more than any other form of instruction, shapes the way students learn to write. As we learn from our students, it isn't just that without a reader "the whole process is diminished"; rather, it is with a thoughtful reader that the whole process is enriched and deepened. Yet most teachers acknowledge that they don't know how students use their comments or why students find some comments useful and others not.

Since the gaps in our knowledge may diminish the pleasure of responding, we propose to "make waves" by providing an interactive forum for teachers to reflect on what it means to be a thoughtful reader. This session will be structured in two parts: (1) A fifteen-minute introduction by the session chair, to frame the sessions' questions and to challenge participants to examine how they construct themselves as readers of their students' writing; and (2) A fifty-minute interactive discussion in which participants will work in groups to discuss an actual student draft. Each discussion group will be led by one of the session leaders.

CCCC participants yearn to talk to one another about their teaching. By engaging with the words and ideas of an actual student writer, this session will provide just such an opportunity to talk teacher-to-teacher about the work we do, collectively and individually, in responding to student writing.