Opening Keynote

Speaker: Elizabeth Losh

Title: *Sensing Elsewhere: Alterity in Digital Rhetorics*

Abstract: When digital rhetoric first emerged as a discipline in the 1990s, its initial objects of study were situated strongly in the English language and the Global North. Hypertext fiction, electronic poetry, and websites from corporations, candidates, and taste-makers were oriented to familiar frames of cultural, linguistic, and political reference for Americans, and the genres of page and screen were legitimated in a criticism that emphasized remediation divorced from the material, embodied, affective, situated, and labor-intensive characteristics of technology. The work of Richard Lanham, Jay David Bolter, Michael Joyce, and other early practitioners within niche realms of academia often did little to promote a truly World Wide Web. However, after the founding of Flickr in 2004, YouTube in 2005, and Twitter in 2006, the presence of other kinds of global content-creators in very different rhetorical contexts became more obvious, and the boundaries of nation and language in the cyberspaces of everyday life (Nunes, 2006) were redrawn with the rise of new platforms far away from the familiar discourses of either Silicon Valley or DIY subcultures of the American garage in ways that challenged traditional scholarship in rhetoric, literature, and cinema studies with new forms of "pirate modernity" (Sundaram, 2010).

Certainly the increasing internationalization of appropriation, remixing, and sharing has made decoding the provenance of digital objects of study notably much more complex. The songs, films, and cultural allusions chosen by many transnational remixers might defy classical rhetoricians' understandings of citizenship as a relatively stable category of subjectivity, and the informational labor around metadata may also reflect practices of fandom, microcelebrity, crowd sourcing, gaming, hacking, and trolling that destabilize conventional representational politics.

The difficulty of interpreting rhetorical artifacts and activities is not simply a challenge facing scholars of the rhetorics of verbal and visual culture; those working with procedural rhetorics (Bogost, 2007) must also think about questions of internationalization, particularly as new forms of digital capital come into play, and new economics oriented around reputation, membership, or attention reorder the social relations in which performative utterances function. For example, how might the labor of a gold farmer in the massive online game *World of Warcraft* (Nakamura, 2010) be staged within existing conventions of deliberation, celebration, and judgment as rhetorical actors assume new online roles? Or how might an SMS mobile money transfer of an earnings remittance in Kenya in the "financial inclusion assemblage" of "subjects, technics, and rationalities" (Shwittay, 2010) be understood as a rhetorical activity?

Furthermore, as we approach understanding our own participation in the "Internet of things" – as mobile, ubiquitous, and immersive computing technologies disseminate around the globe, as the design of sensors and screens transforms subject-object relations, and as more sophisticated machine learning algorithms, data mining approaches, semantic web technologies, and AI chatbots are developed – the very notion of "literacy" is changing as computers become able to read and write and speak in new ways. For example, what should digital rhetoric make of QR codes or RFID devices in considering how we are situated as rhetorical actors in particular rhetorical scenes? As an American president models a range of new norms in human-computer interaction – from selfies to drones – how are we to understand the sensorium of the apparatus as part of the rhetorical situation? This keynote address provides a survey of the current state of digital rhetoric, as scholars grapple with questions of alterity.

Session 1 | 10:25 – 11:40am

Speaker: Doug Eyman
Title: *Defining Digital Rhetoric: Theory, Method, Practice, Pedagogy*
Abstract: Drawing on the definitional and field-mapping work presented in *Digital Rhetoric: Theory, Method, Practice* (University of Michigan Press, 2015), my discussion will begin with a very brief but broad-based overview of 'digital rhetoric' as a trans-disciplinary practice that has roots in rhetorical theory but that draws on a wide range of both qualitative and quantitative methods and weaves together rhetoric and design as the key modes of production. One of the key deliberations that continues to shape how we define "digital rhetoric" is whether classical rhetorical theory can be "digitized," (that is, can it accommodate new media objects and processes of production) or whether new rhetorical theory needs to be invented to account for multimedia and multimodal communication that features both human and non-human actors working in and across electronic, organizational, social, and cultural networks. I aim to look at this debate as it plays out in digital rhetoric pedagogies by examining how teaching digital rhetoric is described in current scholarly literature, and through an analysis of programmatic and course descriptions and course syllabi. I will end with brief case studies that demonstrate three distinct approaches to teaching digital rhetoric.

Speaker: Crystal VanKooten
Title: *Methodologies for Research in Digital Rhetoric: A Survey of an Emerging Field*
Abstract: Digital rhetoric can be considered an emerging field with ties to the digital humanities, rhetoric and composition, and new media studies. As digital rhetoric begins to coalesce, one way of beginning to define who we are is to take stock of and examine how we make new knowledge, and what research methodologies we are employing to do so. Digital rhetoricians have just begun to grapple with the complex nature of methodological designs when digital spaces and tools are used for the collection, analysis, and presentation of data.

Some in the field, for example, do research in and through online environments and are grappling with shifted questions related to ethical decision making (McKee & Porter, 2009). Others continue to investigate face-to-face interactions, but they use digital tools such as video cameras, microphones, and video-editing software to gather, analyze, and present data (Halbritter & Lindquist, 2012). Still others are developing alternate methodologies situated in various virtual communities and using diverse digital tools, including screen capture devices, mobile technologies, and coding software (McKee & DeVoss, 2007; Sullivan & Porter, 1997).
This presentation will seek to survey the research methodologies in use currently by those who might consider themselves digital rhetoricians, and to explore how taking stock of our methods might help digital rhetoric better define itself as an emerging field. Offering an annotated bibliography of methodological sources, the presenter will address these questions:
1. What research methodologies are in use by digital rhetoricians? Are the methodologies dispersed or clearly defined?
2. How do research methodologies define the work of digital rhetoric? What methods help to address the questions that are important to digital rhetoricians?
3. Are researchers in digital rhetoric drawing on methodologies from other fields? If so, what fields are they drawing from, and how are they drawing on that work?
4. What might distinguish the methods of digital rhetoricians from other methods in the digital humanities, rhetoric and composition, or other fields?
The presenter will conclude with questions for further inquiry into defining and developing research methodologies for digital rhetoric.

Speaker: Thomas Rickert
Title: *"Go Ahead, Bite the Big Apple, Don't Mind the Morals": Rhetoric, Digitality, Moralism*
Abstract: Considering what *digital rhetorics* are is inseparable from asking what *rhetorics* are, period. The two are inseparable. And yet, there must be something about the digital that earns it its moniker. My presentation will work both sides of this issue: on the one hand, I will show how digital rhetorics are just rhetorics; on the other, I will show that the digital allows for some

particular, and distinct, affordances. These affordances, however, are merely intensifications already internal to rhetoric. My particular focus to illuminate this theoretical framework will be the circulation of morality in social media. For instance, as a participant in that grand social experiment called Facebook, I have noted the emergence of the rather strong moralisms, everything from politics to child rearing to food, constantly circulating on peoples' timelines. Indeed, it often becomes tiresome, yet the moralisms are escalating, not declining. I will be engaging the work of Haidt, Greene, and Kahneman to explore the parameters of this moralism, while also providing highlights from what daily crosses my path. This will be a springboard for arguing that rhetoric, too, is fundamentally moralistic, meaning, morality is not external but internal to rhetoric, and in a manner very different than ideology. Digital rhetorics are distinctive in giving us a window on this intensification, but such distinction is a matter of a different degree not a different kind.

Session 2 | 12:00 – 1:15pm

Speaker: Casey Boyle
Title: *Notes from Digital Rhetoric's Transductive Future*
Abstract: Even after two decades of Internet use, we still have much to learn about information networks. While we are aware of the many rhetorical affordances of the "information superhighway," we are positioned to become further attuned to dynamics of information that extend from simple on/off connections offered by routine Internet use. One obstacle slowing such an attunement is our focused attention to particular social networks and their digital interfaces at the expense of the extended milieus from which those digital objects emerge. In addition to these "exaggerated middles" with which digital rhetoric has traditionally been concerned, I propose that we begin to understand and practice digital rhetoric's *transductive* attributes. Towards this aim, I draw upon technology theorist Gilbert Simondon's understanding that information is enacted through a series of *transductive* events structured across disparate biological, psychosocial, and technological milieus. To position *transduction* as a concern for the future of digital rhetorics, I will examine the rhetorical potential posed by a series of networked events, including: mesh networks (e.g. FireChat), physical computing (e.g. Tactical WiFi Detection), post-digital media art (e.g. Art404) and temporary infrastructure projects (e.g. "Border Bumping"). These short examples will propose and demonstrate--in a serial fashion--that digital rhetoric has much to gain from considering its practices as irreducible to digital interfaces. Ultimately, I argue that considering digital rhetoric's transductive attributes will allow for the formation of shared scholarly concerns across rhetoric and related disciplines (i.e. infrastructure/media studies; information science; digital art).

Speaker: David Rieder
Title: *Making Wayves: Transduction, Rhetorical Style, and Writing-as-Line*
Abstract:

> Writing, however, is not |||||||||||||||||| (barcodes) nor is it /////////////// (slashing of value).
> Only writers spawned by institutions write in this manner! Rhetoric|||||||||||||||| . . .
> ///////////////Composition.
> Rather, writing is~~~~~~~~~ ~~~~~~ ~~~~~~~~ ~~~~ ~~~~~~~~~~ ~~~~~~
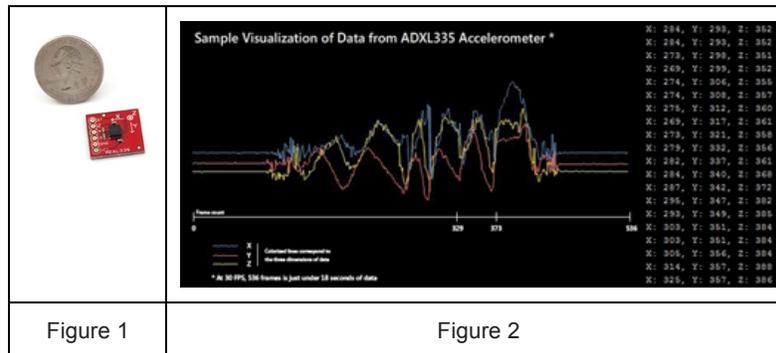> ~~~~~~~~~~ ~~~~~~ ~~~~~~. . . .
>
> <div align="right">Victor Vitanza, "Abandoned to Writing"</div>

Twelve years ago, when I first read Victor J. Vitanza's essay, "Abandoned to Writing," I valued the more than two hundred tildes (~) that he used as a way of visually allegorizing the vast potential of writing (and rhetoric) that was suppressed by our rigid, disciplinary lines of demarcation. Now, in an emerging post-digital era of smart, cloud-based computing in which the cutting edge of creativity and communication involves sensing and responding to a growing range of wave-like energy flows that include light, heat, touch, vibration, radio, and motion, I read those tildes in a new way. Compared to the new era of computing, the PC era forced us to engage with a rarified digital world trapped behind a screen. In the new era, the digital and the analog are combined,

folded together in ever-new eversions of hybridized force; in this way, the new era is post-digital. From the perspective of the new era of computing, Vitanza's tildes are the analog flows of energy, the creative potential of which was largely ignored by the personal computing (PC) era in which most of our work has been practiced and theorized.

Rebooted for the new post-PC era of smart, cloud-based computing in which we find ourselves today, Vitanza's "third 'wayve' forward" hails us to move beyond the digital/PC era, epitomized by the vertical and forward-slashing lines toward a post-digital era in which analog "wayves" of force are a source of rhetorical, stylistic invention.

| Figure 1 | Figure 2 |

Figures 1. The ADXL 335, 3-axis accelerometer. Figure 2. Visualization of 3D data from the sensor

After the above-described introduction, I will present a stylistic theory of rhetorical invention based on the potential to play with the data streams flowing from sensors, such as the ADXL 335 accelerometer (Fig 1). I'll have a project running during my presentation that attendees can pass around, and a version of the visualization in Figure 2 will be playing in real-time on a screen, so everyone can understand exactly what I'm proposing.

Speaker: Byron Hawk
Title: *Gesture Ecologies: Sound Art as Compositional Practice*
Abstract: Gesture is commonly discussed in relation to writing and rhetoric as either a representational ally to speech or as remediated into digital media. In relation to composition more broadly, I examine gesture as analogous to genre, in particular Spinuzzi's notion of genre ecologies. In the same way that activities bring together various written genre into collaboration as genre ecologies, the material aspects of composing improvisational sound art gather materials—sound waves, walls, electrical cables, analog amplifiers, digital effects—through a variety of gestures—everything from plugging in cables to twisting knobs on a sound board. This move from genre ecologies to gesture ecologies is a particular feature of improvisational sound art, as I hope to show, but also cuts across all forms of material composition. It is human gesture that often completes the material circuits that bring together the analog and the digital, the aural and the textual, the human and the nonhuman into networked collaborative relations. Compositional practice, then, becomes most basically a gestural mode of response in relation to the circulation of energies that enact networks and ecologies. The presentation will discuss experimental sound artist Thomas Stanley and his ensemble MOM[2]. Stanley "listens" to the technologies and the movements of the performance itself and responds to them through the gestures of his compositional practice.

#IDRS15

Session 3 | 2:45 – 4:00pm

Speaker: William Hart-Davidson
Title: *run_progymnasmata: What should we teach when we teach machines rhetoric?*
Abstract: Computational linguists have used computers for decades to process language data, developing algorithms to analyze a wide range of text corpora. Rhetoric scholars, however, have been much slower (more cautious?) in embracing computational models for studying texts. One reason may be that the key topics studied in rhetoric — persuasion, argumentation, identification — require nuanced reading and specialized training. Our research group has been exploring ways that computational methods can assist humans to examine larger and richer sets of texts. Along the way, we have realized we need something new: a pedagogy for machines.

Over the last year, we have completed two very different projects resulting in applications that have learned to "do" rhetoric in some fashion. Both employ computational methods - unsupervised and supervised machine learning - to locate and classify rhetorical moves writers commonly make in scientific discourse, in one project, and when facilitating online discussions, in the second. The applications perform analysis on target texts and visualize the results with a level of speed and accuracy that is well beyond what a small group of human raters can do in days or weeks.

After a brief demo, I step back from the specifics of each application to explore the steps taken to build and train these classifiers, starting with the human-coded text corpus. The presentation will focus on how some familiar themes of rhetorical education - including a balance of *techne* & *phronesis* and the need for a strong ethical component - quickly resurface when the learner is non-human.

Speaker: Estee Beck
Title: *Who are the Real Digital Rhetoricians? Defining Persuasive Computer Algorithms*
Abstract: No longer are computing machines objective or full of command registers people control. Rather they are devices shaping the everyday practices and behaviors of people through the relationship between computer algorithms, database information, and the ideological schemata(s) computer scientists use to create such procedures. Computer code, made up of complex algorithmic procedures, makes machines and people do things in the world. While computer programmers argue algorithms are nothing more than objective and finite procedures and critical theorists Alexander Galloway (2012) and Andrew Goffrey (2008) support such formalist views, critical code scholar Wendy Hui Kyong Chun (2011) and new media theorist N. Katherine Hayles (2012) argue code *performs*. For digital rhetoricians, the idea of algorithms and computer code as performative may be unsurprising, given the recent turn to procedural and computational literacies (Bogost, 2007; Vee, 2013) along with theorization into object-oriented studies and new materialism (Barnett, 2010a; 2010b; Brown & Rivers, 2013; Hawk, 2007; Rivers, 2014). Yet, a rich accounting of the definitions and characteristics of the rhetoricity and persuasive abilities of computer algorithms remains incomplete. Thus, I will address how algorithms work persuasively by introducing three features of algorithms (processing, inclusion/exclusion, and ideology), in addition to contributing to the understanding of digital rhetoric through the role non-human persuasive algorithms play in the globalized and computer-mediated technologized conditions of life.

Speaker: Jennifer Warfel Juszkiewicz and Joe Warfel
Title: *Expanding the Vocabulary of Mathematical Programming and Digital Rhetoric*
Abstract: In *The Emergence of the Digital Humanities,* Steven E. Jones writes that the "cultural response to changes in technology, the eversion, provides an essential context for understanding the emergence of DH as a new field of study in the new millennium" (5). As one branch of the digital humanities, digital rhetoric explores the discourse surrounding this emergence. Part of the challenge of such exploration lies in identifying sites of negotiation – moments where technology can illuminate the cultural response across discourses.

In this co-presentation, a scholar of rhetoric works with one in operations research. We use the case study of linear programming, which is the foundational logic undergirding much of mathematical modeling. Currently, math scholars are working on expanding the vocabulary of modeling languages to include mathematical constructs that are not apparently linear, but which can be transformed into a set of linear expressions, and constructs from another modeling technique called "constraint programming," which are not linear at all. The aim of these efforts is to allow the user to write the model using the statements that make sense to him or her, without having to develop a linear interpretation of the observed system. The interface would choose which solving technique to apply to the problem, and would call the appropriate types of algorithms behind the scenes.

Kenneth Burke would use these interfaces as a form of "accretion," the hazards of which, he warns in *Attitudes Toward History*, are that one may no longer understand the guiding structure or history behind the current iteration (124-126). Mathematically, these changes are important because solution techniques differ in speed, sensitivity to problem size, the usefulness of a partial solution, and the additional information obtained through the solution process. Through these reoriented models, creators have become far removed from the mathematical nature of their models, making it much more difficult to recognize relationships and trace logic.

This is a moment relevant to the concerns of digital rhetoric because it shows a disciplinary culture distancing itself from foundational knowledge through technology. Our presentation will explore the discourse of the community in a way similar to Walter Benjamin's questions of reproducibility in art: do practitioners in operations research need to understand linear programming? Why or why not? What do the answers to these questions highlight about our fields' developing relationships to technology?

Session 4 | 4:30 – 5:45pm
Speaker: Ashley R. Kelly and Kevin Brock
Title: *Rhetorical Genres in Code*
Abstract: Digital rhetoric scholarship has been intertwined with rhetorical genre studies at least as far back as Miller & Shepherd's (2004) examination of weblogs, but these accounts always seem to struggle with questions of genre emergence and change in these new media environments. While some studies begin to account for these issues, including a forthcoming collection entitled *Emerging Genres in New Media Environments* (Miller & Kelly, Eds), these accounts still primarily focus on discourse genres, with few ventures into visual genres or the materiality of genres. Almost no accounts consider underlying technologies themselves as typified and recurrent (Miller 1984).

More broadly, rhetoric has only recently begun to consider the vast number of communicative modes that operate within and surrounding technological activity (Vee, 2010; Brock, 2012; Brown, 2014). Of these the most notable is software code, written by amateur and professional developers in diverse environments for myriad reasons, both in terms of the intended expressive functions of the programs running on a given code base as well as in terms of the intended readability of that code for collaborators or other audiences.

In this presentation, we draw attention to the existence of rhetorical genres *in code* and *code commentaries* (i.e., forum discussions and comment lines in code files). We examine how this rhetorical activity is employed within coding communities as means of social action through which software developers persuade one another to code in particular ways toward particular ends (e.g., how switch case organization suggests certain world-building logics). Recognition of these genres is significant for digital rhetoric and genre studies because they illustrate persuasion in *seemingly* arhetorical forms and how such persuasion influences subsequent code activity.

We begin this conversation by investigating the discursive commentary surrounding the development of several Drupal anti-spam modules (CAPTCHA, ReCAPTCHA, Captcha Riddler, BOTCHA) as well as each module's code—written in the scripting language PHP—and how that code is structured rhetorically (for the purpose and development both of each project and of this

type of module). In the commentary we find discussions of coding conventions, often described in terms of "best practices," "elegance," and "efficiency;" this examination helps us articulate the conventions of the development community's persuasive efforts. In the code we trace instantiations of these typified, protocol-governed practices to explicate how how code and discourse genres cooperate to produce and reproduce certain norms, values, and social actions through technology.

Speaker: Annette Vee
Title: *What Happens to Rhetoric When Code is Law?*
Abstract: At least since Lawrence Lessig popularized the idea that "code is law," we've understood that legal code and computer code have overlapping domains. On the one hand, software users' behavior can be circumscribed by legal contracts or by options made available (or unavailable) in code; for instance, when users' legal right to first sale is usurped by the distribution of software through cloud and subscription models. On the other hand, the affordances of computer code can be curtailed when, for instance, algorithms implemented in software can be locked down under the terms of patent law. Like Lessig, we can see this overlap between legal and computer code as circumventing rights secured by the American Constitution and the democratic process of lawmaking and, thus, potentially deleterious to our lives as consumers and workers and citizens. But we can also see computer code penetrating areas previously dominated by legal code as opening up new possibilities for deliberation and communication—as a new realm for rhetoric. How do we argue when terms are defined across both code and legal languages?

This presentation explores this new role of rhetoric by working through several examples of the interstices between code and law. I look first at Common Terms and Creative Commons, both projects that aim to make legal code more accessible and transparent via digital means. Creative Commons makes legal contracts available through digitally distributed icons and simplified terms to people who wish make their creative work more available than copyright allows. Common Terms has similarly sought to make Terms of Service (TOS) contracts more accessible through an open source tool that allows sites to choose their terms and then produces visual representations of the TOS. Finally, Common Accord aims for "a world without paperwork," where contract boilerplates can be both legally and computationally executed. All of these projects offer exciting possibilities for the law, but they also present new challenges for rhetoric. If the deliberation, passage, justification, codification, and implementation of laws has always been a domain for rhetoric, what happens to rhetoric when computer code is effectively inseparable from law—when *code is law?* Arguing that rhetoricians must pay attention to the role of computer code, especially in legal domains, I will offer some suggestions, openings and conundrums for this brave new world of digital rhetoric.

Speaker: James J. Brown, Jr.
Title: *Rhetorical Dissection and Tinkering in the R-CADE*
Abstract: What does the rhetorician have to say about hardware, circuits, silicon, and plastic? The CFP for this event situates digital rhetoric in the space of invention, and such an orientation would mean more than the interpretation or analysis of digital technologies. It would also mean reimagining and reconfiguring hardware and software in order to invent new arguments and ideas. The first step toward such invention would be attempting to understand the components of a system and how those components work together. To these ends, this presentation takes up a peculiar digital artifact—The Gameboy Camera—in order to demonstrate how the digital rhetorician might participate in scholarly movements such as media archaeology and platform studies. The Gameboy Camera is an oft-forgotten piece of digital technology, but it was also ahead of its time. For instance, its swiveling head allowed one to take a "selfie" in 1998. This presentation will dissect (or "tear down") the Gameboy Camera with an eye toward the multiple histories and cultures embedded in its chips, wires, and lens. In addition to addressing this odd artifact, the presentation will describe how we at the Rutgers-Camden Digital Studies Center are opening up space for others to conduct similar research. The Rutgers-Camden Archive of Digital Ephemera (R-CADE) is a collection of hardware and software made available to scholars for

research purposes. Unlike many archives, the R-CADE encourages the dismantling, dissection, and repurposing of digital artifacts. By way of a rhetorical dissection of the Gameboy Camera, this presentation suggests that rhetorical theory offers a unique and valuable approach to digital ephemera.

Session 5 | 9:00 – 10:30am

Speaker: Kristin Arola
Title: Ayaangwaamizin: Digital Texts, Cultural Rhetoric, and an Ethic of Care
Abstract: One of the key elements that arguably distinguishes digital rhetoric from print or oral rhetoric is the ability to quickly and easily "mix, mass and merge"—be it for press releases, creative remixes, or class projects. I suggest that in addition to existing rhetorical scholarship on creative assemblage and remix (Reid 2010, Ridolfo and DeVoss 2009, Selber and Johnson-Eilola 2007, Sirc 2004, 2010), we turn to cultural rhetorics, more specifically indigenous thought, in order to consider the symbolic meaning and relationality of objects in a digital age. In this presentation I briefly sketch out some key ideas that undergird American Indian philosophy and describe how this epistemological framework overlaps, intersects, and enriches current understandings and approaches to digital rhetoric. By examining the digital asset—that is, a preexisting text (re)purposed in a new symbolic context—through the lens of American Indian philosophy, we become more aware of the worlds these objects employ and the connections they make. This approach cultivates a tendency to engage with digital rhetoric in a manner that is thoughtful, cautious and attentive; or as it is said in Ojibwemowin, *ayaangwaamizin*.

Speaker: Angela J. Aguayo
Title: *Digital Rhetoric and the Rural Civil Rights Project*
Abstract: Rural Civil Right Project is an interdisciplinary humanities project focused on using media production practice, digital archive preservation and mapping as a means to community engagement. The focus is on the history of segregation and political struggle for civil rights in Carbondale, IL, a town deeply impacted by the migrations of slavery and a silent civil rights history. The goal is to uncover a sparsely documented history of political struggle for racial equality in Carbondale through digital engagement in the form of interviews, the preservation of primary documents, the cataloguing of historical events, identifying important landmarks of history and generating feedback from the community that lived through these experiences. The digital documentary production process is used to engage in the historical (re)construction of history, and begin a productive community dialogue for building a more equitable future.
Exploring the Rural Civil Rights Project can bring into sharper relief a perspective on digital rhetoric that is distinguished from yet connected to digital humanities. While digital humanities is a larger umbrella term for areas of research and teaching at the intersection of computing and humanities, Digital Rhetoric is an exploration of this intersection yet deeply committed to agency. Rhetorical agency is the basic capacities of people to bring about outcomes in the world. Digital rhetoric is the art of informing, persuading, and inspiring action in an audience through communication composed, created, and distributed through multimedia. Agency signals the presence, autonomy, and impacts of persons. One way to understand digital rhetoric is to focus on how one combines multiple methods of persuasion, effective writing, and effective speaking to present information and inventive ways for exploring agency.

Digital production plays an important role in bridging communities through the negotiation of public memory. This project is interested in undocumented history and marginalized voices as a way into discussion about contemporary social issues. As time marches on, important aspects of this history in Southern Illinois risk being erased. The significance of this project is immense, bringing together disparate and incomplete archives of civil rights that have local and national importance as well a significant community impact. I am proposing a 20-minute multi-media presentation, integrating lecture, screening clips and the possible launch of our digital application for participatory digital archiving. By exploring the capacities of the Rural Civil Rights Project, it

possibilities and engagement habits, the practice of digital rhetoric becomes a central node of understanding democratic practice in the 21ˢᵗ century.

For more information: https://angelajaguayo.wordpress.com/rural-civil-rights-project/

Speaker: Emily Cram, Melanie Loehwing, and John Lucaites
Title: *Protest Photography in a "Post-Occupy" World: Keywords for a Digital Visual Rhetoric of Public Discourse*
Abstract: The rise of social media and digital technologies to coordinate, mediate, and circulate forms of social protest continues to change the relationship between public discourse and political spectatorship. Contemporary protests—exemplified by the Arab Spring movement, Occupy Wall Street (OWS) encampments, pro-democracy actions in Hong Kong, and civil rights demonstrations in Ferguson, Missouri—produce an extraordinary number of digital photographs, captured by professional photojournalists, everyday citizens, and police surveillance. Networked spectators increasingly encounter images of protest fashioned to the conventions of digital contexts: the meme, the snapshot, and the point-of-view shot. Images move beyond the particular locales in which they are produced to become a broader public discourse. Specifically, the mainstream press's use of "post-occupy" or "occupy-like" language to interpret protest actions seemingly removed from the 2011 OWS protests is significant because it makes a broader phenomenon of digital circulation evident.

In this paper, we take the use of the "post-occupy" terminology as an opportunity to outline the conceptual territory needed to understand these practices of citation as exemplary of a digital visual rhetoric. The citation of OWS to interpret protestor actions is evidence of the circulation and transformative potential of protest photography to develop visual literacies, or what we call forms of politicized spectatorship. Digital protest photography is an important site to situate emerging definitions of digital rhetoric. Protest photography remediates the conventions of its analogue predecessor, enabling productive theoretical overlaps in terms of the rhetoric of photography in a digital context. We understand photography as a network of relationships that include the camera, the photographer, the photographed, and the spectator. Thus, on the other hand, this web of relationships shifts in the context of digital photography, necessitating investigation of how digital practices invent new theories of rhetoric central to the experience of contemporary digital citizenship.

Elaborating on the nascent conceptions of visual digital rhetoric, this paper examines and evaluates three key words that animate critical study of digitally mediated social movements: *indexicality*, *repetition*, and *circulation*. We ground our analysis in an extensive archive of digital protest photography that we have developed since 2011. We argue that the visual literacies for engaging these images are developed through practice, blurring the boundaries between author and audience, agent and spectator.

Session 6 | 11:00 – 12:15pm
Speaker: Caddie Alford
Title: *Creating With the* Universe of the Undiscussed*: Hashtags, Doxa, and Choric Invention*
Abstract: Digital platforms are changing the way we conceptualize invention, affording us unique opportunities for producing art, discourse, and relationships. Digital rhetoricians seek to understand the rhetorical nature and possibility of new media, and to do so, many are returning to ancient rhetorical concepts, such as doxa. As Aristotle articulates, doxa are "the 'given'" in discourse (*Rhetoric*). Doxa are unchecked receptacles of ideologies, long viewed as the foundational resource for rhetorical invention – a view that is changing in our hypermediated context. Recently, theorists such as Gregory Ulmer and Thomas Rickert have claimed the Platonic chora as the ultimate inventional methodology. While these theorists reveal chora's potential to refresh our understanding of rhetorical invention in the digital sphere, doxa's role in the inventive process remains critically undertheorized.

Rather than argue for a kind of choric invention that progresses past the doxastic, this presentation will show doxa continue to be agents of invention. I will claim that choric invention is what happens when a doxic element gets transformed into something dynamic and productive. We can observe this transformation via hashtags, which I see as operating on a similarly doxic logic: the hashtag is a tool, and we create *with* it, but we also think *beyond* it, imagining it crafting an effect as it circulates. Contouring digital compositions, hashtags produce choric inventing: networked/networking, unsettled discourse, withdrawing while creating. Through hashtags, then, doxa become stagnant *and* mutable; empty *and* generative; communal *and* personal – overall, subject to resistance. Such oscillations are what Richard Lanham calls "bi-stable" textuality: hashtagged discourse is discourse that looks both ways, that enlivens as much as it is living itself.

Nothing demonstrates this choric bi-stability more than hacktivism. I will therefore analyze a cluster of hahstags furthering social movements: #MyAntiRapeFace, #IfTheyGunnedMeDown, and #BringBackOurGirls. Ultimately, my project will show that bringing chora, doxa, and hashtags together will enable the field of digital rhetoric to determine an inclusive and multifaceted model of invention that addresses both the composing processes and the behaviors our electronic age require.

"Universe of the Undiscussed" from Pierre Bourdieu's *Outline of a Theory of Practice*, (p168).

Speaker: Steve Holmes
Title: *Ethos*, *Hexis*, and the Case for Persuasive Technologies
Abstract: Definitions of digital rhetoric can benefit from considering the renewed importance of Aristotelian notions of habituation (*ethos*) and bodily comportment (*hexis*). Embodiment often remains bracketed in digital rhetoric, with Gerald Voorhees' claim that the body's physical presence "melts away" in the rhetorical analysis of Sid Meyer's *Civilization* as a representative example. The problem is that many digital interfaces increasingly align rhetoric and habit formation. In the present moment, countless gamified mobile apps attempt to cultivate lifestyle habits (*FitBit*, *SuperBetter*, or *HabitRPG*) and habits of consumption (*FourSquare*) (Jagoda). While digital rhetoric reflects common readings of *ethos* as an artistic proof (a designer's credibility), Aristotle also understands *ethos* and *hexis* as the lifelong habituation of character (Hyde; Hawhee) in response to social, physical, and – I would add – procedurally driven technologies of behavior change. My presentation explores this latter sense of *ethos* and *hexis* by re-envisioning BJ Fogg's notion of "persuasive technology." Fogg represents the desire to extend rhetoric to include nonconscious behavioral reinforcement monitored by computational algorithms. Critical reactions to Fogg (Bogost; Knowles) have widely rejected persuasive technologies as coercive and non-rhetorical.

Intriguingly, Fogg's critics offer a technology-specific variation of what Richard Lanham called the "weak defense" of rhetoric. Only technologies that make symbolic arguments are *a priori* "good" forms of rhetoric. By contrast, Fogg actually makes a "strong defense" of digital rhetoric by suggesting that an audience's localized, contingent, and embodied habits are not secondary but central to the work of digital rhetoric. This aspect can be fully realized by replacing his "mechanistic" understanding of habit inherited from Descartes and Kant with Aristotle's "ontological" approach to *ethos* and *hexis*. While mechanistic approaches view habit as an external obstacle to intellection, Aristotle draws on pre-Platonic nature (*phusis*) to theorize habit as a mode of being or dwelling (*ethea*). Even when habit is a specific object of a persuasive technology, Aristotle causes us to ask how any form of thought or rhetoric would be possible without an audience's previously cultivated habits of language, community, and technology. Drawing in particular on the philosopher Felix Ravaisson's extension of Aristotelian *hexis*, I suggest that digital rhetoric should be defined by the ways in which mechanistic affect serves as an unavoidable condition of possibility for symbolic action. This awareness enables researchers to create a broader understanding of the full range of actual habits that constitute digital rhetors and audiences in the present moment. Habit offers a more nuanced way of theorizing how living

beings and our nonhuman technological actors are linked in ways that are fundamentally open to a creative interplay with the world beyond a designer's behavior change agenda.

Speaker: Kathleen Blake Yancey
Title: *From Subscription to Circulation: The Lessons of* Hill's Manual of Social and Business Forms *for Rhetorical Delivery*

Abstract: In 1880, Thomas E. Hill published the first edition of his *Hill's Manual of Social and Business Forms: A Guide to Correct Writing*, which defined writing capaciously and materially -- from handwritten notes to tombstones--and which, re-published in different editions through 1906, enjoyed wide distribution through subscription. For those of us in the 21st century, *Hill's Manual* delivers four lessons. First, Hill's 19th century delivery anticipates a 21st embodied electronic delivery incorporating media. Hill's model was not located in separate domains of speech or writing, of posture or gesture: rather, rhetorical delivery collected and employed speech, writing, and the body acting together. Second, *Hill's Manual* delivers more than lessons in rhetorical delivery. The *Manual* is richly, classically visual, that visual performing its own delivery--through layout, titles, images, typefaces, graphics, and lettering reminiscent of a medieval manuscript--of an upper class elegance assuring readers of the value of Hill's advice. Third, *Hill's Manual*, though ostensibly about *Social and Business Forms*, delivers another content, specifically about the decorum characterizing the bourgeois and ways that readers adopting such practices become the middle class. In this sense, it reminds us that rhetorical delivery is never transparent: it delivers multiple content and in multiple ways. Fourth, in contrast to its availability through subscription in the 19th century, *Hill's Manual*--in original print and in digitized reproductions, in whole and in parts--is today distributed and circulated widely: the original on ebay; in multiple formats in the UC Bancroft Library; in reproduced print and electronic book form on Amazon and other bookselling sites; and in fragments assembled by others on their own websites. In moving from subscription to distribution and circulation, *Hill's Manual* illustrates a myriad of possibilities for a rhetorical delivery facilitated by digital technologies as it also raises questions about how we treat such texts, about the material differences among them, about the content(s) they deliver, and, not least, about how we read these differently similar texts.

Session 7 | 1:45 – 3:00pm

Speaker: Jon Wargo
Title: *Elastic Literacies, Queer Sponsorscapes, and Mobile Media: Lessons from Youth on Digital Rhetoric*

Abstract: Literacy sponsorship (Brandt) is used to discuss rhetorical capacities of youth literacy learning in schools and the at-times failing education system. However, sponsorship in an age of digitally mediated techno-centric composition is in flux. Attention must be paid to the networks, systems, and traces of sponsorship rather than the static subject of person and institution. Drawing on Appaduradai's conceptual lens of "scapes" and pairing it with Brandt's sponsorship framework, this paper details youth *literacy sponsorscapes*, a heuristic to account for the multitudinous ways young people create and enact literate lives, rhetorically, on and off-line. The –scapes suffix accounts for the dynamic and relational process of multimodal writing.

Drawing from a three-year connective ethnographic (Hine; Leander; Leander & Lovvorn, Leander & McKim) qualitative study of lesbian, gay, bisexual, transgender (LGBT) and queer youth navigating (in)equality through digital composing, this paper draws on an array of data to unearth how queer methods of writing in digital environments were unpacked queer laminations and traces invoked by youth composers as technoliteracy sponsorscapes. In particular, this paper highlights two youth "making" moments with digital tools and mobile applications: a protocol analysis documenting one youth participant's creation of personal narratives on Snapchat and another participant's Tumblr archive as laminated lifestream. Analyzing composing through an array of discourse analytic strategies (Scollon; Norris), this paper describes and explores how youth compose with digital tools across dimensions of activity (Shipka; Wertsch), spacetime (Lemke; Massey), and affect (Massumi).

By spotlighting these moments of youth media making, this paper argues that the literacy sponsorscapes youth invoke are rhetorically stretched and manipulated to compose an array of selves and identities. As youth curated and created identities through composing, their "queer"-ness (both in terms of identity and mode/form) came to fruition through the cultural landscapes of digital environments and literacy sponsorscapes saturated with cultural rhetoric. "*Elastic Literacies, Queer Sponsorscapes, and Mobile Media…*" draws conclusions that "provide a context not only for talking about different literacies, but also for practicing different literacies, learning to create texts that combine a range of modalities as communicative resources" (Selfe 643). By accounting for the rich opportunities and nuanced processes of youth digital rhetoric, this paper advocates for a critical engagement with a composition that encourages expressive possibilities and potentials for meaning making.

Speaker: Sarah Arroyo
Title: Growing Up with Electracy
Abstract: My approach to digital rhetoric is theoretical, rhetorical, performative, and framed around Greg Ulmer's concept of electracy. Electracy encompasses the cultural, institutional, pedagogical, and ideological implications inherent in the transition from a culture of print literacy to a culture saturated with electronic media, regardless of the presence of actual machines. When I first encountered electracy in Victor Vitanza's seminar, "Rhetoric/Poetics and Cultural/Digital Studies" in the spring of 2001, I had a dial-up Internet connection, and I hadn't fathomed how electracy could be transformed by the participatory turn the web soon took. Despite technological limitations, in that seminar, we were tasked to think about how we might visualize the theories we studied through the medium of digital video, or, how we would perform critique when no critical distance could be established. We did have the capability to produce digital video (but not necessarily share it), and we invented ways to practice performative scholarship.

Since then, I have been producing performative, video scholarship and advocating for the value of it for and as digital rhetoric. I have developed Ulmer's earlier concept of "videocy," or video intelligence, as an offshoot of electracy appropriate for the culture of video sharing and the participatory practices that are now ubiquitous. My approach has developed along with these practices, and I aim to trace this movement and show compilations of my own video scholarship and video collaborations from the past decade. My goal is to articulate a version of digital rhetoric that is inherently participatory.

Speaker: Jeff Rice
Title: *Digital Outragicity*
Abstract: All events provoke response. But digital events - those events expressed and engaged with via social media platforms - provoke hyperbolic responses based on how individuals aggregate past events into the current one. Aggregation, the assemblage into one space of various items, is the basis of social media response. When social media users become outraged at an event (a murder, a war, a police action), their outrage is not based on the event itself, but on previous beliefs, ideologies, images, and other items aggregated into the event. Drawing from Roland Barthes' and Vilém Flusser's work, this talk examines recent political events and the social media responses to those events by asking us to rethink digital response as a collection of other responses, as an aggregation, and thus, as an outrage at representations, not the event itself.

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Session 8 | 3:30 – 4:45pm

Speaker: Matthew Demers
Title: *Architectural Cyber-history: digital rhetoric in the design studio*
Abstract: This presentation will cover initial research in cyber-history in architectural design, developed through applying Gregory Ulmer's heuretics to historical analysis. This application of heuretics allows us to study the role that historical precedents play in contemporary problem-solving and method production.

Digital rhetoric is particularly well-suited to architectural studies because architecture is a multimedia activity that is largely non-discursive. Heuretics, as digital rhetoric, articulates the rules and uses of method invention in all media formats, allowing research and analysis to move freely between texts, images, and built form.

The presentation will begin with the fundamental components of cyber-history and the application of tools from heuretics to historical analysis. This application is further clarified through demonstration of architectural method analysis. The example analysis explores the works of the early 20th century architect Le Corbusier to reveal multimedia method experiments that were instrumental in his development of Modernism.

The results of the method analysis of Le Corbusier's work were applied in the development of a new design method for low-cost, low energy housing solutions in North-Central Florida. The design method, titled *Spectacular Vernacular*, became the basis of a proposed design-build studio at the University of Florida School of Architecture in 2011. The students would use the tenets of the *Spectacular Vernacular* method to design a home for a family as part of the larger redevelopment of an historic African American neighborhood in High Springs, Florida. In both the research and design phases of the project, digital rhetoric guides students' activities, as the long process of architectural invention becomes understood as rigorous and controlled experiments in method production.

Speaker: Nathaniel Rivers
Title: *Paying Attention with Cache*
Abstract: *Attention* organizes rhetoric and composition. Frequently theorized as a cognitive possession (or skill), attention is that which must be captured and corralled. As a limited and therefore prized commodity, attention is what the rhetor must secure. Attention must be paid. Furthermore, in our media saturated world, the story goes, we speak of and to audiences whose attention is increasingly divided. Digital technologies, in particular, are potent distractions to attention that must be combated or adapted. Using actor-network-theory, I argue that attention should be viewed not as a (uniquely human) commodity, but as a composition progressively composed across human and nonhuman actors. Attention isn't an a priori human possession, but a contingent attunement tightly bound to material relations: bodies, environments, media, and other nonhumans. In this telling, digital technologies cannot be simply understood as challenges to attention; they are part of what progressively composes particular enactments of attention. I use the re-creational practice of geocaching—which uses GPS-enabled mobile devices to share and find hidden objects—to make a case that attention should be treated as an ongoing composition rather than a possession. Attention is not what's brought to bear on but rather what is at stake in any rhetorical interaction. Treating attention this way has profound implications for the teaching and practice of rhetoric and composition.

Speaker: Anne Wysocki
Title: *Small swipes (little taps) of sense formation*
Abstract: This presentation grows out of analysis of several pieces of (mostly mundane) interactive software. I consider how, rhetorically and aesthetically, a particular sense of touch might be taking shape in the interplay of the non-digital with the particular digitalities I analyze. If, as Marx has claimed, "the forming of the senses is a labor of the entire history of the world down to the present," or, more recently, if, as Rancière has described, "the distribution of the sensible"

is "the system of self-evident facts of sense perception that simultaneously discloses the existence of something in common and the delimitations that define the respective parts and positions within it," then considering how software that engages children (and occasionally adults) specifically with touch provides a moment to consider the construction of touch. When touch is shaped as both a sighted and an animating sense for us to repeat, how might that shape our sense of our and the world's physicality? When touch is so shaped for us to take on, what sorts of ethical engagements does it ask?

Closing Keynote

Speaker: Collin Gifford Brooke
Title: *Cognition in the Wild(fire): Digital Rhetorics & Peak Virality*
Abstract: Not so long ago, the printed page, the formal speech, and the published book served as the sites where rhetoricians performed their analyses. These genres were largely (although not entirely) static, and much of the rhetorical theory designed to interrogate them presumed this stasis. As rhetoric has turned to the digital, however, we have developed a better sense of circulation and rhetorical velocity, an understanding of how our ideas move, often unevenly, through time and space. Nowhere is this more evident than in the figure of the virus; an entire industry has emerged around the idea of making things "go viral."

One of the challenges facing digital rhetorics over the next decade is to interrogate the idea of virality, its affordances and limits as a model of rhetorical effects and effectiveness. Going viral is not simply a case of the rhetorics that we know moving faster and further than they did before our digital infrastructure. Likening the spread of ideas to a virus makes specific assumptions about the effect (and persistence) of the ideas that circulate in this fashion, and those assumptions may not always match up with reality or our intentions and goals for changing it.

My presentation will suggest that, in addition to thinking about the changes in velocity that come with digital rhetoric, we need to attend to entropy as well. Unlike an infectious disease or a zombie bite, the effects of viral rhetorics are not always lasting. I suggest that the wildfire might offer us another conceptual metaphor for understanding the spread of ideas in the digital realm.