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Review Essay

Locations and Writing: Place-Based Learning, Geographies of Writing, and How Place (Still) Matters in Writing Studies

Placing the Academy: Essays on Landscape, Work, and Identity
Jennifer Sinor and Rona Kaufman

The Locations of Composition
Christopher J. Keller and Christian R. Weisser, editors

What Is “College-Level Writing”? Vol. 2: Assignments, Readings, and Student Writing Samples
Patrick Sullivan, Howard Tinberg, and Sheridan Blau, editors

Teaching Writing in Thirdspaces: The Studio Approach
Rhonda C. Grego and Nancy S. Thompson

Generaciones’ Narratives: The Pursuit and Practice of Traditional and Electronic Literacies on the U.S.-Mexico Borderlands
John Scenters-Zapico

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Nearly thirty years ago, Marilyn Cooper proposed an “ecological model of writing, whose fundamental tenet is that writing is an activity through which a person is continually engaged with a variety of socially constituted systems” (367) and “encompasses much more than the individual writer and her immediate context.” Writing for Cooper could be viewed as a web, where “the ideal image the ecological model projects is of an infinitely extended group of people who interact through writing . . . [where] ideas are out there in the world, a landscape that is always being modified by ongoing human discourse” (372). While Cooper’s ecological model does not mention place per se, she forecasted an imagining of the ways writers “locate” (373) themselves in relation to audiences as they write.

Since that landmark essay in 1986, the turn toward the “locations of writing” has emerged as a way of conceptualizing the writing classroom, writing studies more generally, the role/place of composition in the university, and as a way to understand place-based education through community studies and ecocomposition, to name a few. Whether on the conceptual, student, faculty, employee, institutional, community, or environmental level, “locations and writing” offer compositionists and rhetorical scholars alike a way to understand the various landscapes in which we operate and subsequently write. Indeed, Malea Powell’s recent CCCC address in 2012 in St. Louis reminded us that spaces are where “the past is brought into conscious conversation with the present and where—through those practices of making—a future can be imagined. Spaces, then, are made recursively through specific, material practices rooted in specific land bases, through the cultural practices linked to that place, and through the accompanying theoretical practices that arise from that place—like imagining community ‘away’ from but related to that space” (388). The ecology of writing, together with decolonial and indigenous rhetorics, shapes multiple aspects of the field. LuMing Mao’s recent *Comparative Rhetoric: The Art of Traversing Rhetorical Times, Places, and Spaces* (originally published as a special issue of *Rhetoric Society Quarterly* in 2012), for instance, highlights the “native’s point of view and a critical vantage point outside the native tradition and between the meanings of the past and the exigencies of the present” (from the book jacket). Whether the approach is comparative rhetoric, ecocomposition, indigenous rhetorics, or location studies, all emphasize how “cross-border and cross-cultural engagements” (Mao, “Beyond Bias” 217) help us to understand “the art of recontextualization as a discursive third, a metadisciplinary stance
that helps us become more self-reflexive about our own biases, binaries, and boundaries and more attentive to the increasingly blurred and shifting boundaries between self and other, past and present, and local and global” (209). This attention to multiple and shifting mappings of self, terrain, and boundaries has significantly impacted our sense of the field, our approach to teaching, and our subject matter for research.

The five texts examined here are a testament to the far-reaching ways that locations and writing continue to inhabit our consciousnesses as writing professionals. Nedra Reynolds’s groundbreaking study in *Geographies of Writing: Inhabiting Places and Encountering Difference* and Christian R. Weisser and Sidney I. Dobrin’s *Ecocomposition: Theoretical and Pedagogical Approaches* (2001), among several others, have shown the continuing relevance and importance of understanding material contexts and physical locations for insight into the ways writers write and audiences read. The texts examined here persist in that vein, albeit with new and innovative emphases and goals, attesting to the location turn in composition studies and building on spatial methodologies to understand these locations more deeply.

I begin with the essays in Jennifer Sinor’s and Rona Kaufman’s *Placing the Academy: Essays on Landscape, Work, and Identity* because, in part, they do what Dobrin and other ecocompositionists call for: they highlight one’s connectedness (or lack thereof) to a specific place and critically examine that relationship with regard to teaching and working. Emphasizing teacher experience, the essays in *Placing the Academy* are reflective and autobiographical, providing a sense of the educators’ relationships to place, being in place, out of place, and all the moments of betweenness that can impact one’s sense of identity. In turn, they address how one’s connection to place might impact one’s pedagogical decisions and ways of engaging students. Sinor’s introductory essay also points out how a sense of being “unplaced” (because of her family’s frequent military moves) shapes “our professional identities.” As many of the essays in the collection point out, our profession is significantly transient, where those of us who move to go to graduate school and then move again for our first jobs often experience the effects of displacement.

Similarly, “that sense of displacement” informs our understanding of “the distances [Kaufman’s] students must travel as they learn the discourse of the university” (4). Students and instructors alike might be dislocated, and the purpose of the collection is to create a “vocabulary of place . . . one capacious enough to place the academy” (5). A combination of place writing
and academic memoir, the essays are beautifully written, with thoughtful attention to the writers’ sense of their own displacements, movements among and within the literal landscapes of the places they live (have lived), and the figurative landscapes of the institutions they inhabit in their professional lives. Classes with an attention to place or the environment often assign environment writers like Wendell Berry. Yet as Sinor and Kaufman point out, there is a lack of writing that discusses place in terms of the work of the academy. For this reason they bring together these essays to emphasize how “the influence of landscape . . . extends to how we read, write, think, learn, and teach” (5). The collection includes a range of experienced and emerging writers from across the country and disciplines, creating a vocabulary “that makes visible the connections between being placed and creating knowledge, being placed and teaching others, being placed and writing” (5). As a genre, “place writing” challenges the notion of placedness as not necessarily defined by “length of time and ecological savvy” (7). For Sinor, place writing is “an act of healing,” where “writers work to make visible the ties that bind each of us to this quietly spinning planet with an urgency that suggests continued ignorance will mean our extinction” (7).

Divided into sections titled, “Here,” “There,” “Everywhere,” and “In Between,” the collection explores a variety of topics such as campus building plans, espousing certain philosophical ways of being and living, and learning from a campus and what its physical rendering can teach us about the values of that academic community over time. The essays address tensions between personal experiences of a place and public personas created about places, toxic chemicals and toxic relationships, meta landscapes, teaching on “stolen ground,” competing landscapes, wanting to know where we are from, and where we are now. None of the essays address how the academy might make one feel the most at home or might provide comfort from the places of our childhoods—there is generally a contentious relation with the academy. The nostalgic view of place in this collection will leave readers wondering about violence and place—but the purpose of the collection is to focus on valuing place in order to “save” it, including the academy.

The more utopian view of place presented here in placing the academy is consistent with Sinor and Kaufman’s ethical imperative that if we only knew the land better and our connection to it there would be less tension. Sinor’s introduction in particular argues that place is an extension of the self where “you convince others to save it” (9). She says, “if each of us were to save only the
land nearest to us, think of the global effect” (9). She values the representation of place as a way to be “saved in story,” using preservation and conservation rhetoric as the way to redemption and “construction,” “ruin,” and “decline” as terms of the negative aspects of development.

The essays in the collection are beautifully written, and I am drawn to the notion of memory as preservation of places. The essays shed light on the “symbiotic relationship” between place and narrative and the stories we tell about landscape—indeed the narrative about saving a place is one narrative among many about place. Even if the moralistic and missionary sense of saving the land is not one's project, the notions of narrative and landscape work here. Like Sinor’s descriptions of Oahu’s shore, many can imagine a place that has impacted them. It’s this sense of impact that the writers in the collection share, even if the impact and the particulars are different, and that the editors want readers themselves to explore—developing “enough awareness to know how that land enters” the body (11).

For these reasons I appreciate the collection, yet the complicated notions of place and space do not seem to be as critically engaged here as in the other books in this review. Cultural geographer Doreen Massey’s critical engagement with notions of place and home can help us see how the dichotomous approach to the environment and place might be counterproductive. The nostalgic quality of the essays in *Placing the Academy* present a particular kind of relationship with place. Massey says that the notion of “authentic” home is “anyway impossible.” (For Space 174). She says that

the notion of a nature that is harmonious and in balance is often mobilised in the cause of a foundationalism in which a settled past is necessarily presupposed in order to enable a narrative of subsequent loss. It is a conceptualisation that can result in (or provide the rationale for) a politics in which any human ‘intervention’ in nature is seen in a negative light, a politics that has been widely criticised particularly for the attitudes towards indigenous societies in which it resulted (Hecht and Cockburn, 1989). In such a narrative it is, moreover, almost structurally impossible to envisage any positive human/nonhuman relation at all. It is a narrative that inevitably entails a nostalgia, and a backward-looking rather than forward-looking outlook. (Massey, “Landscape” 10-11)

But that is not to say, Massey points out, that boundaries and territories do not matter—they certainly do. Her point is to recognize the political motivation of and the narrative around either. Sinor and Kaufman also suggest these issues in their collection in terms of place and narrative—but they privilege narrative.
However, despite a more nostalgic sense of place, the twenty-one essays do draw our attention to the workspace. The subject of the often dislocated nature of the academic worker in that workspace is one not explored often, and for that reason the collection is valuable.

As reviewer Corinne Kopcik states: “Placing the Academy offers great insight into the philosophy of place-based education, but it is not a handbook or practical guide to instituting place-based pedagogy in the classroom. The narrative structure of these essays makes the collection compelling theoretically for the reader interested in incorporating place into their teaching, but there is no handy material for the classroom teacher interested in applying the philosophy’s concepts.” The book’s audience is especially “writing professors and those interested in environmental studies and sustainability; place and community-based education; and American studies. Essays from the book could be great resources in a composition classroom” (135). As autobiographical essays functioning as academic memoirs, the essays have a teacher reflective quality to them, and in this way instructors will find them useful as reading assignments.

What Placing the Academy lacks theoretically, Christopher J. Keller and Christian R. Weisser’s edited collection attends to carefully, while at the same time bringing these theories into relief pedagogically. The Locations of Composition brings us to a theoretical grounding where Keller and Weisser suggest, “Nearly all of the conversations in composition studies involve place, space, and location, in one way or another” (1). Given the range of scholarship in the field and the books examined here, I would agree this is true, especially given Keller and Weisser’s careful consideration of the theoretical underpinnings of the terms space and place. The purpose of their collection, they tell us, is to “further our understandings of how place, space, and location enmesh, problematize, and shape the field’s work” (1). From composition, literacy, MOOs (multiuser, object-oriented software), rhetorical theories of invention, graduate pedagogy, creating deep maps, web-based technologies in the classroom, community literacy, and service learning, among other topics, the chapter authors represent a range of scholars interested in a “range of places, those that are seemingly real and material as well as those that appear metaphorical and immaterial” (2). Because the editors do not “privilege either the materiality or immateriality of a place,” they create a way to dialogue about space and place that highlights the ways that “places are imagined, arranged, represented, and distributed in discourse and texts” (2). Informed by Yi-Fu Tuan, among others,
they argue that “place, space, and location are separate and interrelated,” (5) where “place is a modification of space . . . endowed with meaning by humans” (4). In the collection, they emphasize the notion of location, because of its emphasis on relationships where “places lead to new spaces, new activities, and new instances of making room in the discipline” (5).

One of the strengths of Sinor and Kaufman’s *Placing the Academy* is the attention to student and faculty displacement and how dislocation can both separate us from the environment and make us more acutely aware of it. The notion of displacement is taken up in *The Locations of Composition* as well, particularly in Sidney I. Dobrin’s opening chapter, “The Occupation of Composition.” Locating Dobrin’s chapter first among the chapters is significant. First, as one of the leading scholars of ecocomposition, Dobrin has significantly impacted the turn of composition studies toward examining writing as environments and the environment as a way into teaching writing. In addition, Dobrin provides theoretical explanations, through the spatial and philosophical theories of Edward Soja, Michael de Certaeu, and Henri Lefebvre, among others, of the terms *space, place*, and *location*. His chapter examines these and other theories through and for composition studies.

As Dobrin explains, space awaits occupation and is yet to be written, and place is (though temporal) a moment when space is defined (18–19). He says, “to speak of place is also to invoke the temporal, as there can be no place out of time. For composition to speak then of space, it must do so in an acknowledgment that composition itself is a place and time of hegemony” (19). This recognition of composition studies as a site for hierarchy and possibility, and therefore more complex in its location-ness, is what aligns it with contemporary theories of space and will therefore be more persuasive to some readers.

With this understanding of the complexity of the relationships between space, place, and location (even if not all authors are working from the same definitions), the chapters then are arranged based on subdisciplinary locations across the field such as rhetorical studies, visual rhetorics, and graduate pedagogy; locations in and out of the classroom where issues of classroom pedagogy and place-based pedagogy are discussed in multiple sites; and locations across institutions, where chapters address genre theory, literacy, cultural geography, and service learning, among other issues, to understand the locations of composition across the disciplines. This structure emphasizes the interdisciplinary approach to the collection, and the various points of entry for many compositionists, no matter their particular approach to teaching.
The combination of teaching strategies together with theoretical exploration creates many locations for readers to occupy. The chapters cover several interesting classroom pedagogies including mapping, visual rhetoric exercises, and web-based technologies.

The theoretical grounding of the locations of composition and the various ways the field occupies institutional boundaries, together with pedagogical examples, is addressed similarly in volume 2 of *What Is “College-Level” Writing?*, subtitled *Assignments, Readings, and Student Writing Samples* (*WCLW2*), edited by Patrick Sullivan, Howard Tinberg, and Sheridan Blau. While *The Locations of Composition* mixes theory and practice, *WCLW2* is the “practical” companion to volume 1, providing readers with more practical examples to complement the first volume and situating these practices within the notions of locations and boundaries. Together with additional essays available at the companion website (http://www.ncte.org/books/collegelevel2), this second volume of *What Is “College-Level” Writing?* focuses “attention as much as possible on the practical and the pragmatic aspects of college-level writing. For that reason, the essays in this collection focus exclusively on matters that English teachers concern themselves with on a daily basis” (xi). The first volume was generally organized by high school and college perspectives, followed by responses from students. Some of the authors appear in both volumes, but the second volume is organized more in terms of the cross-boundary locations of particular ways of thinking about writing and the ways that the location, whether high school or college, will impact the particular kinds of writing that students are asked to do. Volume 2 is divided into five sections: 1) Crossing Institutional Boundaries: High School and College; 2) The Importance of Writing Assignments; 3) College-Level Writing and the Basic Writing Classroom; 4) Student Perspectives: Transitioning from High School to College; and 5) Ideas, Observations, and Suggestions from Our Respondents, suggesting an attention to the various locations in which college-level writing, however we might define and enact it, occurs.

The exclusive focus on everyday decisions implies a separation of practice from theoretical questions of pedagogy. The process of decision making is recursive, and decisions about assignments and readings to use in the classroom are nonetheless theoretical questions. However, I appreciate that this is a companion volume, connecting the theory of the first volume with the pedagogical choices that teachers can make in their classes—making it crucial in my mind to read both volumes together. While the editors suggest a separation in the introduction, the chapters themselves to a large extent connect theoretical underpinnings to matters of practice. The essays “include work
from high school teachers, basic writing teachers, and first-year composition teachers” (xiii) and also include very interesting student examples not often seen in large press textbooks.

In addition to the relevant and quite helpful chapters and student samples, Kathi Yancey’s response and analysis of the key terms in the book is illuminating. The places emphasized in the volume include high school, community college, and four-year college programs. As Yancey suggests in her response, each of the institutions within these categories of place is quite different—indeed, individual classrooms and teachers constitute different places. She proposes that Lloyd Bitzer’s notion of the rhetorical situation might be useful for high school teachers helping students make the transition from high school to college writing. The rhetorical situation, which includes exigence, purpose, and audience, might also include the place/location perspective advocated by all of these texts, highlighting the ways that high school and college instructors alike might help students negotiate the transition between the two, between their classes, and between their classes and their professions. In addition, as Edward White points out in his chapter at the end of the volume (he has another chapter in the volume that parodies the five-paragraph theme), “the concept of ‘college-level writing’ is not solely a matter of location” (295). For White, because of the enormous diversity of writing instruction and writing instruction philosophy across the country, it is difficult to define one singular concept or definition of college writing. Indeed, says White, it is the liberal arts education with its attention to moving beyond formulaic writing (even if the formulaic writing can serve a purpose) that can help students critically engage with a variety of genres in and beyond college.

This collection’s approach to dialogues among teachers underscores its importance regarding the recent changes to the SAT in 2015. As a result of these changes, colleges and universities will perhaps turn to advanced placement more than ever. WCLW2 provides salient examples for college and high school writing teachers to address these changes. As sites for writing shift, this collection emphasizes the need for continued dialogue between high school and college teachers. Likely many in our field would agree that place matters, has mattered, and will continue to matter as college admissions continue to refine their recruiting and admissions standards and procedures, as researchers continue to expand sites and places of asking research questions, and as teachers (many of whom constitute the researchers mentioned above) continue to figure exciting and evocative ways to engage students in writing practices.
The chapters in volume 2 of *What Is “College-Level” Writing?* provide a broad range of examples from programs and instructors across the country. In *Teaching Writing in Thirdspaces: The Studio Approach*, Rhonda C. Grego and Nancy S. Thompson, on the other hand, provide an extended case study on the studio approach, not only in individual classrooms but also programmatically. This extended case is a great complement to the pedagogies available in *The Locations of Composition* and *What Is “College-Level” Writing?* The book-length treatment of a specific site provides the scope for Grego and Thompson to document their studio processes at the University of South Carolina and Benedict College. While this specific context might differ depending on the reader’s location, the authors’ narrative of decision-making processes and circumstances under which they had to make those decisions, and their epistemological stance toward writing and basic writing generally, are clearly seen in their treatment.

Like Sinor and Kaufman, Grego and Thompson are aware of the “diversity of our workplaces” “when being forced to face our location [which] can help us better see our situation” (1). The University of South Carolina, at the time of writing entrenched in constructed notions of basic writers and remediation, provides the site for exploring “institutional power relations and politics.” The concept of the writing studio at USC came out of a response to the disbanding of basic writing, to “engage in local action, to explore a very located (in place) and situated (in space) view of student writing” (5–6). As in the essays in *Placing the Academy*, Grego and Thompson’s exploration provides an extended pedagogical example of the ways that place is attended to at work and in classes.

As Grego and Thompson explain, the “studio learning environment is one where activities of production are undertaken individually but in a place where others are working and discussing their work simultaneously, where teachers provide, along with other students, guidance, suggestions, input” (7). The studio counts for one credit hour and is “attached to an existing course” (7). With details of the pedagogy, program structures, and tools and examples for teachers, Grego and Thompson provide a theoretical and practical mix of pedagogical strategies for individual teachers and for program administrators as they use the location of composition to challenge various inequities at the university.

Facilitators of the one-hour-credit studio meet with small groups of students to engage in institutional critique and generate possibilities for change and engagement. The studio is both physically and institutionally “outside-but-alongside” the work of students and therefore constitutes a “thirdspace.” This notion of the third space is in line with poststructural notions of hierarchies
and the spaces that people “in between” (often marginalized populations such as immigrants or the working class) occupy and negotiate as they encounter the various spaces within the academic setting. Indeed the studio approach is well aligned with *The Locations of Composition* as a way to understand the role of composition within the institution as well as the role of writing in students’ academic pursuits. However, the “extra” time involved in this space might be troubling from a practical point of view. How might we do similar work in other ways besides an extra hour that is “outside-but-alongside”? Grego and Thompson, informed by Doreen Massey’s notion of power geometry, ask students to become aware of their institution. They also argue that having an understanding of the field will help students become “more aware of their surroundings” and consequently better able to use critique in their own writing.

GREGO AND THOMPSON’s theoretical alignment with Massey’s concepts is an example of Keller and Weisser’s attention to cultural theories of space, place, and location in *The Locations of Composition*. Keller and Weisser state in their introduction: “Composition studies may be a discipline that includes places such as classrooms, writing centers, public spheres, and rhetorical topoi, for example, but studying these places—understanding their benefits and weaknesses, recognizing how they can and cannot enrich the discipline—is a matter of studying how these places are located: how they relate to other places inside and outside the discipline, how our activities carve out new spaces from these places, and how these places allow us to alter, change, position, reposition, and move through our scholarly work and practices” (5). As in the chapters in Keller and Weisser’s collection, GREGO AND THOMPSON’s extended analysis allows us to see the consequences of such an approach, and how these perspectives can inform and enhance not only our teaching but also our interactions within particular places, including the academy.

The close examination of the studio approach by GREGO AND THOMPSON and the detailed attention to the ways teachers and administrators might implement such an approach through concepts of place are also apparent in John Scenters-Zapico’s *Generaciones’ Narratives: The Pursuit and Practice of Traditional and Electronic Literacies on the U.S.-Mexico Borderlands*. While his is not an example of a studio approach, he provides us with thick descriptions of the third spaces that many of his participants occupy as they negotiate the academy and other spaces where writing occurs. Widely reviewed for its innovative design and interactivity through Utah State University Press’s Computers
and Composition Digital Press (CCDP), *Generaciones’ Narratives* moves from a specific institution to entire communities and their intersections. 

In the preface of this e-book, for instance, traditionally written narrative is not what the reader/viewer sees. Rather, the preface literally transports the viewer to the location of the US-Mexico border, which consists of a film depicting cars and people moving across the border at El Paso, Texas, and Juarez, Chihuahua. In the video-foreword, Victor Villenueva says Scenters-Zapico’s book is about dismantling stereotypes and is also a way of locating ourselves alongside the people represented in the book. Scenters-Zapico provides a space through which we can listen to the literacy narratives of others and come in contact with them in ways not typically available to us in printed versions of books.

Watching the various videos embedded in the text, we are transported to Villanueva’s location—we literally see him where he is, hear him talk about his mother as his sponsor, retell his memories of working with computers, and recount his technology literacy narrative. Listening to him, one gets the sense of being in a class with him, or attending a lecture by him, highlighting the power not only of the technology of CCDP and its innovation, but Scenters-Zapico’s vision to provide for readers access to the location/space examined in his book.

In his introduction to *Generaciones’ Narratives*, Scenters-Zapico situates his research in literacy studies and in the national narrative about literacy and illiteracy, using El Paso’s statistical data as an example of the short-sided conclusions about a border space like El Paso. As he says, “ecological factors relevant to literacy of the Spanish, English, and Spanglish types complicate the local literacy data. . . . Outside researchers do not know or consider [El Paso’s and Juarez’s] intertwined, intercultural history, nor do they realize the number of people who cross the bridges every day” (5). As the entire book reflects, the literate lives of border crossers upturn the national narrative about literacy.

According to Kristine Blair, Scenters-Zapico’s book is a “strong model of multimodality” (Blair 325). His approach intertwines “autobiographical, ethnographic, and ecological responses” and, as he states in his introduction, is influenced by the work of Selfe and Hawisher, Brandt, and Cooper. He uses an “ecological model of electronic literacy” espoused by Bruce and Hogan and collects what he calls, “ecological data,” where we discover the complexity of this international ecological system: the “hard” data shares numbers with us, questionable ones, but no understanding of where, how, and why participants learned to become traditionally and electronically literate. . . . I was tired of reading all the data saying nothing to me about who lives and
learns here, and how they actually practice traditional and electronic literacies. (7, emphasis mine)

For Scenters-Zapico, the big data “considered [people] illiterate in English, but this determination is based on measures that do not test their real-world English, Spanish, or Spanglish literacies” (14). His book therefore highlights these disconnects between the limitations of statistical data sources and the lived experiences of people routinely crossing the border between El Paso and Juarez.

His mixed-methods approach, including surveys to examine the sponsorship and gateways of participants and interview data, allowed him to understand the cultural ecologies and technology networks at play as people in this location have been impeded in their literacy pursuits. His conclusions about micro-literacy zones and cubbyhole gateways (small jobs, working-class jobs) reveal “the hidden cracks and crevices that participants often find themselves in as they perform the idiosyncratic acts of learning and practicing literacy” (24).

Scenters-Zapico’s coauthors in several chapters are among the fifty-three edited interview clips that are combined with the written text of the book. The time and effort to compose this kind of text, where both a traditional rendition of an ethnographic study is presented with the video of interview data, demonstrate the innovation of the multimodal media available through CCDP. The “both/and” quality to Scenters-Zapico’s text highlights his innovation in using CCDP in ways to bring us to the data, even if we cannot physically go to El Paso. His rendering of the data in multiple ways suggests that his work “help[s] readers, especially those not from the region, to understand the internal and external complexity of participants’ movements. The changes in location, the stories, and the literacy practices allow readers to begin to see patterns outside of what I am able to share in the text of this project” (31). The embedded videos within the written texts from participants reinforce the theoretical dimensions of border crossing and the real impacts or perspectives of individuals on those border crossings. So while reading the printed word, one is able (with the right software) to click on a button and see and hear from Angelica M. about traveling from El Paso to Juarez as a child and her perspective of that experience as it relates to her education. In this way, Scenters-Zapico contributes to and challenges our understanding of media literacies and technology attending to the ways that sponsors and gateways impact our locations. Since his book was first published in 2010, his work remains an example of the theoretical complexities of place while attending to the real and material implications of locations on pedagogy, access, and technology; indeed, his work speaks to the “global turn” (Hesford
787) in composition studies and the “imagined geographies” (790) that spatial methodology provides us in transnational contexts. As is the case with the essays in The Locations of Composition, Scenters-Zapico, together with such scholars as Dobrin, Weisser, Keller, Goggin, and Reynolds, among others, continues to push theoretical notions of space, place, and location and as a result can provide us new perspectives on our work as scholars, teachers, workers, and citizens in the communities where we live and work. This attention to our environments, whether it be literal physical space, the seemingly ephemeral space of the Internet, or the places we create in our classrooms, remains an important avenue for understanding the role of composition studies in the classroom, the role of writing across locations, and the ways our located-ness impacts these roles.

Notes
1. See Dobrin’s Saving Place—a collection of well-known writers such as Ralph Waldo Emerson, Edward Abbey, John Muir, Annie Dillard, and Rachel Carlson, among many others.
2. See Corinne Kopcik’s insightful review in Composition Studies.
3. See some of Dobrin’s influential work, which includes Natural Discourse with Christian R. Weisser; Ecology, Writing Theory, and New Media; Ecossee with Sean Morey; Writing Environments with Christopher J. Keller; and Ecocomposition (with Christian R. Weisser).
4. Volume 1 of What Is “College-Level” Writing? is available online at http://wac.colostate.edu/books/collegelevel/.
5. For an explanation of the redesign of the SAT see https://www.collegeboard.org/releases/2014/expand-opportunity-redesign-sat.

Works Cited


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Katrina Powell, associate professor of English and director of Women’s and Gender Studies at Virginia Tech, teaches courses in research methodologies, autobiography, and literacy studies. The author of two books about displacement and identity in Shenandoah National Park (Anguish of Displacement, 2007, and ‘Answer at Once’: Letters of Mountain Families in Shenandoah National Park, 1934-1938, 2009), her current research focuses on displacement narratives and human rights rhetorics across transnational contexts. In addition to the coedited volume, Practicing Research in Writing Studies: Reflexive and Ethically Responsible Research with Pamela Takayoshi (2012), she also has essays in College English, College Composition and Communication, Biography, and Prose Studies, among others.