



## 2016 CCCC Annual Convention Workshops

### **MW.01 | Plagiarism as an Educational Opportunity: Research-Based Responding to Student Plagiarizing**

Valerie Seiling Jacobs, Scott Leonard, Gerald Nelms, Carole Papper, Robert Yagelski

Despite decades of research and immense amounts of news coverage and public debate, plagiarism remains an issue all writers and writing instructors must address. Questions about what actions to take in response to student plagiarism continue to plague college and university faculty and administrators. Yet, ongoing research and our own teaching experiences now provide us with much more knowledge about the complexities of plagiarism. We now know that what once seemed obviously appropriate responses to plagiarism are not so obviously appropriate, what once seemed simply cases of improper, unethical, and even immoral behavior now should be viewed as powerful opportunities for learning. Consider the student who explained her intentional plagiarism this way: She knew, if she wrote her papers herself, she couldn't get a grade for the course that would satisfy her parents enough that they would allow her to stay in college, so even though she understood the serious consequences if caught plagiarizing, she believed the risk of getting caught was less than the risk of not getting the grade she needed. In this student's risk analysis, the end result of her plagiarism being detected would not be any different from the end result of her writing her papers on her own.

This story highlights complexities of responding to even intentional plagiarism. The above student's instructor would have never known the difficult choices the student was making and that her motivation had little to do with morality, had he not understood the need for a different action than simply the traditional knee-jerk response to cases of plagiarism, simply following policies and procedures that often treat all cases of plagiarism as though they are all the same. Plagiarism research tells us that acts of plagiarism can be unintentional or intentional, can be a consequence of an outsider's efforts to conform to the expectations of an insider but without adequate knowledge of how to incorporate source material—that is, how to enter into ongoing conversations within unfamiliar discourse communities. Complicating things even more are the ongoing innovations in technology and changing attitudes toward what constitutes authorship. In our increasingly open-source world, social media and the ever-increasing online culture challenge our understandings of authorship, text, and plagiarism—and how to respond to plagiarism.

This highly interactive workshop benefits writing instructors and administrators at any level and from across the curriculum, WPAs, and Writing Center and WAC personnel. Participants are introduced to what the scholarship on student plagiarism over the last 30 years tells us about why students plagiarize; how patchwriting is a form of developmental plagiarism; how plagiarism regularly occurs in institutionalized contexts where it is not only acceptable but even expected; how students' views on authorship often diverge widely from their teachers' views; how social media and new technologies are changing the topography of student plagiarism; and how understanding these and other factors can improve the way teachers respond to cases of student plagiarism by opening them up to the idea of plagiarism as an educational opportunity.



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This workshop will be organized around an easy-to-use Plagiarism Response Heuristic Guide and case scenarios that highlight issues involved in student plagiarism. Participants are encouraged to share their own experiences and questions, and throughout, discussion of these factors will also include, as time allows, both proactive as well as reactive pedagogical strategies for addressing student plagiarism. The scholars facilitating this workshop (together and individually) have successfully led similar workshops for over a decade now. Evaluations of this workshop continue to indicate unanimous agreement about its value to them. Participants usually mention that they found helpful the scenarios and subsequent stimulating discussions, collaboration with other teachers and administrators, learning about relevant and practical research-based pedagogical information, the positive approach to a difficult problem, and the informative, balanced integration of active learning activities and information provided via PowerPoint.

While participants in this morning workshop are NOT required to register for the afternoon workshop on “Strategic Action in Teaching Against Plagiarism: Using Plagiarism as an Educational Opportunity,” led by the same workshop facilitators, participants in this morning workshop are encouraged to consider continuing their exploration of plagiarism as an educational opportunity in that afternoon session. This morning workshop will provide an understanding of the premises that inform the afternoon workshop, and the afternoon workshop will explore strategies for pedagogically applying this understanding of student plagiarism. But to repeat, both workshops will be conducted independently.

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### **MW.02 | Voices of Undergraduate Research: Frameworks for Learning Through Action**

Angela Glotfelter, Brynn Kairis, Jessie Moore, Megan Schoettler

This half-day workshop is for faculty and administrators interested in supporting undergraduate research at their institutions as well as student researchers who desire to share their experiences. In part one of the workshop, attendees will participate in roundtable discussions exploring undergraduate research frameworks. These roundtables will be facilitated by former undergraduate researchers from multiple universities who coded distinct undergraduate research narratives to illuminate patterns, problems, solutions, and questions about supporting student research processes. In part two of the workshop, participants will work independently or with partners from their own institutions to: A) Design and reflect upon a flexible framework for supporting student research at their own institutions or B) Brainstorm possible on-campus partnerships for supporting undergraduate research. Participants will then work in small groups to share and provide feedback for their individual goals with their peers. Throughout the session, the workshop facilitators will share resources about best practices for supporting undergraduate research, including a presenter-created website with compiled tools and literature for enacting these frameworks.

Participants are encouraged to register for this workshop with undergraduate researchers or colleagues from their institutions. The following objectives will be met during this half-day workshop: 1) Participants will engage in discussion with many stakeholders in undergraduate research—including students, faculty, and administrators—to better understand the challenges and benefits of this high-impact educational practice. 2) Participants will engage in a reflective process, applying effective frameworks to their institutional contexts while collaborating with peers and presenters. 3) Participants will access resources for mentoring undergraduate researchers, advocating for and coordinating research at their institutions, and encouraging their student researchers to publish and present in regional and national venues.

This workshop responds to a call for action to investigate the conditions under which faculty facilitate thinking and teach composition to advanced students. When undergraduate research is introduced to our programs, as recommended in George Kuh's (2008) *High-Impact Educational Practices*, we must consider all stakeholders as we catch up to our peers in the sciences, who have been supporting undergraduate research for a long time. We can do so by "involv[ing] students with actively contested questions, empirical observation, cutting-edge technologies, and the sense of excitement that comes



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from working to answer important questions” (Kuh 2008). Undergraduate research, while sometimes serving as a stepping stone for students interested in graduate school, is also a learning mode that can provide many of our students with opportunities to sharpen skills in collaboration, creativity, and critical thinking and reading (Grobman “The Student Scholar” 176).

### **MW.03 | Multimodal Research in the Writing Classroom: Teaching Infographics to Help Students Construct Data-driven Arguments**

Jamie S. Albert, Sonja Andrus, Robert Murdock

#### Workshop Objectives:

During this half-day workshop, registrants will:

1. Discuss the ways students envision the multimodal research assignment
2. Explore types of infographics and the relationship between the tools for composing infographics and the assignments that ask students to use them
3. Understand the basics of graphic design in infographics
4. Engage in discussions about the difficulties and benefits of assigning students infographic projects
5. Practice composing infographics
6. Revise a present activity or create a new activity to use infographics in the classroom and develop a plan for assessing that activity

Presenting complex data visually is becoming an increasingly important skill. In this workshop, participants will learn about the various types of infographics and how infographic assignments are useful for students to first understand and then demonstrate mastery of complex data. Participants will practice creating infographics and create/revise an activity in which students create an infographic to inform, persuade, or educate their audience.

Composition theory and practice has been busy with the work of multimodality for quite some time, understanding multimodality as more than a product or a process, but also as a theory that examines how we communicate through writing, speaking, body language, and a variety of visual forms (George, 2002; and others before her). Since all of these are modes of communication, and since we typically cross and mix modes for meaning to be made effectively, the term “multimodal” has seemed to make sense to most members of the composition community. The work of Gunther Kress (2009) has helped to define this movement within the field, particularly as it pertains to the digital modalities. He explains that “A mode is generally defined as a communication channel that a culture recognizes,” such as writing, typography, imagery, video, and the interactions between them.

With the long rise of textbooks dedicated to working visual communication into writing classrooms beginning with *Seeing and Writing* (now in its fourth edition by McQuade and McQuade, 2010) and understanding the visual as rhetorical design (Wysocki, 1998), many instructors are familiar with teaching



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in multimodal formats, and may even assign research projects with multimodal products. The infographic is one genre within the scope of multimodal composing that has recently grown in popularity, and can be of use in the writing classroom for writing about complex data sets in research tasks.

With the amount of information confronting each individual on a daily basis growing, the skill of representing complex data in easily and quickly understandable ways is becoming an increasingly important skill for students to master. Effectively representing complex, compound data sets visually takes wide-ranging critical thinking and artistic skills. (Tufte, 1990 & 2001, Arnheim, 1969). In data-driven classes and research courses, infographics as course assignments are a means for students to demonstrate mastery, manipulation, and effective communication of complex data.

Participants will work with two composition instructors and a visual communication instructor to explore the difficulties in preparing students to be able to create competent visual representations of data. We will discuss methods to prepare students to “observe” as part of the infographic creation process (Smicklas, 2012) and to practice interpreting images in order to create effective ones (Murray, 2009). We will define and explore the various types of infographics and the purposes for which each might be used.

Participants will discuss past experiences teaching activities in which students are required to observe, manipulate, and represent complex data visually in a way that assists thinking (Tufte, 2006). We will discuss the act of synthesizing data as the first step in the infographic creation process and how best to get the students to make the connection between visual rhetoric and statistical analysis to better educate, inform, or persuade their audience.

In this highly interactive workshop, participants will also discuss various free online infographic creation software and have a chance to practice creating basic infographics. Finally we'll discuss what makes a successful infographic, ways to assess them, and how they might be used to assess core competencies with the goal of having a new or revised infographic-creation activity to use in future courses.

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### **MW.04 | Repurposing Assessment: Valuing Student Actions via Course Contracts**

Erin Boade, Olivia Bushardt, Jane Danielewicz, Peter Elbow, Joyce Inman, Asao Inoue, Emily Martin, Rebecca Powell, Kelli Sellers, Allison Tharp, Missy Wallace

Grades supposedly communicate achievement, yet grades measure the products of writing, not the process of arriving at those products—the actions that must be taken to become stronger more proficient writers. The goal of this workshop, then, is to invite participants to consider the concept of course contracts as a potential means of rethinking classroom assessment in ways that privilege classroom community, instructor and peer feedback, and authorial choices—not grades. Asao Inoue suggests course contracts are “a fairer grading technology” that “reward[s] effort and labor,” focusing students and instructors on the processes, actions, and behaviors that lead to quality writing (2012). Similarly, current iterations of course contracts by Jane Danielewicz and Peter Elbow (2008) work from the hypothesis that certain actions and practices (revision, peer review, etc.) improve writing and that successful students share common learning behaviors, including attendance, assignment timeliness, and responsiveness. By focusing on behaviors and actions, course contracts reward the behaviors of the moment, not the privileges and opportunities of the past, refocusing assessment, our classrooms, our own goals, and the goals of our students.

Thus, this workshop will include opening discussions, writing prompts, and closing discussions led by the workshop leaders. Both workshop leaders incorporate course contracts in their classrooms and have led similar workshops at their respective institutions. Currently, they are conducting a study on the effectiveness of course contracts in stretch models of composition at a regional four-year institution. Participants will also have the opportunity to learn from scholars who specialize in course contracts. Speaker one will discuss how course contracts make room for the best practices of teaching writing to work unencumbered. Speaker two will address how course contracts level the playing field for various racial and linguistic student formations without sacrificing learning. He will ask participants to consider how assessing labor rather than quality offers teachers and students ways to enact social justice projects in their classrooms. Speaker three will explore the larger topic of how “going through the motions” can enhance learning in a wide range of contexts. William James has the most well known formulation of an instance when he argues that thoughts and emotions do not lead to bodily movements but often follow from bodily movements—an especially appropriate analogy for the relationship between the behaviors and actions of writers and the texts they produce.

In addition to exploring the ways course contracts may allow them to re-envision assessment, participants will begin designing their own course contracts in a rotating round-table style workshop.



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Participants will be asked to bring materials pertaining to their classes to the workshop (e.g., a course description and syllabus, a list of behaviors they believe characterize successful students in their classes, and other artifacts related to the class). Prompted by the speakers, participants will work in small groups at moderated tables with activities designed to help them create their course contracts. Faculty and graduate student moderators at individual tables will encourage participants to consider the following issues as they design their preliminary course contracts: aligning pedagogy to encourage writing behaviors and actions, shifting from a focus on the quality of writing to the labor of writing, translating this information into student actions, and reviewing sample course contracts. In an online pre- and post-workshop forum, workshop participants will have the opportunity to discuss and review their course contracts after they return to their respective institutions.

In this workshop, participants have an opportunity to take an every day classroom practice, grading, and turn it to a strategic action that encourages the best practices of writing. By beginning their course contracts, participants will begin the subversive action of turning grades, beloved and hated by both instructors and students, from the work of ranking and sorting to the work of opportunity and action.

### **MW.05 | Composing Comics: Theory and Practice for Writing Teachers**

Kathryn Comer, Hannah Dickinson, Steven Engel, Dale Jacobs, Henry Kirby, Susan Kirtley, Molly Scanlon, Gabe Sealy-Morris

Comics have become a topic of significant interest in composition studies, as demonstrated by (for example) Losh and Alexander's graphic textbook, *Understanding Rhetoric* (2013), *Composition Studies'* special issue on "Comics, Multimodality, and Composition" (Spring 2015), and any scan of peer-reviewed journals, conference programs, listservs, and online conversations. Research suggests that the medium aligns well with disciplinary focus on multimodal literacies and digital media, as well as long-standing concerns about students' engagement and learning transfer. For these reasons, comics have become regular feature in composition scholarship and teaching.

These trends suggest that CCCC participants would be eager to learn more about the form and its pedagogical potential. Our workshop offers participants an introduction to comics theory and practice with a wide range of applications for the writing classroom.

#### Learning Outcomes

At the conclusion of the workshop, participants will be able to:

- articulate basic foundations of comics theory and seek sources of additional scholarship
- consider the positive pedagogical implications of introducing comics to the writing classroom
- apply pragmatic approaches to incorporating comics into the writing classroom:  
integrate comics-based composition into their courses (textbooks, readings, etc.)
- create a multimodal assignment using comic art (scaffolding, resources, etc.)
- develop assessment rubrics that engage concepts from comics theory (multimodality, imagetext, etc.).



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Each of the facilitators has experience working with comics in research and teaching, but with a variety of perspectives and approaches. The team, therefore, will be able to address participants' diverse interests.

The objective of this workshop is to provide participants an opportunity for ample time to consider how comics (writing) is accessible to any writer and the ways in which this medium could be incorporated into a variety of writing courses. The workshop will conclude with a brief survey for participants to complete. This survey will provide feedback for facilitators for future professional development workshop instruction/facilitation.

### **MW.06 | Consulting for Writing Programs: Developing Effective Practices**

Chris Anson, Lil Brannon, Michelle Cox, Deborah H. Holdstein, Deborah H. Holdstein, Duane Roen, Shirley Rose, Shirley Rose, Carol Rutz, Martha Townsend, Irwin Weiser

Rationale for Workshop: With the exception of the Council of Writing Program Administrators' WPA Consultant-Evaluator Service, there are few formal institutes, academies, or other programs provided by professional organizations or higher education institutions that specifically prepare faculty to carry out effective consultations for college writing programs. This is the case for a range of consulting practices, from curriculum development workshops to official academic program reviews. Equally rare, with the exception of the NCTE Consulting Service, are organizationally-sponsored or recognized means for connecting potential consultants with writing programs in need of consultations. As a result, knowledge about effective consulting practices is developed primarily through informal experiential means. The proposed workshop is designed to supplement these means by offering participants an opportunity to engage with other consultants in reciprocal reflection on their collective experiences and build a networked knowledge base.

In this half-day workshop for both experienced and prospective writing program consultants, eight nationally and internationally active consultants will work together with participants to share principles of good practice for a range of types of consulting, from curriculum development workshops to formal academic program reviews. Participants will engage with one another through role-playing activities, shared reflection exercises, and heuristics for researching and developing knowledge for consulting.

The workshop will open with a self-assessment exercise in which attendees identify their areas of content expertise, relevant experience, and personal skills and interests that contribute to developing effective practices of consulting for writing programs.

#### Part I. Presentations on General Issues in Consulting for Writing Programs

In this first major session, each presenter will speak briefly about issues in consulting that are shared across many types of writing programs in many types of institutions.

1. Speaker 2: Preparing for a Consultancy: Doing Your Homework then Going with the Flow
2. Speaker 3: The Rhetorical Art of Consulting, Part I: The Workshop Leader as Advocate
3. Speaker 4: The Rhetorical Art of Consulting, Part II: The Writing Program Reviewer as Evaluator



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4. Speaker 5: Figuring the Business End of Consulting:
  - a. Managing travel arrangements and keeping track of paperwork
  - b. Valuing your work in dollars and cents
5. Speaker 6: Attention to Audience: Places to Go and People to See
  - a. Framing insights and recommendations within a campus culture
  - b. Listening to all groups in light of prior information
6. Speaker 7: Making Consulting Work Visible Without Revealing Confidential Information:
  - a. Representing Consulting Work on a CV
  - b. Characterizing consulting work in reviews for promotion
7. Speaker 8: Following Up: When Does the Consultation End?
8. Speaker 9: Synthesizing, Clarifying, and Reconciling Presenters' Perspectives

This session will end with a general Q&A and consideration of points raised in the discussion

### Part II: Role-Playing Activities

Using issues raised in the Part I discussion, workshop co-leaders will sketch role-playing scenarios for workshop participants. During this session, depending upon the number of workshop attendees, participants will be put in groups to perform brief role-plays of difficult or delicate situations that arise in the process of consulting for writing programs.

### Part III: Developing Resources and Building a Professional Network

For this portion of the workshop, presenters will move to tables to work with attendees on identifying issues of concern, sharing relevant resources, and developing consulting networks for specific kinds of writing programs and types of consulting.

1. Speaker 2 and Speaker 5: Writing Centers, Independent Writing Programs/Departments, Curriculum Revision
2. Speaker 7 and Speaker 8: International Consulting and WAC Programs
3. Speaker 3: Second Language Writer Support
4. Speaker 4 and Speaker 9: Academic Program Reviews
5. Speaker 6: Consulting with Small Colleges

Workshop will close with a 10-minute guided free-write during which attendees set personal goals and create to-do lists for developing effective consulting practices. Attendees will be asked to complete a brief evaluation of the workshop before leaving.

### **MW.07 | Taking Action with Student Retention and Success: An OWI 'Student Matters' Workshop**

Kevin Eric DePew, Diana Gasiewski, Heidi Harris, Beth Hewett, Beth Hewett, Diane Martinez, Wendy McCloud, Leslie Olsen, Jason Snart, Lourdes Spurlock, Scott Warnock

The CCCC Committee for Effective Practices in Online Writing Instruction (OWI) has undertaken a three-year plan for sharing principles and practices of OWI with CCCC attendees. In the past two years, we have facilitated workshops on institutional concerns (2014) and faculty roles (2015) as they are



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addressed in A Statement of Principles and Example Effective Practices for Online Writing Instruction, an official CCCC position statement. For the 2016 meeting of the CCCC, we propose a half-day workshop that considers student perceptions of their online writing courses (OWCs). Students remain the least-studied of constituents in OWI. Although teachers advocate for students, we often do so without clear understanding of their needs and desires; this problem is true in all environments—ranging from more traditional settings where computers mediate some of the work, hybrid ones where courses have clear onsite and online components (and are administratively designated as existing in both environments), and in fully online ones where all of the meetings are geographically distributed. Indeed, as traditional settings become more technologically hybrid in nature, we must rely less on suppositions about student experiences and should actively develop much needed research into their perceptions.

This half-day workshop will be grounded in online writing student survey data, an action research process that questions students about their experiences in various online courses. The survey queries students regarding course design, instruction, multimedia and technology, instructor presence, student presence, and student satisfaction. Questions are connected to three of the fifteen OWI Principles and concern student retention and success: OWI Principle 10: “Students should be prepared by the institution and their teachers for the unique technological and pedagogical components of OWI”; OWI Principle 11: “Online writing teachers and their institutions should develop personalized and interpersonal online communities to foster student success”; and OWI Principle 13: “OWI students should be provided support components through online/digital media as a primary resource; they should have access to onsite support components as a secondary set of resources.”

Using live and pre-recorded video of student respondents, as well as in-person guest students, the facilitators will engage students with workshop participants, contextualizing the interactions with the survey data. Teacher participants will participate with students in roundtable settings and will take action by completing brief handouts regarding practical applications of OWI Principles 10, 11, and 13, such as the specific components that students need to be technologically and pedagogically prepared for an OWC. These takeaway documents will be designed so that participants can consider their unique institutional settings. We expect that the student-teacher interaction will enable participants to form access-based, pedagogically sound, and intellectually stimulating responses to stated student needs and preferences.

The format of the workshop includes an introduction to the OWI Principles under consideration, explanation of the survey-based research, video and live discussions with students, and ample time at round tables to complete handouts that guide participants to action plans relative to online writing student retention and success at their individual institutions.

Schedule:

Session 1, Introduction (20 minutes): Speakers 1, 2, and 3 will discuss the three OWI Principles (10, 11, and 13) most connected to learning about student experiences and then using student feedback to shape online writing courses. They will provide the context for the student survey and its results. This session will end with student facilitators and teacher participants briefly introducing themselves.



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Session 2, Preparing for an OWC (50 minutes): Led by Speaker 1, student facilitators will offer three considerations they believe to be most important to be ready to take an OWC. They will be encouraged to provide brief context or narrative of personal experience to illustrate why such preparation should occur. At a roundtable discussion guided by workshop facilitators, teacher participants will discuss preparation with student facilitators and complete a worksheet that considers action-oriented ways to provide such preparation or orientation to the OWC.

Session 3, Developing a Working “Community” for OWCs (50 minutes): Speaker 2 will discuss some of the nuances of “community” as connectedness in the OWC setting. Student facilitators will provide experiences of whether and how such online communities have worked for them, using both social networks and school settings as their context. At a roundtable discussion guided by workshop facilitators, teacher participants will discuss the notion of an online community with student facilitators and complete a worksheet that enables them to (1) examine how they have attempted community development in the past and (2) plan actionable steps for developing connectedness in future OWCs.

Session 4, Providing Necessary Support Components for OWCs (50 minutes): In this final session, Speaker 3 will outline several types of support structures for online writing students with a specific focus on online writing labs (OWLs). Student facilitators will describe how they have (and have not) used such resources and why. At a roundtable discussion guided by workshop facilitators, teacher participants will discuss with student facilitators what they have envisioned as necessary support and complete a worksheet that outlines action steps for improving one key supportive measure for online writing students at their institutions.

Closing (10 minutes): In a brief wrap-up session, all participants will have an opportunity to offer one actionable idea about student needs in an OWC.

### **MW.08 | Active Support for Radical Pedagogies: The Postpedagogical Movement, Project-Based, Multigenre, and Multimodal Approaches**

Deborah Coxwell-Teague, Kefaya Diab, Roseanne Gatto, Katherine Hanzalik, Rik Hunter, Adam Koehler, Nancy Mack, Nancy Mack, Jayne Moneysmith, Derek Owens, Matthew Pavesich, Jacqueline Preston, Jacqueline Preston, Tara Roeder, Brian Stone, Robyn Tierney, Matthew Tougas, Nathalie Virgintino, Melody Wise, Amanda Wray

Composition in the 21st century, stirred by vast changes in technology and inclusive definitions of literacy, has witnessed the rise of postpedagogical theories of writing. Theorists, Dobrin, Hawk, Sanchez, Sirc, Vitanza and others insist that the field rethink what it means to study writing outside of limiting institutional imperatives to teach writing. At the same time, teacher/scholars such as Horner, Mack, Preston, Selfe, Wysocki, Yancey, and Adler-Kassner continue to advocate and call for pedagogical practices that meet the diverse needs of students.

Despite the appearance of two contradictory forces, a postpedagogical movement has emerged to offer theory and practice that address not only changes in technology but also ethical and political issues that have long plagued the composition classroom. Unhinged from the limitations of our disciplinary history



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and the writing theories born of it, we have an opportunity to rethink who our students are, what it means to teach writing, and what it means to study writing.

At the forefront of this pedagogical movement are project-based, multigenre, and multimodal practices, underscoring the valuable literacies, experiences, and cultural differences that students bring with them. These pedagogies acknowledge both writing's representative and generative functions. While the field has recognized for some time that students arrive in the writing classroom with diverse backgrounds and literacies, rarely have our pedagogies engaged methods that regard students' experiences and literacies as the necessary equipment for writing. Project-based, multigenre, and multimodal approaches permit students to write meaningfully about their lives and their communities in ways that affirm their identities and incorporate academic analysis. Likewise, writers can use metacognitive reflection about their composing process to narrate their future identities as writers who can problem solve conflicts within the academy. In this way students understand writing as not merely a demonstration of membership but more importantly a recognition that writing is both an ethical and a political practice.

Such a movement is liberatory in nature, disrupting long held assumptions about what it means to be literate in the 21st century classroom. The proposed workshop provides active support for these radical pedagogies and aims to build and sustain the movement.

Keynotes and small group discussion are organized around the following key questions:

- \* How do postpedagogical theories intersect with and inform project-based, multigenre, and multimodal approaches?
- \* What are the ethical and political issues supported by the postpedagogical movement, project-based, multigenre, and multimedia approaches to teaching writing?
- \* How can colleagues from multiple institutions support radical approaches through curriculum change, assessment, research and publication?

The workshop will include two keynotes and offer multiple round table discussions led by experienced presenters. Participants will have multiple opportunities for small group discussion.

The first speaker will present a 10-minute keynote, introducing some of the ethical and political forces driving the postpedagogical movement and its implications for the writing classroom.

The second speaker will address the importance of helping students to develop strategies for facing multiple types of literacy conflicts sure to arise both inside and outside of the university.

Participants will have three opportunities to divide into small groups. The first small group time will follow the first keynote and will open to discuss some of the theoretical, ethical and political streams emerging out of project-based, multigenre and multimodal approaches. Group members will explore the following topics:

- \* How do postpedagogical theory and practice intersect to define students in alternative ways?
- \* How can we address ethical and political issues that traditional pedagogies fail to improve?
- \* In what ways can traditional outcomes and objectives be accomplished and documented with radical pedagogies?



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The second small group session will follow the second keynote and will open to discuss some of the pragmatic concerns of teachers attempting to implement radical approaches at their institution. After a short introduction of table leaders and topics, leaders will provide an overview of their work, share handouts and speak for five to ten minutes. Leaders will invite participants to generate a list of specific problems implementing radical approaches for students, teachers, and the field itself. These include administrative issues, teacher concerns and student outcomes. Small group discussion will focus on the following:

- \* What types of problems and roadblocks arise when trying to implement radical approaches?
- \* How can one teacher effectively network with colleagues to build a program with a radical vision?

Summaries of the small group discussions will be shared with the whole group. The workshop will end with a third small group session focused on building and sustaining the movement through publications, research, wiki's and discuss the possibility of an online journal.

### **MW.09 | But I Don't Know What to Say: Peer Review as a Tool to Help Students Effectively Join the Conversation**

Elise Green, Brian Harrell, Travis Holt, Ramona Myers

“But I Don't Know What to Say': Peer Review as a Tool to Help Students Effectively Join the Conversation” will walk participants through four different peer review models for residential and online review, capitalizing upon Kenneth Burke's (1941) premise of writing as conversation (*The Philosophy of Literary Form*) and Stuart Greene's (2001) assertion that readers in academic settings must engage with a text to identify “good reasons” that support strong arguments (“Argument as Conversation” 28). Because readers' engagement with and their discussion of a text—or peer review—is a mode of discourse, it is not limited by evaluation but is instead a means to advance writing. This half-day workshop considers the fact that many FY Writers see peer review as evaluation instead of the springboard into a dialogue that it should be. Peer review is not a means to an end; rather, it is a movement of action that promotes awareness of writing and ultimately leads to a contribution to a conversation.

Keeping the concept of peer review as discourse in mind involves teaching students not only the overall premise of peer review but also specific tools that enable them to be effective members of a conversation. As Richard Straub (1999) reminds his students, “Writers write, readers read and show what they're understanding and maybe make suggestions” (“Responding to Other Students' Writing” 137). In order to help students “show what they're understanding,” this workshop will provide a variety of methods for professors to get students into the conversation, thus putting both professors and students in positions of action.

Following introduction and theory, we will begin mock review sessions of 40 minutes each where the participants act as students. Using sample student essays, participants will be introduced to the premise



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of each technique before they practice it among themselves. Facilitators will connect the practical with the theoretical and allow participants to dialogue within each session. Participants should bring a laptop or tablet.

### Goals:

- To promote awareness of peer review as discourse;
- To provide professors with at least four specific tools to assist students as they “join the conversation” of written discourse;
- To engage students in acting upon these ideas about writing

Facilitator 1 will demonstrate “Grillz and Spillz: Using Pop Culture” for easing basic writers from the familiar world of high school and pop culture into the uncharted world of academic discourse that is the university. This facilitator will first demonstrate calibrating students for peer review using an overview of the first chapter of Jay-Z’s biography, *Empire State of Mind* before leading a brief discussion of Jay-Z’s use of poetic license in both his literacy and professional development with themes of peer review woven throughout. Beyond calibration, this facilitator will show workshop participants how to take action in their basic writing classrooms using a pop-culture-rhetoric peer review by guiding them through the Grillz and Spillz method using sample student essays. Participants will understand that while students relate to Jay-Z and each other through pop culture, they also relate to the professor, who has intentionally shaped the discourse of the peer review to translate across the varying cultural discourses of the classroom.

Facilitator 2 will discuss “Text as Image: ‘Seeing’ What We’re Writing” as a way to combat the “dead end street” mentality of peer review and allow students to view the words on the page as more than just black and white text. Just as students complete a paper to fulfill the requirements of a course, they often approach peer review with the same “going through the motions” approach, leading to minimal production during that time. In order to encourage discussion of writing and infuse students to identify with their writing more, this facilitator will engage participants, using images and/or video clips to foster an image focused approach that leads students to see their how their writing extends beyond the printed words on the page and how varied interpretations exist between both writer and reader. After watching short video clips, participants will review sample student essays by looking at individual sentences and mapping interpreted meaning of words and phrases. Reviewers will then compare/contrast their findings and discuss what reasons there might be for contrasts and how this would help student writers be more effective communicators.

Facilitator 3 will discuss “Fighting Perceptions of ‘The Blind Leading the Blind’ Using Stations.” This method is designed with the goals of keeping all skill levels engaged in the process of review while encouraging even weak writers to understand that they have something to add. Stronger writers man the stations checking Content or Organization while weaker writers cover the stations which identify problems with Sentence Structure/Format or Citations. Guided questions for each station assist the



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reviewers as they identify areas needing attention. Having weaker students focus exclusively on lower-order skills gives them a sense of competence and of shared responsibility within a community of writers. Participants in this session will be assigned to one of the stations while four common essays are distributed. After each paper has been briefly reviewed four times, participants will be able to discuss the benefits to both student author and student reviewer.

Facilitator 4 will discuss "Online Peer Reviewing." Participants will be asked to read a common first draft of a student's essay and provide general comments based on the knowledge they have of peer review prior to entering the classroom. After discussion, participants will be invited to peer review the same draft, this time with a guide. Next, participants will be asked to draft a short reading response to an article provided. Participants will online peer review a partner's reading response. The initial, unguided, online peer review will provide a baseline for the participants. The guided online peer review will give participants the opportunity to see similar/different remarks to the same guide. Methods for completing online peer review using social media, especially Twitter, will also be discussed and practiced.

Following the final session, participants will discuss in small groups & with facilitators their understanding of peer review as discourse within the context of what they just experienced, making connections to their own classroom experiences.

### **MW.10 | Basics of Coding: Analyzing Data and Reporting Findings**

Karen Lunsford, Jo Mackiewicz, Jordan Smith

Building upon a series of successful panels and previous workshops (CCCC 2013-2015), this proposed workshop addresses a key method for a wide range of scholars in writing studies. The goal of coding, according to Saldana (2009), is systematically to capture and represent the content and essence of the phenomena under investigation. In our previous presentations, we discussed the challenges of coding language data in our own research, and we shared examples of coding and its representation in articles. Last year's workshop (CCCC 2015) had over 30 attendees. We were encouraged to continue offering the workshop to meet the strong interest in learning new techniques and sharing "war stories," er, that is to say, "coding stories" among researchers.

We have designed a half-day workshop (Wednesday morning, 9:00 a.m. to 12:30 p.m.) to help writing studies researchers overcome challenges that they are likely to encounter when they code their own language data. Our workshop aims to help novice coders become comfortable with coding as a tool for analyzing communication and to become conversant with appropriate practices for reporting their findings. That said, the workshop also aims to provide more experienced coders who have collected data with a forum for exploring different coding options and for becoming more confident about conducting the steps involved. While data coding does follow rigorous procedures, the process can often be



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described as "messy." To deal with this messiness, researchers must practice and discuss a craft that is best engaged in the interactive format that a workshop allows.

In the workshop, we will take on the rigorous messiness that is coding by providing examples from our own research--research that employs coding as a method and spans the breadth of writing studies. Because we have quite different backgrounds in writing studies, we are able to give participants a range of perspectives on coding and to address effectively a wide range of questions from participants: Speaker 1 (Intellectual Property) uses coding to examine how Intellectual Property (IP) issues are affecting the full cycle of knowledge production and dissemination: choosing topics and texts to research; collecting data; choosing where, how, and whether to publish articles and book-length studies; and employing materials in face-to-face and online classes.

Speaker 2 (Writing Studies/Linguistics) employs coding to analyze evaluative discourse, including writing center conferences and online product reviews.

We will provide transcribed data and sample exercises to work with during the workshop, and we will encourage participants who have data to bring excerpts of their own materials. We will also make ourselves available at the CCCC for short consultations about the participants' own research projects.

### **MW.11 | Taking Action for Personal Financial Health from Early Career to Post-Retirement**

Hugh Burns, Caragh Fahy, Louise Wetherbee Phelps, Tom Stecik

Co-sponsored by the Cross-Generational Task Force and the SIG for Senior, Late-Career, and Retired Professionals, this proposal for a Wednesday morning workshop addresses a major concern of the CCCC membership emphasized by participants in last year's Cross-Generational workshop on mapping the full span of a career: the strategic importance of personal financial planning from early stages to late career and retirement. How do academic professionals become and stay financially fit? Who can best help career-mined academics take action on personal financial matters? When does an academic professional plan for retirement, building a life beyond the academy?

Financial planning sessions are gaining momentum on professional conference circuits simply because so many working people are too engaged with their present careers to pay attention and take action on future financial matters. Considering our dynamic, diverse academic career paths as well as the complexities of the economy, our Task Force leadership proposes a workshop that provides the best and brightest strategies for financial literacy. The teachers of composition and communication who attended last year's Cross-Generational workshop expressed a strong desire for better advice on personal financial planning, stating that they did not even know where to start or what questions to ask.

The Cross-Generational Task Force and SIG members have selected two private financial planners from different locations, with different practices and complementary expertise, who collectively have nearly



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fifty years of experience guiding higher education clients. Specifically and for the sake of a comprehensive dialogue, the Task Force agreed that our participants would benefit from two private viewpoints from professional financial planners who work with educators in different regions and with different types of practice. Speaker 1 would cover general issues and the stages from early thru mid career. Speaker 2 would address planning stages for and through retirement. Their two 25-minute presentations are tailored for a college/university professional audience and are derived from the most current professional Certified Financial Planner national curriculum. After the two presentations, the workshop will break out to tables for cross-generational discussions, reviewing the financial planning worksheets, producing a list of questions and concerns that will be brought back to the full group to be addressed by the planners and among the participants.

Speaker 1 will deliver a "tour" of financial planning concepts, practical tips, and rules of thumb, focusing on early and mid career planning. With more than 25 years of personal financial planning and Qualified Retirement Plan experience, Speaker 1's "vision of the future" becomes the cornerstone for taking action. Speaker 1 holds a B.S. in Business Administration from Philadelphia University and a M.B.A. in Finance from the University of Houston. He is a Certified Financial Planner Practitioner (CFP), Chartered Life Underwriter (CLU), and Fellow, Life Management Institute (FLMI). He practices as an independent planner/advisor through LPL Financial, and was previously a Financial Planning Advisor and Retirement Plan Specialist with Houston-based VALIC Retirement Services Company. His topics could include:

Portfolio Strategy Basics

Life-Stage Adjustments

Investment Planning: 403(b)/ORP Plans

Annuity Versus Mutual Fund Approaches

Insurance: Life, Health, Disability, Long-Term Care, Property

Estate Planning: Wills/Trusts

Speaker 2 will address planning for and transitioning to retirement. As our members transition and prepare for retirement, they will be faced with a new set of decisions, such as determining when they'll claim Social Security, how to reduce taxes, how to create a consistent stream of income that matches their respective lifestyles, and how to leave a legacy to their family and loved ones. With over 20 years of experience in the financial services industry, Speaker 2 is based in Syracuse, New York, but works with clients around the country. She is an owner and partner at Madison Financial Planning Group and specializes in fee-based financial planning for retirement transitions, guiding clients through the critical decision making years of early retirement. She earned the Certified Financial Planner Practitioner (CFP) certification through the American College. She is Past President of the Financial Planning Association (FPA) of Central New York. As one of 500 financial advisors in the United States, Speaker 2 was most recently invited to participate in the exclusive Barron's Top Women's Summit. She will focus on that five-year time frame before retirement, for those years are critical for bridging the gap between pre-



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retirement years when one is still accumulating wealth and retirement years when one relies on accumulated wealth. Her topics could include:

- Retirement Planning Basics
- Social Security
- ORP/TRS Approaches
- Fee-Based Management
- Retirement Income
- Tax Planning

The workshop will educate participants so our members can be better prepared to invest wisely and well and, when that day comes, to retire with confidence.

### **MW.12 | Reading Workshop: Pedagogies, Processes, Purposes, Practices**

Mais Al-Khateeb, Nancy A. Benson, Karen Shea, Kelly Whitney

Composition is experiencing a revival in reading (Salvatori and Donohue). With a recent increase in the number of articles, essay collections, books, and presentations on reading, this workshop, sponsored by The Role of Reading in Composition SIG, hopes to keep up the momentum of these conversations by offering an opportunity for teachers and scholars to revisit, reflect upon, and continue developing their own reading pedagogies.

While the future of reading in composition looks promising, recent studies reveal composition instructors lack preparation, motivation, and/or time to teach reading in composition courses (Bosley). Some instructors feel they don't have the tools in their teaching toolboxes to provide reading support, and others associate reading with decoding words. Other studies reveal instructors do teach reading, but the scope of this instruction is limited to rhetorical reading of models so students can make similar moves in their own writing (Carillo). While decoding words and modeling texts are important reading strategies, we're interested in bringing attention to a wider scope of approaches to reading: preparing students to "recognize at what moment in their reading processes they need to relinquish a particular reading approach and introduce an alternative one and why" (Carillo 123). Our guiding question, then, is how might we articulate to students various approaches to reading and when, why, and how to use these approaches?

To begin answering this question, we are opening up a space for educators and scholars to discuss their philosophies on and approaches to integrating reading in writing courses. Specifically, we are responding to Carillo's call for developing a "mindful reading framework," an approach that "promote[s] the development of metacognitive practices that help students develop knowledge about reading" (117) and "an awareness of which approaches or combination thereof might be the most productive within future and different contexts" (126). Participants will collaborate and share their best practices for



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teaching writing by teaching reading. This workshop addresses the many levels, purposes, and processes of reading and their connections to writing.

The workshop begins with presentations on theoretical frameworks of reading, and then moves into short presentations on applied practices. Participants will then have time to collaborate, share, and develop ideas on pedagogical practices. The workshop concludes with a discussion on the ways participants might bring the ideas and activities discussed in the workshop into their classrooms.

### Goals

The goals of this workshop are for participants to:

- \* Articulate strategies for incorporating reading in writing courses
- \* Recognize the many layers and purposes of reading
- \* Develop, revise, and share ideas, activities, resources, and projects on reading
- \* Collaborate and network with scholars interested in reading pedagogies and philosophies

In small groups led by workshop presenters, participants work together to craft a “mindful reading framework” and to articulate various approaches to reading and when, why, and how to use these approaches.

### Works Cited

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Salvatori, Mariolina Rizzi, and Patricia Donohue. “What is College English? Stories about Reading: Appearance, Disappearance, Morphing, and Revival.” *College English* 75.2 (2012): 199-217. Print.

### **MW.13 | Disrupting the Cycle of Mass Incarceration: What Can Writing Really Do?**

Patrick Berry, Daniel Cleary, Kimberly Drake, Phyllis Hastings, Wendy Hinshaw, Cory Holding, Tobi Jacobi, Tom Kerr, Kathie Klarreich, Laura Rogers, Barbara Roswell, Rex Veeder

From the school-to-prison pipeline to life on death row, the reach of mass incarceration has profoundly altered the opportunities of millions of people in the U.S. and beyond. Even those who are released from prison find that a long shadow follows them as they struggle to claim a space for themselves in society.

Enter the writing teacher, editor, and activist. What sort of action can we take to disrupt the cycle of mass incarceration? How can we intervene in ways that are truly beneficial to the communities we serve? In this workshop, participants will learn how activist scholars have begun to take action and discover strategies they might apply to their own work.



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The workshop begins by considering how the school-to-prison pipeline impacts all our lives. Rex Veeder, professor of writing, rhetoric, and medical humanities at St. Cloud University, who taught in Richard Sheldon’s writing workshop at Arizona State Prison, will share how he is finding ways to disrupt the school-to-prison pipeline with Jimmy Santiago Baca through writing and the arts.

In the tradition of the Highlander Folk School, participants will join a “learning circle” to explore what role writing teachers, researchers, and activists might play in efforts to disrupt the cycle of mass incarceration. Facilitated by Tobi Jacobi, associate professor at Colorado State University and founder of the SpeakOut! jail writing workshops, the learning circle is designed for deep listening, critical reflection, and collective thinking on strategies that might shape future pedagogical practice and research trajectories within prison spaces. Workshop facilitators will guide the discussion and help promote response. We’ll extend this activity with brief presentations on how to bridge the divide between university and prison classrooms and the place of restorative justice in prison writing pedagogies.

Following the learning circle, we will focus on strategies for disruption through publication. We begin with a Q&A with journalist and author Kathie Klarreich, who co-founded the prison writing nonprofit Exchange for Change. The Q&A will explore how Klarreich’s journalistic training affects her efforts to go public, build community partnerships, and honor the voices of the writers with whom she works.

In what ways can former and current gang members engage the community constructively—politically, economically, and socially—rather than destructively in order to disrupt the school-to-prison pipeline? This question will be answered in the final session, which includes a keynote address from Tom Kerr, associate professor of writing at Ithaca College, about his work editing a forthcoming book by death-row inmates Steve Champion and Anthony Ross. Kerr will explore the limits and possibilities for writers of such books in prison.

The workshop 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. An opening keynote: “Stemming the Tide—Interrupting the Flow of At-Risk Youth to Prisons” by Rex Veeder, professor of writing, rhetoric, and medical humanities at St. Cloud State University. Veeder will present a history of resistance to the prison pipeline by poets, students, and prisoners.
2. An interactive session in which participants will engage in a “learning circle” in the tradition of the Highlander Folk School, sharing ideas on how writing researchers, teachers, and activists can work towards disrupting the cycle of mass incarceration.
3. A Q&A with Kathie Klarreich, writing teacher, journalist, and director of an emerging organization that aims to connect voices from inside and outside traditional educational settings.



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4. A closing keynote: “The Rhetorical Challenges of Reenvisioning Community for Two Writers Long on Death Row: An Editor's Perspective” by Tom Kerr, associate professor of writing at Ithaca College, who will describe his experiences as an editor working with writers on death row.

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

6. As in past years, portions of this workshop will be recorded and made available on the Prison Writing Networks website to extend the conversation after the workshop ends:

<http://prisonwritingnetworks.com/>

We request a medium-size meeting room¼ we also request a morning time slot for this Wednesday half-day workshop, although an afternoon session could work as well.

### **MW.14 | Critical Soundplay: An Audio Composing Workshop**

Erin Anderson, Trisha Campbell, Steven Hammer, Kyle Stedman

The rumbling bass of sound studies is growing louder in the world of rhetoric and composition. Cynthia L. Selfe’s 2009 CCC article draws our attention to “the importance of aurality and other composing modalities for making meaning and understanding the world.” This call has been followed by recent work in other journals (College English, Computers and Composition, Enculturation) and in Adam Banks’ 2015 chair’s address, where he claimed, “We need more work in Sound Studies and oral composing and audio archives.” To address this need, this workshop brings together four rhetoric and composition scholars who actively use sound in their scholarship, teaching, and creative practice.

This workshop is based on the premise that one of the best ways to learn about audio is to actually engage with audio as a vibratory, sensory material through what Mark Amerika calls “speculative play”—a creative space “of the commons” for performance and practice. This workshop invites participants to circulate through a series of focused discussions and hands-on play with digital audio across a range of topics, including: file formats and compression, recording and performance, editing and ethics, and copyright and remix. Through guided experiments with found voice recordings and music, each session will introduce a distinct skill central to audio composing, while situating that skill in a critical conversation and inviting participants to make meanings of their own.

Drawing on interdisciplinary insights from fields such as sound studies, sound art, and DJ culture, this workshop will raise questions such as: Why does file format matter? What are the ethics of vocal performance and editing? What is the scope of copyright in audio sampling and remix? Ultimately, participants will gain a toolbox of foundational skills for audio composing—recording, editing, layering, remixing, analyzing, and exporting digital audio—as well as a critical vocabulary for considering these practices in ethical, political, and material terms.



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This workshop is open to all participants, whether they are brand new to composing with audio or looking to expand and deepen their engagement. Participants are asked to provide their own laptops and headphones/earbuds for hands-on work.

### PRE-WORKSHOP PREPARATION

Prior to the workshop, participants will be asked to install Audacity—a free, open source audio editing software—on their laptops (<http://web.audacityteam.org/>). They will also be asked to source and bring three digital audio files, which they will use in hands-on experiments:

- \* One found voice recording, from a personal or online archive
- \* Two favorite music tracks from their personal digital music collection

### WORKSHOP SCHEDULE

/Part 1: Introductory Presentations (9:00-9:45)/

After a brief welcome, facilitators will present examples of their own practice-based audio projects and situate them in a critical/theoretical context. These projects include:

- \* Sound art that interrogates and undercuts compression formats and processes,
- \* An audio experiment exploring the role of empathy in digital recording and listening,
- \* A fictional audio drama performed by the voices of the dead, and
- \* An audio essay exploring the meanings of background music and remixed music.

These presentations will provide a conceptual introduction and prepare participants for the kinds of work they will be doing in the hands-on sessions that follow.

/Part 2: Hands-on Experimentation (9:45-12:00)/

Participants will be split into subgroups to rotate through a series of four hands-on sessions:

Session A (9:45-10:15)

Session B (10:15-10:45)

Break (10:45-11:00)

Session C (11:00-11:30)

Session D (11:30-12:00)

Each of the following stations will be staffed by a facilitator, who will guide participants through a hands-on experiment with their audio files:

Performing Toward Rhetorical Empathy:

Participants will begin by “rhetorically listening” (Kristi Ratcliff) to the voice, sighs, breaths and stories in their found recording. They will then record—and re-record—themselves, trying to speak, sigh, and breathe with the recorded voice of another, working toward a piece in which both voices are speaking together in a choral composition. We will consider how rhetorical listening and rhetorical empathy can be practiced through the intentional process of digital recording.

Voice Editing and Ethics:

Participants will listen to works of audio art that appropriate and “revoice” recorded speech, discussing the relationship between speech and sound and the ethical implications of editing. They will then experiment with cutting, pasting, and rearranging their found voice recordings to create new



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performative utterances and conversations. In the process, they will learn the technical foundations of digital audio editing and consider the complexities and possibilities of “writing” with the voices of others.

### Remixing Copyrighted Music:

Participants will create layered, multitrack musical remixes of their own creation. We’ll practice the various moves composers can make when sampling musical audio clips, including repetition, dynamics, tempo, and pitch. Importantly, we’ll perform these moves on musical work that is protected by U.S. copyright law, leading to discussions of how a deep understanding of fair use informs the practices of sonic composers and how noticeably sampled music affects the meanings audiences make from sonic texts.

### Politics and (mal)Practices of Compression:

Participants will discuss the history and politics of digital audio: how audio differs from sound, how digital audio formats were developed and standardized, and how compression formatting/perceptual coding works to select and reject data. They will experiment with several ways to interpret, manipulate, and encode digital audio. We will databend audio by opening mp3 data in text and image editors and practice encoding audio in different formats, learning about each compression technique and its implications.

### /Part 3: Closing Discussion (12:00-12:30)/

In closing, participants will come together to reflect on what they have produced, what they have learned in the process, and how they might apply these technical skills and critical conversations to their own work making and teaching audio. They will leave with a resource packet, including: a bibliography of suggested readings; a list of audio composing tools and platforms; online sources for found audio and audio artworks; and a collaborative web space for sharing workshop output.

### **MW.15 | Archives as Sites for Community Collaborations, Classroom Explorations, and Activism**

Suzanne Bordelon, Shannon Carter, Michael-John DePalma, Jessica Enoch, David Gold, Tarez Samra Graban, Wendy Hayden, Jenna Morton-Aiken, Michelle Niestepski, Robert Schwegler, Katherine Tirabassi

In the ten years since the first the National Archives of Composition and Rhetoric (NACR) workshop was held at the Conference on College Composition and Communication in New York, interest in archival research has continued to increase as evidenced by the rising number of participants at subsequent NACR workshops, the increasing number of sessions at 4Cs on archival work, the trend to include both graduate and undergraduate students in archival research, and the continued scholarship in the area of archival research.

This year’s workshop continues conversations on conducting archival research and building archives, and draws on a theme raised in the 2015 workshop: making archival research visible beyond scholarly



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circles, and building new physical and digital archives that offer stories about people, texts, and places that are not currently represented in official archives. In this workshop, we will hear from composition scholars who are exploring ways of engaging students in archival research and are making archival research interactive and accessible to wider audiences. We will also hear from NACR representatives, who will share new developments on a digital finding aid that will help researchers search NACR records, track and map research nationwide using a “trending” component, and locate other physical and digital archives.

The theme for this year’s workshop is especially relevant when we look at the research sites and topics of recently published composition and rhetoric histories. Jill Lamberton’s June 2014 CCC article considers “the cultural work of extracurricular writing” by nineteenth-century Cambridge women, Emily Legg’s September 2014 CCC article focused on “re-landscaping history” by looking at writing instruction at the Cherokee National Seminary, and Alicia Brazeau’s May 2014 CE looked at turn-of-the-century farm journals, where she found strong arguments for the importance of literacy education in rural areas. The field’s recent histories illustrate the richness of studying writing instruction in nontraditional sites. Archival research for such projects involves explorations of both established and nontraditional archives, and, in some cases, affords opportunities to establish new physical and online archives. As Shannon Carter and James H. Conrad point out in their September 2012 article “In Possession of Community: Toward a More Sustainable Local,” while scholars in the field are publishing and presenting more and more about “people historically excluded from public spaces [. . .] they remain altogether absent from our local histories, formal archives, and collective memories” (85). One way to include the voices of those not currently represented in the archive is to, as Shannon Carter and Kelly L. Dent note in their CE 2012 article “East Texas Activism (1966-68): Locating the Literacy Scene Through The Digital Humanities,” “reach out to community members, local libraries, and cultural centers” in order to collect artifacts and oral accounts (153). Collaborating with local community partners has the added benefit of “establishing networks among local-global forces, disciplinary frameworks, local communities, and our profession” (154).

Much attention has been paid as of late to including students, both graduate and undergraduate, in the establishment and exploration of these types of archival projects. Scholars such as Jessica Enoch, Tarez Graban, Jordynn Jack, Michael DePalma, Kathryn Navickas, Laura Michael Brown and Lavina Ensor have all published and/or presented at 4Cs on their use of archival projects in the classroom. Wendy Hayden notes in her February 2015 CCC article “Gifts of the Archives: A Pedagogy for Undergraduate Research” that “incorporating archival projects leads to a level of student engagement not often observed in traditional research projects” (406). While the benefits of such projects are numerous, the time constraints of semester-long projects, the varying backgrounds of students, and the unpredictable nature of archival research can bring many challenges as well. In her remarks, our second speaker will help participants think through the best practices for classroom archival projects.



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As scholars continue to explore ways to create digital archive projects, such as DoHistory, the Digital Archive of Literacy Narratives, the Women and Social Movements Project, the Writing Studies Tree, Florida State's Card Archive and Michigan State's Samaritan Archive 2.0 project, there has also been a need for ways to share, promote, link, and/or consider connections between the materials within each of these archives. In discussing "a sustainable future for our discipline," Carter and Conrad argue for the importance and potential of bringing "field-specific, local archives [. . .] into conversation with other local, field-specific archives across the country." Our third set of speakers will discuss how they are working to address Carter and Conrad's call to connect archives by sharing their development of a new online tool created and sponsored by the NACR that will help scholars to link, search, and explore private, public, online, and institutional archives that are relevant to our interests in the field.

Format: The workshop will begin with facilitators and participants introducing themselves and describing their background in archival work. We will then hear from two scholars who will highlight key issues raised in this proposal and two representatives from the NACR. Participants will then have the opportunity to participate in two roundtables focused on themes relevant to their current archival work: 1. Primary Concerns and Issues in Archival Research Projects, 2. Publishing Archival Research, 3. Developing Archival Classroom Projects, 4. Building Connections Across Archives, 5. Primary Concerns in Creating Digital Archival Projects, and 6. Hands-on Exploration of Digital / Community Archives. The workshop will conclude with a discussion on ways to extend conversations about current archival research projects beyond the workshop.

### **MW.16 | Engaging the Global in the Teaching of Writing: Critical and Multiperspective Approaches**

Sara Alvarez, Lisa Arnold, Maha Bali, Suresh Canagarajah, Claudia Doroholschi, Andr s G mez, Joleen Hanson, Tom Hong Do, Santosh Khadka, Thomas Lavelle, Keith Lloyd, Ligia Mihut, Violeta Natera, Samantha NeCamp, Iswari Pandey, Pearl Pang, Ghanashyam Sharma, Vanessa Kraemer Sohan, Xiaoye You

Led by scholars and teachers of writing, language, and literacy from different countries--with some facilitators joining via video conferencing--this workshop will engage participants in hands-on activities and discussions on pedagogies, syllabi, assignments, materials, and ideas for teaching writing for fostering global citizenship. Without assuming the local/US academic discourse as the default, the workshop is built on an infrastructure of alliances that we have developed with teacher scholars across the world, including Colombia, Egypt, Australia, Romania, Russia, as well as US-based writing teacher scholars interested in transnational and "translingual" pedagogies (Bizzell "Transcultural Literacy"). By sharing practical strategies and transnational ideologies, facilitators intend to engage participants in 21st century language and orientation practices, which are increasingly negotiated, contested, and full of intentions in and out of the writing classroom (Horner, Lu, Royster, & Trimbur, "Language Difference in Writing"; Leonard, "Multilingual Writing"; Qu, "Critical Literacy and Writing in English"). Facilitators also hope to show and share how global movements of people and rapidly developing technologies offer new educational opportunities and challenges to the writing classroom. Communication is no longer linear and solely influenced by locality but rather dynamic and ecologically mediated (Garc a and Wei, "Translanguaging"; Mufwene and Vigouroux, "Individuals, Populations, and Timespace"). Thus, in this



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action-oriented workshop, we will emphasize critical and practice-based engagements among teachers from different national, cultural, and academic backgrounds, concrete pedagogical activities, and the use of multilingual/ multimodal platforms.

As the field of rhetoric and composition addresses globalization, internationalization, and cross-cultural engagements in their various meanings and forms, the workshop will help participants share and learn how to redesign their curriculum to productively and critically respond to the literacy practices of an increasingly linguistically and ethnically diverse student body. Although the student body in many countries has become increasingly diverse in language use, culture, and national origin, and although theories about language diversity have thrived in publications and conference presentations (e.g. the developments in translingual approach; the rich scholarship on Second Language Writing, etc.), pedagogical practices have remained highly monolingual and mono-contextual. In this workshop, we invite participants to share pedagogical practices that take into account the globalization of the classroom, the need to enable students to engage with the world, the ubiquity of social media that connect students across cultural and national contexts.

Enabling students to cross those borders intellectually and professionally also demands that we draw on knowledge and perspectives from beyond conventional sources. Many teachers have started taking this challenge into account when designing and implementing their syllabi; however, we press for engaging the global critically, accounting for differences in social, political, and economic power involved. The workshop will provide opportunities for participants to share ideas about how to go beyond localized and context-bound orientations that obscure power relations, and to take on critical perspectives on global issues and global engagement. Teachers from different national and cultural contexts will share how they incorporate transnational perspectives and critically evaluate narrow or problematic lenses of commercialized media, politicized discourse, or limiting terms of their particular countries and cultures. By breaking the workshop into small activity groups, we will prompt participants to share and learn about writing pedagogy and curricula from diverse global and local perspectives. Participants will practices how to approach complex intellectual, social, and political issues by using different perspectives from beyond local contexts and cultures. Facilitators and participants will exchange ideas and strategies for redesigning syllabi, developing/integrating assignments, using/adapting class activities, and connecting research/scholarship to pedagogy with a focus on global issues, cross-cultural understanding/communication, and global citizenship.

We will start the workshop with “sparks sessions” in which facilitators will provide overviews of how they will lead/engage the small groups afterwards. The rest of the time will be dedicated to small-group activities, focusing on the issues below:

- i) using global issues as study materials, topics of inquiry/research, and writing assignments
- ii) drawing on rhetorical traditions and communicative practices from different countries/cultures



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- iii) using digital and multimodal projects (web design, media analysis, mediated collaboration, etc) as means of transnational engagement and cross-cultural understanding
- iv) teaching and assessing narrative/reflective writing for exploring academic/social experiences
- v) fostering global or cross-cultural/contextual perspectives in argumentative writing
- vi) developing, teaching, and assessing multivalent arguments
- vii) teaching cross-cultural rhetorics (with a focus on theory and on practice)
- viii) professional networking among teachers across national/cultural borders
- ix) using social media for fostering multilingual/cross-cultural learning and teaching

In the weeks leading up to the workshop, we will provide registered participants overviews and relevant readings (as optional resources). At the workshop, several groups of participants will be engaged by using the jigsaw puzzle method. This strategy will help to save time, make conversations more focused, and allow groups to share ideas with everyone in a participant-centered manner. Drawing on the conference theme of “taking action,” the workshop’s last hour will be dedicated to helping participants develop practical actions for their classrooms. A core group of facilitators who are active users of social media platforms will engage the rest of the facilitators productively, as well as using social media to more actively engage registered participants and other members of the profession who are planning to attend the conference.

### **MW.17 | Grammar, Grammars, and the Teaching of Grammar in the 21st Century**

Peter Adams, Susan Gabriel

It’s been more than fifty years since Braddock, Lloyd-Jones, and Schoer wrote, in *Research in Written Communication*, that “the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in composition, even a harmful effect on improvement in writing.” And it’s been thirty years since Patrick Hartwell published “Grammar, Grammars, and the Teaching of Grammar.” Surprisingly, not much has changed. Too often basic writing faculty continue using traditional approaches starting with the parts of speech and including far too many grammar worksheets.

In this half-day workshop, we will review and update Hartwell's argument for why traditional approaches to “teaching grammar” will not improve students' writing or even improve their control over sentence-level error. We will then introduce a series of strategies that do show promise in improving the editing skills of students. Finally, we will urge that discussions of socio-economic issues be integral to helping students develop their editing skills.

9:00-9:45: After quick introductions, we will examine Patrick Hartwell’s concept of the “grammar in our heads” as well as the distinction between acquisition and learning. After a quick review of the research on the effectiveness of “teaching grammar,” we’ll address the question, given this research, why do so many faculty still teach grammar in fairly traditional ways. We’ll end this hour with the suggestion that, whatever we do under the umbrella of “teaching grammar,” the goal should not be to



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produce grammarians but to produce more effective editors/proofreaders by putting less emphasis on teaching so many terms and concepts and more emphasis on editing skills.

9:45-10:30: Next, we will demonstrate that traditional definitions are too often not helpful for students, that traditional approaches to editing/proofreading are counterproductive, and that traditional grammar instruction has a negative effect on students' attachment to college.

10:30-11:30: At the heart of this workshop will be a series of approaches that we recommend instead of traditional grammar instruction. First, we will suggest strategies for improving students' proofreading skills, strategies like modeling, minimal marking, reading aloud, group editing sessions, and computer strategies. Next, we will encourage the use of inductive group work for those grammar concepts and rules that most students do need to master. Finally, we'll recommend sentence combining for improving students' syntactic maturity.

11:30-12:00 In this final half hour, we will discuss associated socio-economic issues, starting with the CCCC's statement "Students' Right to Their Own Language." We will examine the competing strategies known as "code switching" and "code meshing" and end with an examination of what it means to show respect for students' home languages.

### **MW.18 | Tools, Not Rules: A Workshop in Progressive Grammar**

Craig Hancock, Joseph Salvatore, Stella Wang

Too often, grammar is taught as a set of pre-set rules that students need to conform to or a set of rules that need to set in abeyance while more important tasks of writing—meaning, purpose, agency, expressiveness, engagement—are carried out. Grammar is error and error is grammar in so much of the public mind. Teachers can't quite embrace it and can't quite wish it away.

This workshop will revolve around the premise that grammar is involved in the construction of meaning in all its manifestations and that it is best taught as a range of resources for the construction of meaning and for the exercise of agency.

Participants will participate in activities geared toward exploring the meaning-making resources of language at the level of the sentence and practice activities that are of use in the composition classroom. We would prefer a room set up for interaction. If attendance is robust, we will split groups and run concurrent (repeated) sessions.

9-9:20 Introductions. A general discussion of individual experiences with grammar in the classroom.

9:25-9:55 Sentence as Shaper of Meaning

Foregrounding and backgrounding through grammatical choices. How phrases, clauses, and subordinate clauses foreground and background content.

10:00-10:30 Thematic Development



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A number of researchers in writing development (Fries (1981), Haswell (2000), Thompson and Thompson, and Myhill (2009)) have identified thematic variety (that is, the effective variation in the use of sentence "openers" which do not have to correlate with subjects) as an important feature of syntactic development and complexity. In fact, effective thematic choice can be a valuable tool for paragraph cohesion and development: carefully chosen themes can reveal the unfolding of a paragraph and often provide the context against which the rest of the paragraph is developed. This understanding of thematic development can help writers move away from the formulaic structure of a paragraph. In the workshop, participants will have the opportunity to first see a variety of thematic arrangement options (choices) and their effect on the texture of the paragraph; then, they will revise "sample" paragraphs, changing the openers and discussing the effects of the change on the texture of the paragraphs.

10:30-10:40 Break

10:45-11:15 Corpus Studies of Personal Pronouns

Sharing the results from a corpus-based analysis of published literature, which shows which writing research and writing pedagogy topics tend to co-occur with the discussions of personal pronoun use in academic writing. Considering the implications of these results for first-year writing pedagogy and tutoring, e.g., the contexts for teaching personal pronoun use as rhetorical moves that writers make for a range of purposes (writing conventions, stance, agency, varying disciplinary and culture-specific practices). Participants will discuss advice about pronoun use in their own classrooms. Some discussion of using corpus studies within their own teaching.

11:20-11:45 Intonation and Punctuation

Punctuating by ear is often thought of as an alternative to rules based on syntax, but what the ear hears is a prosodic grammatical system that overlaps quite robustly with patterns of syntax. This session will explore how meaning happens through the intonation system of speech and how that understanding can be put to use in a composition classroom. Participants will practice hearing standard contours and junctures of intonation. We will compare what we hear to the syntactically based advice of a typical handbook. We will explore ways in which rearrangement of a sentence in harmony with intonation can change emphasis and heighten meaning.

11:50-12:20 A Language-Construction Approach to "Basic" Writing: Providing Feedback that Fosters Local/Global Meaning-Making

To change a sentence is to change meaning (Halliday). For this reason, working at the sentence-level has tremendous potential for helping writers create and effectively communicate their own meanings (Hancock; Kolln; Myhill, Lines, and Watson; Vande Kopple; Noguchi; Paraskevas; Rossen-Knill; Schleppergrell; MacDonald, Williams). However, the extent to which this meaning-potential is shut down or opened up depends on instructors' and tutors' ability to provide sentence-level feedback that is meaningful to the writer's message and the text's purpose. Drawing on work in functional and rhetorical grammar, this session offers theoretical and practical knowledge in order to help educators provide meaningful sentence-level feedback. Specifically, it demonstrates why isolating form from



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meaning leads to meaningless feedback and, conversely, why systematically relating form and meaning leads to meaningful feedback that helps to develop the writer's message and carry out the text's purpose. It further demonstrates how meaningless feedback shuts down a writer's potential to create his/her own meaning, whereas meaningful feedback fosters writing as an act of making and communicating meaning. The brief theoretical argument is connected to practice through examples that transform common first-level responses, such as "vary your sentence length" or "make this more concise," into comments that relate structural choices to constructing the writer's particular meaning. More generally, this presentation calls for a language-construction approach aimed at fostering grammar conversations that help writers see into their structural choices in order to discover and articulate their local and global meanings.

12:20-12:30 Follow-up Conversation