

**2015 CCCC Workshops**

### Wednesday Afternoon: 1:30–5:00 p.m.

**AW.01 Exploring Latinidad in the South and Florida: A Workshop Sponsored by the NCTE/CCCC Latina/o Caucus**

The purpose of this workshop is to provide opportunities for local and national teachers, students, and community members at all levels to exchange knowledge and experience on teaching, research, mentorship, media, professional development, and community engagement related to Latin@ student populations in the South and, especially, Florida. According to the Pew Research Hispanic Trends Project, Florida Latin@ K-12 students make up 27% of all Latin@ students in the nation. Six community colleges and universities in Florida are in the top 50 in enrolling the highest number of Latin@ students with Miami Dade as number one in the country. Florida also ranks high in the number of degrees granted to Latin@s. Our workshop will tap into and enhance Latin@ student success in Florida and beyond by tapping into the knowledge and expertise of the facilitators who span institutional and geographical affiliations. This workshop will benefit a range of attendees as we will 1) mentor Latin@ teacher scholars learning to navigate the institution; 2) offer pedagogical advice to literacy instructors who educate Latin@ students; and 3) provide guidance for allies in our discipline who are interested in scholarship on and engagement with Latino/a communities.

Community participants in this year's Latina/o Caucus Workshop are representatives from the Tampa Bay chapter of United We Dream. The mission of United We Dream-Tampa Bay (UWDTB) is to expand awareness and support for passage of a new immigration system that includes a pathway to citizenship for all 11 million undocumented immigrants in the United States; to empower DREAMers; to educate the community about immigrant rights; and to incorporate the values of diversity and equality for all. The UWDTB community stands for justice and equal opportunity for all. During their presentation, UWDTB members will discuss local responses to the broken immigration system. The speakers will also open a dialogue with the Caucus on how we can become allies in the DREAM movement and the struggle for immigration reform.

**AW.02 Going Outside: Internships, Fieldtrips, and Experiential Learning**

As universities renegotiate what it means to go to school, more and more are offering experiential learning experiences for students. While service learning has been theorized in compelling ways, there is less formal discussion and theorizing of internships and other activities uncommon in English Studies (field trips, overnight nature encounters, historical fieldwork, etc…). Service learning is meant to “equally benefit the provider and the recipient of the service” (Furco 5). Considering this, how do we justify those experiences that are more career focused, are about personal edification or connecting with nature as part of humanities and/or writing curricula?

This half-day, Wednesday afternoon workshop examines experiential learning in rural universities and large metropolitan cities, in internship programs (old and new) as well as in innovative curricula from endowed travel courses, rural internships, and regional field trips. We will discuss the logistics of developing and running these programs as well as the pedagogical theory that supports them as a way to gather this material for dissemination and study. By looking to books like the Sourcebook of Experiential Education: Key Thinkers and Their Contributions we work to find confluence with Rhetoric and Composition theory within and against institutional and disciplinary parameters.

Organization

There are two sections 1) Internships and Community Partnerships and 2) Travelling with Students. Each will include presentations and then small group discussion. After the small groups, we will come together for a larger discussion to gather what we have learned. There will be a conclusive full group discussion focusing on ways to promote experiential learning in English Studies and promote English Studies in the community. The end result of the workshop will be the development of an online resource for this kind of experiential learning.

Internships and Community Partnerships

Overview, Comparison and Logistics

Speaker 1 Expanding Conceptions of Service Learning within English Studies

This presentation will discuss key differences between experiential learning and the three primary models of service learning used in college composition – writing for the community, writing about the community, and writing with the community (Deans).

Speaker 2 Experiential Learning as an Exotic Flower

Experiential learning pedagogy is often an exotic flower on college and university campuses, a singular fragile beauty surviving in an otherwise hostile environment. This presentation discusses the following structural problems: Too much one-size-fits-all, incapacity of assessment, lack of reciprocity, and compartmentalization.

Speaker 3 Convincing (with) Data: Assessing Your Community Engagement Project

This presentation discusses a community engagement where project first-year composition students co-authoring the oral histories of/with an adult ESL learners at the local community center. It reviews the good, bad, and ugly of making a community partnership and the need for comprehensive assessment.

Speaker 4 Experiential Learning and Institutional “Space”: Developing Service Learning Opportunities for English Majors

This presentation discusses faculty resistance to internships and service learning opportunities for students from two sources (via Butin (2010) 1) loss of control when a course leaves the “space” of the classroom and 2) learning features insights and epistemologies from academic disciplines other than our own and suggests ways to meet these challenges to create meaningful and rigorous academic experiences.

Developing and Sustaining Internship Programs

Speaker 5 Finding Niches: Internships for English Majors in Rural Areas

This presentation discusses meaningful internship opportunities in rural areas, where the number of potential community partners is limited, and where students’ own identities and experiences as English majors emphasize literature rather than professional writing.

Speaker 6 Experiential Learning as a Requirement: Working with Clients in English Studies

This presentation examines a minor in Professional Writing where students are required to take experiential learning courses, work with actual clients, learn project management skills, manage actual deadlines, and create usable documentation in real life learning situations.

Speaker 7 Developing a New Departmental Internship Program

This speaker will raise key issues in developing a departmentally-supported internship program in a small public college and in a state that is just beginning to grapple with questions about internship standards and best practices. Discussion will center on how to begin to build local networks among departmental internship coordinators, career advising, and local community partners.

Speaker 8 Writing With and For Nonprofits

This session will share ideas for locating and engaging with community-based nonprofit partners, finding funding for course-based projects, and avoiding pitfalls along the way. We will discuss projects including interpreting documents such as IRS Form 990, researching and evaluating funding sources for specific projects, and writing grant proposals for a variety of audiences.

Traveling with Students

Speaker 9 Geographies of the American Imagination: Endowments for Experiential Learning

This presentation will discuss a built in endowment at Yale that funds Wilderness in the American Imagination, 1492 – present, a seminar and experiential learning course. The program emphasizes the central importance of the experience of place and space in undergraduate education.

Speaker 10 Engaging with Yourself: First Year Students and Chicago’s Yoga Community

This presentation addresses a new first year experiential learning course titled “Chicago’s Yoga Community,” where students practiced yoga at different Chicago studios as one of many options in DePaul’s university-wide student engagement courses.

Speaker 11 Writing on the Trail: Putting Sustainability into Practice in a Professional University Honors Program

At the University of the Sciences, and urban campus in Philadelphia, honors students are professionalized early and have few opportunities to write about, let alone practice, issues related to civic responsibility. The program plans expand into a "Wild Earth Intensive" experience that will explore concepts of environmentalism, sustainability, and Native American culture.

Speaker 12 Collaborating with the Eastern Band of the Cherokee

This presentation describes the ongoing collaboration with the Eastern Band of the Cherokee Indians (EBCI) to create a summer internship experience with departments across the campus of the University of Tennessee, Chattanooga.

**AW.03 A Technical & Professional Writing Pedagogy Workshop: The Risk & Reward of Teaching Results-Oriented Invention and Heuristic Design Process**

A pedagogy workshop for FYW teachers shifting to technical and professional communication instruction (TPC), graduate students, or faculty being asked to create, administer, or assess TPC courses.

The workshop first offers a comparative overview of composition and TPC instructional contexts, with a key connection in writing about writing approaches in FYW and heuristic problem-solving approaches in TPC. Where both approaches articulate and value the process, in the latter formative testing and goal-analysis with users shifts the heuristic process from being learning-focused towards data-driven interaction design, and opens up space for students to consider complex rhetorical situations and goals. TPC instruction should not solely be genre-focused, but prepare students to research, adapt, and argue for innovative responses to new and different situations.

Short presentations in three areas—interdisciplinary communication, visual rhetoric/information design, and usability—are offered as formative, audience-engaged research and design processes.

Attendees are engaged project critique and design, workshopping for their own institution and locale. Participant assignments (or supplied ones), typical of a given area, will be analyzed and workshopped from a heuristic perspective, recognizing possible complexities and socially situating them, and helping participants invent research tactics for recursive development.

Innovative format: presentations will be prepared in highly visual format, audio recorded and matched to slide decks, and posted online. Attendees will be encouraged to reflect on and share their materials online.

Problem Statement: Which ‘Heuristic’ – ‘Rule of Thumb’ or ‘Complex Iterative Problem Solving?’

Daniel Kahneman’s Thinking Fast and Slow examines what he calls System 1 and System 2 in our brains. S1 is intuitive and automatic, while S2 is the cognitive, hard, and slow thinking. He explains how our brains often substitute previous thought patterns for difficult questions. He describes these as heuristics—rough rules of thumb our minds use to avoid hard work and maintain “cognitive ease.”

The field of TPC has been changing as rapidly as our technological times. Graduates today, and not just those of new majors and concentrations in the field, are expected to develop a wide array of materials from traditional proposals and documentation to infographics, videos, and the websites that share them. With more and more genres and technology to learn, there is continual pressure in tech comm service courses, even where they are innovative in technologies and projects, to offer instruction that uses “rule of thumb” definitions of heuristic—cookbooks, guidelines, or superstructures—for common TPC genres. This is not a new problem in the field—15 years ago Carliner described the issue in parallel terms, though his field view was not fundamentally rhetorical, as is much more common now: “Somehow, the practice of design as improving the appearance of pages and screens has replaced the concept of design as problem-solving, even though published definitions of document design suggest otherwise. Perhaps that’s because the source material is primarily a series of guidelines of dos and don’ts for technical communication products—a cookbook of sorts.”

But heuristic has another, almost opposed sense. Selber and Johnson-Eilola, in Solving Problems in Technical Communication (SPiTC), intended for majors in the field, explain that “[h]euristics, rough frameworks for approaching specific types of situations, help technical communicators solve problems not by providing straightforward answers but by providing tentatively structured procedures for understanding and acting in complex situations.” Indeed this definition of heuristic is not a simple substitution for an easy S1 answer, but a recursive method of problem exploration and response that mirrors our understandings of composition process today. “[T]echnical communication problems are—at their core—ill-structured, complex, and messy, defying easy or pat solutions. Technical communication work, in other words, is rhetorical work.”

Thus is it understandable that the complexity and variety of contexts and technologies inherent in TPC today push pedagogy, and particularly service and introductory pedagogy, towards structured rules and guidelines, but as SPiTC again makes clear, “[t]echnical communicators who provide value to organizations do not simply fill in templates or follow rigid procedures. Instead, they constantly move back and forth between analysis and action, checking their assumptions against reality and adjusting.” Given the challenges of coverage in service courses and the time and expense of rhetorical training, it is understandable that cookbook strategies largely prevail, but we, the Teaching Committee of the ATTW, believe that some projects, even in service environments, should offer rhetorical, heuristic, problem-solving perspective, as an integral course outcome. Whether developing more traditional genres of writing or working in visual and digital realms, the goal is still writing that “works,” and even non-majors will need to understand TPC as an iterative, problem-solving process. But when faced with new and emerging genres of writing, audience expectations, and situations of use and constantly evolving technology, it can be quite difficult for new TPC teachers to feel grounded in these tactical aspects, and even more so in questions of the goals and ends of such work.

This workshop will offer examples of recursive, heuristic projects in three veins of tech comm: interdisciplinary communication, visual rhetoric and information design, and usability. The presenters, experienced scholars in these areas, and will share the capabilities and drawbacks of the technologies and genres involved, and offer recursive development heuristics with research activities or testing for their projects.

Following the presentations, the workshop will break up into small groups for participant exploration and development of assignments local to their schools, disciplines, and other stakeholders. Participants, for example, will have the opportunity to engage presenters and other participants, sharing, collaborating, and developing heuristic strategies appropriate for their situated contexts. Finally the workshop will collect feedback on whether and how the workshop provided useful context and understanding for the participants, helped them develop an assignment idea and means of capturing and assessing the process of problem solving and development.

**AW.04 Writing Democracy: Invisibility and Visibility**

For the past three years, the Writing Democracy CCCC workshops have sponsored sessions designed to engage participants not only in discussions about the current state of democracy but also in activities aimed at fostering democratic activism in their classrooms and communities. The workshops have also featured activists, such as John Carlos and Angela Davis, who draw upon their activist experience to help us develop an agenda for the current moment. The goal of these workshops, then, has been to combine theory and action, past and present, to create a praxis that can extend beyond the confines of a conference to cultivate literacy, writing, history, and other public sphere projects in support of educational, local, and national, and transnational networks devoted to democratic activism.

Writing Democracy (WD) originally emerged as a response to the economic crisis of 2008, exploring how neo-liberal economic policies were ravaging economic equality and educational access here in the U.S. and abroad. In the succeeding years, Writing Democracy focused on the “who” (what it meant to work collectively toward democratic rights) and the “how” (what actions best suit our collective abilities). In 2015, the "what" has become the problems with the “medium” (the channels of communication for organizing) that have become abundantly clear. Recent events have demonstrated the ways in which an emergent surveillance culture has permeated and distorted democratic debate. We work as writing teachers, that is, in a moment of the NSA “eavesdropping” on government leaders and local citizens, of universities repressing activist voices in the classroom and on campus, and of disciplinary identities that fail to respond to these attacks on basic freedoms—speech, press, academic—inherent in government surveillance, mass data collection, and warrantless searches. Our work, then, must combat the mutually reinforcing drives that make our lives visible and vulnerable to the government and chill our democratic discourses on our campuses and in our communities.

There appear, however, to be few models that draw these different political forces into a productive set of reflections and actions in our classrooms and communities. Moreover, while there has been a “social” turn and a “public” turn, it is not clear that these turns sufficiently address the underlying causes for a lack of democratic debate. Community projects might enable an evening session with political leaders, but the neo-liberal political apparatus is rarely confronted. Such moments seem to make power visible, but more often then not they act as an alibi for democracy, masking deeper and more systemic causes. The “social turn,” that is, represents little risk, but great rewards for the field’s “public” stature. As detailed below, this workshop explores the risks of confronting the suppression of democracy on and off campus, risks in the current climate that perhaps offer more punishment than rewards.

Writing Democracy: Invisibility and Visibility is thus designed to create a space where this important conversation and difficult work can begin.

Schedule:

1:30 Opening Remarks:

1:35 Assignment 1: Exploring Democratic Discourses and Struggles in the Classroom

The workshop will begin with the prompt: Write an assignment that asks students to explore the limitations and possibilities of democratic debate at the current moment. Use that assignment to discuss your role as teacher, citizen, activist in democratic struggles on and off-campus. Participants will be asked to form groups, write the assignment, and then discuss the results.

2:00 Making Progressive Action Visible Globally

The panel organizers have reached out to progressive journalists Glen Greenwald, Jeremy Scahill, and Amy Goodman, as well as whistleblower Edward Snowden, all of whom share the long-term goal of regenerating investigative and adversarial journalism. Journalists will discuss the relationship between writing and democracy in an NSA dominated state. Subject to his availability, Snowden (via online video) will also discuss the stakes of being democratic activists in the current moment.

NOTE: In previous years, we have been successful in securing national figures like John Carlos and Angela Davis to participate. We expect confirmation, then, prior to the convention. Given our already confirmed participants (see list of discussion leaders), we are confident a panel on this issue could be created with their insights/participation if the above are unable to participate.

3:00 Break

3:15 Making Progressive Action Visible in Composition and Rhetoric Composition and Rhetoric has failed to develop a model of scholarship, service, and teaching that can successfully confront the neo-liberal political-economic structures and NSA surveillance policies that are fundamentally attacking democratic rights. This panel draws upon the radical collective practices of earlier decades as a possible framework to recast our disciplinary and political activism for the current moment, and also uses personal experiences to detail the costs of such work. Structured as an octalog, each discussant will speak for 3 minutes each, followed by twenty minutes of conversation among the speakers, culminating in an open conversation with all the workshop participants.

NOTE: This octalog will be published in the WD book project, The Political Turn, under development by WD organizers.

4:00 Assignment 2: Interrupting Circulation/Risking Visibility

While the field has turned its attention to digital production, this session will ask participants to consider how “zines,” handmade print publications, offer an alternative form of circulation to sponsor democratic dialogue. Participants will learn how to use one sheet of paper to create an 8-page zine. They will then use this knowledge to create a zine that highlights an issue that needs to be addressed by the conference and our discipline (such as the fact the conference is occurring in the same state where Trayvon Martin was murdered). Copies will be made of these zines, so participants can have them to distribute throughout the conference. A twitter hashtag will also be created to track conference participants’ responses to the zines.

5:00 Closing Remarks

**AW.05 Teaching Indigenous Rhetorics in the First-Year Writing Classroom**

The study of Indigenous rhetorics (alphabetic, visual, digital, performative, oral, and material) are positioned at the meeting grounds between rhetoric and composition and Native American and Indigenous studies. While scholars of Indigenous rhetorics are concerned with complicated questions about the relationships between power, history, knowledge-making, literacy, and language, we also believe that all teachers in rhetoric and composition are uniquely positioned to develop strategies for bringing these concepts into our collective classrooms. However, we recognize the need to serve as translators, of a sort, for those pedagogical practices-- to help teachers and scholars in the discipline develop strategies to appropriately address Indigenous knowledge-making practices that don’t repeat old stereotypes, treat Indigenous peoples as interesting relics, or ignore the political dimensions of their rhetorical practices, past and present. An Indigenous rhetorics approach to teaching rhetoric and composition, then, creates an opportunity to examine how all rhetorical practices are constellated under the triad of body, space, and culture -- an important consideration when addressing the increasingly diverse student populations in our classrooms.

Workshop Focus:

This workshop, sponsored by the Caucus for American Indian Scholars and Scholarship, is designed to show how to incorporate Indigenous texts and rhetorical practices into first-year composition classrooms in a range of institutional settings.

The goals of the workshop are: 1) for participants to develop a deeper understanding of the possible roles that Indigenous rhetorics can play in their first-year writing classrooms; 2) to provide current intellectual contexts and practices in which to anchor those pedagogical practices; 3) to learn from the pedagogical knowledge being made by first-year writing faculty at tribal colleges; and 4) to provide teachers with models that they may adapt for their own classroom use.

We’ll accomplish these goals in three ways: 1) by providing intellectual contexts to anchor activities for the workshop; 2) by providing hands-on opportunities to develop strategies for incorporating Indigenous texts, makings, and practices into many different first-year writing contexts, and 3) by modelling the pedagogical strategies and practices that are the focus of this workshop. This learning-based workshop, then, focuses on the needs of our participants by fostering collaboration with experienced teachers of Indigenous rhetorics to plan assignments and course activities tailored to participants’ local context. In addition, we’ll supply a wide array of starter resources for instructors, such as syllabi, assignments, and curricular designs.

Activities/Sequence:

This half-day workshop begins the way that scholarship in Indigenous rhetorics often begins: with the history of the peoples on whose lands we’re located, the Indigenous peoples of Florida. This context is necessary in order to understand the work of Indigenous rhetorics as engaged with the histories, cultures, and political realities shaping Indigenous spaces. Following this context-setting, facilitators will give 15 minute presentations in which they will 1) explain the types of first-year writing classrooms in which they teach; 2) situate sample assignments or activities within the first-year classroom; and 3) discuss strategies to incorporate Indigenous rhetorics within local curricular, institutional, and community contexts. The purpose is to demonstrate the variety of first-year writing classrooms where Indigenous rhetorics can be incorporated and to provide a basis for conversation in breakout sessions.

For the remainder of the workshop, participants will rotate around four breakout sessions where they will be able to talk with facilitators in greater depth about the types of assignments and activities appropriate for first-year writing, and what to consider while incorporating Indigenous rhetorics into their classrooms. These breakout sessions will cover the following topics:

-Traditional knowledge/community engagement

-Research and research methods

-First-year writing in tribal colleges

-Digital, visual, and material literacies

At each table, a group of facilitators will offer strategies to participants for how to successfully incorporate Indigenous rhetorical practices, epistemologies, texts, and makings within their classrooms. Questions and discussion at the tables will be driven by the participants’ needs and particular institutional situations. While facilitators will offer sample materials (syllabi, assignments, curricula, etc.) and practices from their teaching, every effort will be made to help participants imagine how to adapt those samples for their own use. Participants will spend 25 minutes at each table in a group small enough to attend to their own needs, then rotate through the other tables.

Participants will leave the workshop with sample syllabi, assignments, resources for further study, and a network of experienced teachers as human resources.

**AW.06 The Job Market and Higher Education: Negotiations and Navigations of the New Doctoral Student**

This workshop addresses the current climate of higher education, the growing crisis of the corporatization of the university, and the risks and rewards new doctoral students face in the market in terms of employment and job security. In his article, “We Need to Acknowledge the Realities of Employment in Higher Education,” Stephen Corn argues that humanities faculty members and administrators have failed to adequately respond to the cluster of threats posed to full-time faculty employment. With adjunct positions increasing in universities and an ever-growing, competitive market of newly-minted PhD students, problems of full-time employment are terrifying. These unspoken or, perhaps, articulated realities lurk in the minds of those taking on the profession - at times adding to the ever present doubt that casts quite the daunting shadow. However, all is not lost. And though clearly cognizant of the risks involved in this field, this workshop chooses to focus on optimism and positive productivity; after all, we risk job security and stability for intimate, individual reasons, seeing the perils of the career with eyes wide open; however, remembering that far more is at stake than simply security.

With this in mind, this workshop consists of doctoral students, in various stages of completion - some just entering doctoral work, while others taking on their first tenure track appointment - who have chosen to pursue a degree in English and Compositions studies because of a love of teaching, of working with and for students, and because we realize the importance (and relevance) of writing and reading. We come from an English doctoral program that is up-front about the very real issue of future employment - a program where our advisors encourage us to “wear multiple hats” to position ourselves as teachers, innovators, and implementers, rather than as strictly researchers. While addressing job market concerns, we will also discuss ways graduate students can better position themselves for employment, examining four specific points:

Implementing “better” uses of technology in areas of teaching, publishing, networking, and researching.

Creating pedagogies that embrace the ever-increasing diversity of students, and that recognize the multiple literacies and discourses present in the classroom.

Networking and discussing the importance of conference attendance and participation for future employment opportunities.

Discussing how doctoral students can successfully juggle the roles of both student and beginning professional. Some key discussion points might be: what are the best ways to balance student teaching, academic/dissertation writing, and conference presenting and networking? How can we best avoid burnout?

We hope to introduce new ideas and tactics so that workshop participants may successfully position themselves on the market and to encourage a larger, more productive conversation regarding what we can do, as a community, to address the numerous issues facing the doctoral student when preparing for the job market.

**AW.08 Are Texts That Display Differently Different Texts? The Role of the Device—Cell, Kindle, Tablet, Laptop, Paper—in the Making of Meaning**

It’s commonplace for students in writing programs of all kinds (first-year composition, undergraduate majors, and graduate programs) to conduct research. Often—given writing programs’ increasing reliance on students’ bringing their own devices to class, a situation characterized as BYOD—students conduct their research—that is, read—on a dizzying array of digital devices. Some students research on desktops or laptops of multiple kinds, others on Kindles, others on iPads, and others on smart phones. Some students conduct the bulk of their research on one of these devices; others use multiple devices simultaneously and/or sequentially to complete their writing tasks. Interestingly, and because of responsive web design, mobile apps, and ebook reading platforms, the way that a single text is displayed on these various surfaces varies, which speaks directly to the relationship of form and content relative to device and display. If form and content are unrelated, such difference in “display” may not be a problem. If they are related, it is a problem, but even then, is it a problem that teachers of writing need to consider or address?

In part, our sense of how much and what kind of a problem differential textual display depends on scale. When the differences between textual displays are small, for instance, it may not be a problem. But what defines small: a differently-sized margin, a scaled image, a moved column? And what about display differences—like a significant restructuring of the text—that are not small? What difference does \*this\* difference make, and what if any accommodation—in assignments, in reading pedagogy, in instructions for annotating texts—should teachers make for these differences?

Our assumption is that texts that display differently are different texts; form, content, display, and device work together to create one version of a text. Thus, when these devices come in different configurations, they create a different version of the "same" text. One theory that underpins our assumption is Gerard Genette’s concept of paratext, a concept speaking to the various materials that help to bring a text into existence: layouts, prefatory materials, page numbers, and indexes. In this view of text, the transaction of meaning between writer and reader begins with paratext. Similarly, digital paratexts are those materials that bring a digital text into existence: snippets of code creating multiple, device-specific layouts; file formats like stable PDFs and fluid HTML; and platforms like Amazon’s Kindle app that define and narrow ways of interacting with texts. How do these different kinds of digital paratexts frame textual reception? How do these paratexts frame a reader’s understanding? If a book-length text is formatted to display on a smart phone screen, does it invite the same kind of reading as the “same” text displayed on a dedicated e-reader? A laptop? Does the ability to manipulate the text through touch make a difference in the meaning we make of a given text, and if so, how much, and how much does it matter?

To explore such issues, our workshop will begin by briefly displaying the “same” text—the New York Times “Snowfall”—on various devices, in the process raising the kinds of issues participants will explore. Participants will then engage in a “round-robin reading” of the same three texts: one text in print, a second text displayed on a smart phone, and a third text displayed on another device (e.g., a laptop, an iPad) for each of a set of three readings. More specifically, participants will (a) read text 1 provided in print, annotate and synthesize it, making notes on the design features and affordances they found helpful and disruptive; (b) repeat the process with text 2 on a first device, with half of the participants reading on a smart phone and half on a different device; and (c) repeat the process with text 3, with, again, half reading on a smart phone and half on another device. Between each reading, the group will convene to discuss their reading practices relative to the medium and/or device hosting the reading. We will conclude the workshop by thinking about these issues from four perspectives: a university press editor and publisher; a teacher-scholar interested in rhetorical multimodal reading; a teacher-scholar interested in multimodal composition; and a graduate faculty member involved in curricular design.

Our intent in asking a group to work with multiple displays of a common text is to prompt a more nuanced understanding of the relationship of form, content, device, and display as it is developing in our current multi-device landscape. For scholars, the value of such an understanding may include a more fluid appreciation of digital access and a layered sensibility of textual circulation. For teachers, this workshop will provide the experience that students have when they read on multiple devices and thus allow us to think together about what such divergent reading practices mean and what, if anything, we should do about it—in assigning texts, in asking for summaries of readings, in helping students read across platforms. And for our students-as-writers, considering issues like format, content, device, and display as an interdependent set of issues related to audience may provide a way to teach them a kind of design thinking that increasingly is incorporated into composition curricula--in FYC, within the major in Rhetoric and Composition, and in graduate programs.

**AW.09 Writing Studio Tools and Strategies Across Contexts: Exploring Possibilities at Your Institutions**

Writing Studio is an alternative method for teaching, supporting, and studying writers in higher education. Traditionally, Writing Studio was associated with developmental writers, such as the program developed in 1992 by Nancy Thompson and Rhonda Grego at the University of South Carolina. Since then, however, it has been expanded to multiple contexts: an online model supporting a hybrid course, as a stand-alone course, as support for struggling community college writers, and as a fellows program staffed by undergraduates, among many others that were shared at the 2014 CCCC.

In this workshop, composition program directors, writing center coordinators, classroom instructors, and others who are interested in exploring Studio approaches to student-sponsored learning are invited to work on designing a Studio program specifically suited to needs at their own institution. More importantly, participants will meet these goals through engaging in Studio practices.

We will ask all participants to prepare a one-page overview in which they talk about why they are interested in Studio possibilities at their home institutions or about problems they might be having with their initial attempts. Participants will summarize these “one-pagers” at the start of the workshop, mirroring a common practice in many Studio staff meetings. Next, workshop facilitators (who are experienced with a variety of Studio program designs) will provide insight into specific tools and strategies they have used to forge Studio programs—as well as issues that commonly arise—in order to help workshop participants further develop ideas and questions about possibilities and resources. These presentations are groups into two general categories: “Studio Locations” and “Studio Implementation.” Presenters will provide materials which will be available on a website that will remain active after the workshop, as well as through print copies. Then, facilitators (both presenters and others) and participants will make use of interactional inquiry approaches in focused small-group roundtables to further shape ideas and hone in one of the categories listed above. The workshop will end with ideas and questions brought back to the whole group.

Timeline

20 minutes—Introductions guided by one-pagers participants prepared. Facilitators will gather one-pagers after they’re presented.

60 minutes—Snapshots by presenters who will briefly (approximately 5 minutes per topic) discuss one aspect of Studio work (see below for current topics). At the same time, facilitators will group participants by interest as indicated in their writing.

• Studio Locations

o Studio and General Education

o Politics of the Studio model

o ALP and Studio

o Studio and online spaces

• Studio Implementation

o Placement

o Working with diverse student populations

o Framing and Naming Studio curriculum

o Studio staff meetings

10 minutes—Break

45 minutes—Participants gather in facilitated groups and use Studio pedagogy to talk through specific issues.

45 minutes—Participants will be given the opportunity to change groups and discuss a second issue.

30 minutes—Groups report back via a bulleted list to be presented by the facilitators at each table. This list will be added to the website for later review and development.

**AW.10 The LILAC Project: Studying Student Research for Improved Information Literacy Pedagogies**

Project Information Literacy’s 2013 research study reports that 87% of the 983 college sophomores continue to cite Google as their preferred research reference while 83% report also using academic databases. The Learning Information Literacy Across the Curriculum (LILAC) Project, partially funded by a CCCC Research Initiative Grant, delves deeper into the why of such student choices. The LILAC Project uses a questionnaire that identifies what students think they know and do when researching and a Research Aloud Protocol (RAP) that captures the screen and voice narration of a 15-minute research session to determine what students actually do when researching. Initial findings emphasize a strong need to develop better information literacy pedagogies for both undergraduate and graduate students; however, more student participants are necessary to begin understanding the larger changes to information literacy pedagogy. We are inviting other institutions to join the LILAC Project and contribute to this important body of knowledge. Hence, we propose a half-day workshop to introduce potential research partners to our methodology and findings thus far, and to provide more detailed information on how working with the LILAC Project benefits not only the larger project, but also the individual university.

This half-day Wednesday afternoon workshop addresses the following questions:

How can studying student research patterns using a RAP process contribute to information literacy pedagogy?

What risks do students take when beginning course-related research? What risks are they unwilling to take?

What risks and rewards accompany studying student research habits?

What risks and rewards accompany partnering with the LILAC Project?

This half day pre-conference workshop is divided into multiple sessions that provide an introduction to the methodology and research of the LILAC Project, demonstration of the RAP process, hands on experience with coding the research, and information about joining the LILAC Project.

Presenters need the following equipment for a successful workshop:

One podium, microphone, and LCD projector

Tables for participants, preferably tables that seat approximately 4 participants each.

Workshop agenda follows:

9:00 - 9:20 Opening Remarks

Introduction, background, goals, and research questions for the LILAC Project

9:20 - 9:35 RAP Session Demonstration

Presenters will demonstrate the RAP sessions used in the the LILAC Project

9:35 - 10:35 Video coding session

Participants are introduced to The LILAC Project’s coding methods and have the opportunity to code and discuss sample RAP sessions.

10:35 - 11:00 LILAC at your university

Presenters discuss applying for IRB approval, recruiting participants, and collecting data for the project. Benefits to LILAC Project researchers and participating universities will be discussed. Presenters will receive information on accessing necessary materials for the study.

11:00 - 12:00 Discussion and closing remarks

Presenters will discuss next steps for The LILAC Project, discuss next steps for interested institutions and researchers, and answer questions participants have about the project itself or their university’s participation.

**AW.11 The Job, not Just the Job Market: Preparing for Professional Life in Composition & Rhetoric**

Many if not most people pursuing degrees in composition and rhetoric enter graduate school interested in teaching college-level writing. We spend the next several years honing our teaching skills, gaining administrative experience, and building a research profile. Along the way, we begin to imagine a professional life outside of graduate school--one modeled, perhaps, on the careers of our advisors, on our undergraduate experience, or on our sense of where our skills might be used best. Still, the reality of that first academic job can feel nebulous. How do we prepare to be both marketable candidates and able professionals for the kind(s) of jobs we think we want?

This half-day afternoon workshop intended for intermediate and advanced graduate students aims to tackle that perennial question with practical advice, networking opportunities, and shared reflection on the profession. Led by recent Ph.Ds working in a wide variety of tenure-line positions, the workshop will address ways to frame research for professional development, pursue teaching experiences relevant to different kinds of positions, and navigate the balance of administration, teaching, and research both in and beyond graduate school.

Leaders and workshop participants will discuss a range of professional development activities (e.g. administrative work, mentoring programs, opportunities to teach/consult across the curriculum, pursuit of external grant funding, and university-level service and leadership). Such activities, which go beyond the old standbys of research excellence and exemplary classroom writing instruction, are not always built into graduate programming but can be integral to preparing for professional life after graduate school. Participants will have structured opportunities to share their experiences and goals, strategize for the future, and engage in conversation and networking. Based on participants' interests, leaders will share their experiences leading up to the job market and in their jobs, illustrating a broad approach to graduate professional development and talking about how the varied research, teaching, administration, service, and community work they did as students led to their faculty jobs. They will also share insights from having served on search committees at their current home institutions, often soon after having been on the market themselves.

Overall, this workshop aims to engage graduate students in shaping a professional narrative and preparing for the variety of academic jobs available. As a group, we will discuss the reciprocal relationship between graduate school activities and professional goals and will model the experiences and orientations that constitute our identities on the job market and beyond.

Specific Topics

- Strategies for positioning the dissertation before, during, & after the job market,

- Planning for research, teaching, & administrative responsibilities as a new assistant professor,

- Balancing the benefits/hazards of tailoring graduate education to a certain type of job, and

- Approaching the job market itself as a professional development opportunity.

Format:

After a brief introduction, the workshop will run as four concurrent "tables" (described below). Participants will rotate among the tables every 45 minutes as they choose, attending a maximum of three out of the four possible sessions. After devoting the first 5-10 minutes of each table session to learning participants' experiences and interests, leaders will then guide discussions around those interests and relevant subtopics. The last half hour of the workshop will be devoted to networking and planning for ongoing professional connections.

Introduction (1:30-2:pm)

Leaders introduce themselves, share brief descriptions of their current positions, and present the workshop format.

Tables (2:-4:30)

Table 1: Your Dissertation and Your Job: Graduate School Writing & Professional Life

This table focuses on strategies for crafting the dissertation and other graduate school writing to serve longer-term professional goals. Moving beyond the assumption that the dissertation is always and only the first draft of a monograph, the leaders for this table will encourage discussion about how dissertation research actually relates to teaching and the different lives the major project can assume after graduation. Depending on participant interests, this table might split into smaller conversations addressing topics such as pedagogical application, becoming a teacher-scholar, and pursuing publication options.

Table 2: Kinds of Work: Preparing for Administration, Research, & Teaching

This table will feature a discussion about balancing research, teaching, and service commitments in first jobs that include a WPA component. Leaders will describe their individual experiences directing writing centers and writing programs and offer strategies to both prepare for and thrive in first jobs like these. Participants will be encouraged to make connections to their own experiences with administrative and related work, though previous experience is not essential for participation in this table. Depending on the interests of the group, breakout conversations may focus on running programs, jumping into new preps, and maintaining an active research agenda.

Table 3: Having a Job in Mind: Strategies for Ending up in a Right Place

This table will tackle the benefits and perils of having (or not having) a specific kind of job in mind while in grad school. Table discussion will address ways to craft a professional profile that might appeal to a particular kind of institution without becoming overly narrow. Leaders will also discuss how the process of preparing job materials like the cover letter and C.V. can serve as recursive opportunities to craft professional narratives and plan trajectories. Depending on table participation, breakout groups may allow participants to discuss preparing for specific sorts of institutions.

Table 4: The Job Market from the Other Side

This table features leaders who served on search committees soon after beginning their own tenure-line positions. Leaders will share general impressions of the process from the ‘other side’ and facilitate a conversation meant to demystify the process and offer concrete skills for applications, interviews, and negotiations. Table conversation will draw attention to how the job market itself can serve as a professional development experience by exposing applicants to different aspects of the profession and raising awareness of the field’s internal variety.

Wrap-up (4:30-5:pm)

Time to make sure that the connections made during the workshop remain active beyond it, building concrete opportunities for mentorship, advice, and companionship in preparing for the market and for jobs.

**AW.12 Narrative Truth: The Risks and Rewards of Prison Research, Writing, and Teaching**

Who do we see when we think of prison writers? To what extent are their lives and histories erased —or distorted—by popular representations in the media, in tough on crime rhetorics? For the 2015 workshop session, we will focus on the work of narrative as a force and a method for understanding the depth and complexities of prison writing, research, and teaching. This workshop begins by asking whose story is being left out of discussions of prison writing and higher education. Then, what are the risks and rewards of bringing such stories forward? For example, women represent one of the fastest-growing segments of the prison population, and their stories are often left out of both public and academic discussions.

For those of us who research and teach in prison and who create community publications with incarcerated writers, the question quickly becomes whose story needs to be heard? And more importantly, how will these stories be heard?

We use the theme “narrative truth” as a central focus of this workshop because it addresses the vulnerably that comes as stories circulate across multiple locations. Given our success in 2014, we again aim to broadcast this work, this time with a focus on the narratives of incarcerated women. Our workshop will begin with a keynote presentation from Tobi Jacobi, Associate Professor at Colorado State University and co-editor with Ann Folwell Stanford of the 2014 edited collection Women, Writing & Prison: Activists, Scholars, and Writers Speak Out. Jacobi will suggest how writing and publishing life stories from prison might enable incarcerated women to actively contribute to social justice movements through literacy activism. Her talk will be followed with a podcast activity with participants reading and responding to the work of currently incarcerated writers to be featured on the Prison Writing Networks web site.

The workshop will address questions of the risks and rewards of “narrative truth” by examining three main areas 1) the risks and rewards of narrative truth in prison research, teaching, and writing; 2) the reading and misreading of women’s lives 3) the work of narrative in the making and sustaining of prison literacy programs.

The day will provide ample opportunity for participants to network with others and address issues related to their own programs or agendas. It will consist of six main components:

1. The workshop includes an opening keynote by Tobi Jacobi, co-author of Women, Writing, and Prison: Activists, Scholars and Writers Speak Out.

2. An interactive session in which participants will respond to the work of incarcerated women which will be recorded in both print and oral formats as a way of creating a dialogue between this group of teacher/researcher/scholars and this often invisible group of writers. This activity will create space for both discussing and addressing questions about whose voices get heard and how we respond to those voices.

3. In order to build on our theme of “narrative” and creating dialogue, the workshop will also feature an interview and question and answer session with Wendy Wolters Hinshaw, Florida Atlantic University and Kathie Klarreich, creative writing teacher, journalist, and director of an emerging organization that aims to connect voices from inside and outside traditional educational settings. Hinshaw and Klarreich will be joined by guests who have participated in their respective programs.

4. Roundtable sessions in which facilitators will explore critical issues in prison research, writing, and teaching. To allow ample time for discussion, roundtable/discussion leaders will provide materials that elaborate on key issues. Roundtable leaders will also report highlights from the discussion to the entire group.

5. A closing address from Ashley Lucas of the Prison Creative Arts Program and Phil Christman, editor of the Michigan Review of Prisoner Creative Writing.

6. A final concluding session in which participants can synthesize the ideas of the day and make plans for ongoing research and collaboration.

Schedule

1:30 – 1:45 p.m. Welcome and Introductions

1:45-2:15 p.m. Opening Keynote Address

Speaker 1

“I am Not My History: The Twists and Turns of Narrative Truth in Jail”

2:15- 3:15 p.m. Responses to Writing/Podcast

3:15-3:25 Break

3:25-4 p.m. Speakers 2 & 3

Interview and Q&A on Community Outreach Efforts

4-4:30 Roundtable sessions

Roundtable One: Reflecting on Faculty and Facilitators' Narrative Truth

Speakers 3 and 4: "Risks and Rewards of Teaching Inside: Reflecting on Faculty and Facilitators’ Narrative Truth"

Roundtable Two: Prison Writing and the Digital Humanities

Speakers 4 and 5: “Prison Writing Networks: What Can the Digital Humanities Offer?”

Roundtable Three: Prison Literacy Research: Ethics, Agendas, and Questions

Speaker 6: “Into the Archives: Narratives From the New York Training School for Girls”

Speaker 7: “The Faces of Miss-demeanor: Institutional Representations of Female Deviance”

Speaker 8: “Twice Censored: Navigating the Overlapping Bureaus of Prison and University”

Roundtable Four: "Establishing Programs/Community Partnerships

Speaker 9: Women's Ways of Writing: Developing Family Writing Courses in a Women's Prison"

Speaker 10: “Giving Voice to Ohio's Incarcerated Writers and Artists"

Speaker 11: “Narrative Failure in a Prison Writing Exchange: ‘Getting Real’ and Learning to Evolve”

4:30-4:50 p.m.

Closing Session

Speakers 12 and 13: "Who is This For: Negotiating Ethics, Politics, and Aesthetics in a Journal of Prisoner Writing"

4:50-5 p.m. Concluding Session

**AW.13 Ethical Issues for Beginning Researchers**

Participants will engage in viewing clips of visual arguments related to the ethics of food production, analyze arguments made by research both written and visual, then engage in directed short readings, discussion, and ultimately develop opinions for potential research. Specifically, presenters will guide the audience through an interactive process of presenting rhetorical arguments and college research topics to students. The final aspect of research project turns the student’s thesis into his or her own visual argument in the form of a public service announcement. The session is contingent on participation of the audience to develop ideas that lead to areas of research and discussion.

Ethical Ambiguity: Presenter One will discuss the place the study of ethics has in our society where shades of grey and ambiguity prevent the development of concrete ideas. Participants will view a clip of “Food Inc.” which provides strong examples of ethos, pathos and logos. Participants will identify these aspects of argumentation and discuss in small groups the merits of the film/clip.

Research and Reading: Presenter Two will guide participants through a close reading then debate about two scholarly or non-scholarly articles presented on similar topics. Discussion then turns to the merits of different types of research.

Technology and Arguments: Participant Three will go over the technological requirement of this research project: The public service announcement. For this section the internet is needed to show examples of a visual argument.

Ultimately, participants will be guided through a unit about a contemporary ethical issue, how to approach difficult subject matter, and finally expanding a thesis or argument into a visual in the form of a public service announcement. Participants will be divided into groups.

**AW.14 Making the Most Powerful Point: How to Get the Most out of Slideware in the Classroom**

Presentation software (also known as Slideware, with PowerPoint, Keynote, and Prezi being the most dominant examples) is by far the most common example of technology in the classroom, as well as the technology where the main communication medium—the slide itself—is most often created by the teacher. Despite this fact, however, many teachers often feel anxious when using slideware. This anxiety can come in several forms: uncertainty about the slides themselves, and what choices might invite the desired impact, but also uncertainty about how to make the software do what you want it to do, and what its capable even of doing at all.

This workshop will attempt ease some of those anxieties. It will begin with a quick literature survey of slideware in the classroom, and current thoughts about its impact, followed by exercises, discussions, and activities designed to guide teachers through the process of slide design: how to imagine, build, and incorporate effective slides. Time will be split between discussing the strategy behind making an effective slide (design, animation, language, images, and so forth) and working with the actual software to achieve the desired effect. Attendees should come to the workshop with a lesson plan (ideally lecture based) that does not currently incorporate slideware. Attendees should also plan to bring laptops equipped with a slideware program.

By the end of the workshop, teachers will have thoughtfully considered and designed ways to incorporate slideware technology into their classrooms, both on the level of individual slides and how to incorporate a series of slides into a larger lesson plan.