

Although the workshop and accompanying digital site appears as a finished product, it is important to recognize that creating and designing the workshop was a true process – one that involved numerous edits, drafts, and do-overs. Throughout the creation and design of this workshop, I collaborated on a Google Doc with Alexis Ramsey, a mentor introduced to me by the CWSHRC. This PDF catalogs most of our Google Doc edits along with several email exchanges. In line with edits made on a Google Doc, this PDF begins with the most recent edits.

March 4, 2016 (1:22 pm)

Remediation Plans should describe how you plan to revise your 4C16 workshop into a web-based publication. These remediation plans should include:

1. description of the remediation
 - a. This remediation will be divided into two parts: a reflection and an invitation.
 - i. The reflection will give an overview of the CCCC's workshop. Specifically, I will offer an overview of the scholarship driving the workshop. This will include my reading and application of "Feminism in Composition: Inclusion, Metonymy, and Disruption" (Joy S. Ritchie and Kathleen Boardman). I will also situate the workshop within the larger conversation surrounding feminist activism and hashtag activism and include relevant links to other instances of hashtag activism. Following the scholarly discussion, I will discuss the specific ways in which the workshop was implemented, focusing on the collaboration that took place between me and my mentor, the Twitter campaign leading up to the workshop, and the actual workshop itself. In this section of the remediation, I plan to include photos from the workshop, along with a link to a visual presentation of our Twitter campaign on Storify.
 - ii. ~~The invitation portion will be an invitation to participate, an avenue through which people can continue to interact with the Twitter campaign #FemU. Here, I will link to Twitter and to the specific Twitter search #FemU. I will also include a blog for people to post responses/reactions/updates to the Twitter campaign, and I will invite participants to move this campaign onto Instagram, another digital platform. I will create an Instagram account specific to #FemU and invite people to post pictures to this account. I will make sure to have pictures already posted to the account as a way of offering examples. My intention here is to move the hashtag activism of #FemU into another online space, one with a potentially different (younger) audience and also one with a more pronounced visual component. Given the visual nature of Instagram, I can imagine #FemU being represented in some very provocative and creative ways. (An example of this visual approach to feminist activism might be the "I need feminism because..." handwriting campaign: <http://www.cosmopolitan.com.au/health-lifestyle/lifestyle/2013/6/i-need-feminism-because/>)~~The invitation portion will be an invitation to participate, an avenue through which people can continue to interact with the Twitter campaign #FemU. Here, I will link to Twitter and to the specific Twitter search #FemU. I will also include a blog here for people to post responses/reactions/updates to the Twitter campaign.
 2. your plan for the user's experience and, in as much detail as possible, also include some definition of the platform/media that you plan to utilize.
 - . I plan to use WordPress as the main platform for this remediation. This will allow me to create both static and interactive pages for the various components described above.
 - . I imagine the static pages to be those that feature the e-(scholarly background/context, a description of hashtag activism, and information on the workshop. Although I am calling these "static," I will take advantage of the digital nature by including relevant links with which viewers can interact.
 1. On the page about the workshop, I will use Storify to offer a visual representation of the Tweets.
- i. I will also include a more active page that features an invitation to participate in the hashtag activism. More specifically, there will be links to Twitter, the #FemU hashtag on Twitter, and the #FemU page on Instagram. There will be a blog on the site as well. The blog will be a WordPress blog. The

intention of this blog is to offer a space where people can comment/reflect on the information on the site and/or their experiences with #FemU. I will set it up so that people can post new thoughts/reflections and also respond to/comment on one another's posts.

- ii. ~~hashtag activism, the workshop, invitation to participate). I will also use Storify to offer a visual representation of the Tweets.~~
- iii. I imagine the users will ~~be~~ experience the remediation as actively or as passively as they want. By this, I mean that users can read the ~~information/reflection on the static pages and Tweets~~ without actually contributing/interacting. They can also choose to be more active by ~~participating on the blog, Twitter, and/or Instagram. Tweeting and/or posting on the blog themselves.~~
 3. if it is useful, also include a link to an existing publication/website that you are using as inspiration.
 - . Here is an example of a Storify page I created to visually represent Tweets from a summer class I taught: <https://storify.com/CMartor/wepo-twitter-weeks-2-3> I will create a similar page to represent Tweets from the workshop, and I will include this link on the WordPress site.
 4. Create a list of key terms or tags that you would like to include with your remediation. These key terms will help with the search function. We will also use these key terms to identify points of intersection between workshops/remediations.
 - . Twitter, tweet, hashtag, hashtag activism, social media, Storify, feminism, university

March 1, 2016 (2:08 pm)

Remediation Plans should describe how you plan to revise your 4C16 workshop into a web-based publication. These remediation plans should include:

1. description of the remediation
 - a. This remediation will be divided into two parts: a reflection and an invitation.
- i. The reflection will give an overview of the CCCC's workshop. Specifically, I will offer an overview of the scholarship driving the workshop. This will include my reading and application of "Feminism in Composition: Inclusion, Metonymy, and Disruption" (Joy S. Ritchie and Kathleen Boardman). I will also situate the workshop within the larger conversation surrounding feminist activism and hashtag activism and include relevant links to other instances of hashtag activism. Following the scholarly discussion, I will discuss the specific ways in which the workshop was implemented, focusing on the collaboration that took place between me and my mentor, the Twitter campaign leading up to the workshop, and the actual workshop itself. In this section of the remediation, I plan to include photos from the workshop, along with a link to a visual presentation of our Twitter campaign on Storify.
- ii. The invitation portion will be an invitation to participate, an avenue through which people can continue to interact with the Twitter campaign #FemU. Here, I will link to Twitter and to the specific Twitter search #FemU. I will also include a blog here for people to post responses/reactions/updates to the Twitter campaign.
 - b.
 2. your plan for the user's experience and, in as much detail as possible, also include some definition of the platform/media that you plan to utilize.
 - . I plan to use WordPress as the main platform for this remediation. This will allow me to create pages for the various components described above (scholarly background, hashtag activism, the workshop, invitation to participate). I will also use Storify to offer a visual representation of the Tweets.
 - a. I imagine the users will be experience the remediation as actively or as passively as they want. By this, I mean that users can read the reflection and Tweets without actually contributing/interacting. They can also choose to be more active by Tweeting and/or posting on the blog themselves.
 - b. ~~in as much detail as possible, also include some definition of the platform/media that you plan to utilize.~~

3. if it is useful, also include a link to an existing publication/website that you are using as inspiration.

. Here is an example of a Storify page I created to visually represent Tweets from a summer class I taught: <https://storify.com/CMartor/wepo-twitter-weeks-2-3> I will create a similar page to represent Tweets from the workshop, and I will include this link on the WordPress site.

a.

4. Create a list of key terms or tags that you would like to include with your remediation. These key terms will help with the search function. We will also use these key terms to identify points of intersection between workshops/remediations.

. **Twitter, tweet, hashtag, hashtag activism, social media, Storify, feminism, university**

February 29, 2016 (2:27 pm)

February revision:

“Using Hashtags to Hash Out Feminism and Composition”

Action Plans should include

1. a short framing statement that articulates the exigence your workshop addresses along with relevant historical and/or theoretical framing, including—but by no means limited to—relevant feminist work within rhetoric and composition/writing studies.

1. In 1999, Joy S. Ritchie and Kathleen Boardman predicted that the future of feminism and composition would be one marked by excess, by “disruptive practice[s] that overflow...uncontained and without limits” (23). Today, we can recognize the accuracy of this claim in the online phenomenon known as hashtag activism. Described by one writer as “the unserious-sounding but ultimately serious” response to inequity (Olin), hashtag activism offers one manifestation of the excess that marks feminism and composition. As evidenced in hashtags such as #sayhername, #yesallwomen, and #bringbackourgirls, feminist activists are “making the hashtag their new rallying cry” (Pitts, Yu, Millman, & Valiente), using online discourse to claim space and insert their voices into the public sphere. Although there are multiple platforms upon which hashtag activism occurs, this workshop focuses on the use of Twitter. More specifically, this workshop engages participants in a Twitter campaign that describes, imagines, and advocates for a feminist university. In so doing, the workshop invites us to experience Twitter as a digital platform of excess, one that promotes uncontained circulation of information, fosters immeasurable connections between users and ideas, and exceeds traditional limitations of space and time.

2. a detailed description of your workshop, including a minute-by-minute breakdown of how you intend to use your time.

15 minutes total

1. **Minutes 1-4:** Brief overview of the poster that describes Ritchie’s and Boardman’s tropes, followed by an introduction to Twitter (for the benefit of those who are not familiar with Twitter)

a. What is a Twitter handle? What are hashtags? How do I send a tweet? How do I respond to another person’s tweets?

2. **Minutes 5-6:** Invitation to participate in a Twitter campaign prompted by the essay “School is in: Beyond the feminist classroom” by Trish Kahle published in the Winter 2016 issue of *Bitch*. In this essay, Kahle claims that espousing feminist pedagogy is not enough. As feminist educators, she says, we must “look toward changing the institutions that structure our teaching” (26). In this workshop, I will ask participants to use the hashtag #FemU to describe, imagine, and advocate for a feminist university on Twitter. **I will begin this hashtag**

campaign 2 weeks prior to CCCCs, using my own personal Twitter account, along with the support of several other Twitter accounts, including ~~and/or~~ the Twitter of CWSHRC, Alexis Ramsey, Molly Daniel, and Erin Workman. My intention here is to get the hashtag active leading up to the workshop so there is a sense of momentum surrounding the tweets that are sent during the workshop. ~~Twitter account. Of course, being able to use the CWSHRC account will generate more momentum.~~

. The poster will be useful here because I will use it to display prompts and sample tweets, including... #FemU looks like... (academic freedom, adjunct advocacy, etc.), #FemU starts with... (collaborating across disciplines, WAC, etc.), We need #FemU because... (62% of adjuncts are women while only 35% of tenured faculty are women), #FemU breaks boundaries., #FemU goes beyond gender.

3. **Minutes 7-12:** Time for participants to send tweets and participate in the campaign. Although I imagine most participants will have their own device, I will have a computer available for use. This will also be a good option for someone who does not have a Twitter account of their own.

. 1. During this time, Tweets will be displayed on a second computer screen using Tweetbeam.com. This is a free online site that visually displays Tweets in real time.

4. Minutes 14-15: Time for participants to share their tweets with the group and reflect on this experience.

3. a list of materials leaders plan to bring

1. 2 laptops: As explained above, one laptop will be used to display Tweetbeam.com and the will be used by participants who do not have their own device or do not have a Twitter account.
2. Poster that offers overview of Ritchie's and Boardman's tropes and relevant scholarship on hashtag activism and situates the microworkshop within/as an extension of this scholarship
3. Thumb tacks

4. a list of materials leaders need provided (i.e., certain number of chairs, wall space, easel for displaying posters or other similar items).

1. Table
1. Easel for displaying poster OR a cork board for hanging the poster
2. Projector and screen or white wall space so I can project Tweetbeam.com.

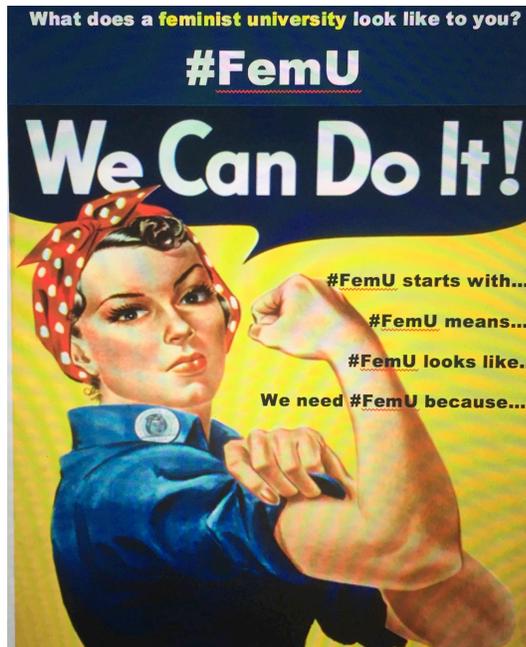
5. two keywords, one verb and one noun, which will help us design promotional materials.. Your verb should describe what participants will do/enact (e.g. Play, Contribute, Revise). Your noun (or short phrase) should describe the outcome or product participants will create in your workshop (e.g. Accessible Media; Lesson Plans; Strategies).

3. Verb: Tweet

4. Noun: Hashtag activism

Tweet-length invitation to workshop:

- Come use #hashtags 2 hash out #feminism & #composition with @MaddoxChristine at #4C16! What does #FemU look like 2 you? #activism #workshop
 - Post tweet along with following image:



Remediation Plans should describe how you plan to revise your 4C16 workshop into a web-based publication. These remediation plans should include:

1. description of the remediation
2. your plan for the user's experience
3. in as much detail as possible, also include some definition of the platform/media that you plan to utilize.
4. if it is useful, also include a link to an existing publication/website that you are using as inspiration.
5. Create a list of key terms or tags that you would like to include with your remediation. These key terms will help with the search function. We will also use these key terms to identify points of intersection between workshops/remediations.

February 27, 2016 (4:32 pm)

February revision:

“Using Hashtags to Hash Out Feminism and Composition”

Action Plans should include

1. a short framing statement that articulates the exigence your workshop addresses along with relevant historical and/or theoretical framing, including—but by no means limited to—relevant feminist work within rhetoric and composition/writing studies.
 1. In 1999, Joy S. Ritchie and Kathleen Boardman predicted that the future of feminism and composition would be one marked by excess, by “disruptive practice[s] that overflow...uncontained and without limits” (23). Today, we can recognize the accuracy of this claim in the online phenomenon known as hashtag activism. Described by one writer as “the unserious-sounding but ultimately serious” response to inequity (Olin), hashtag activism offers one manifestation of the excess that marks feminism and composition. As

evidenced in hashtags such as #sayhername, #yesallwomen, and #bringbackourgirls, feminist activists are “making the hashtag their new rallying cry” (Pitts, Yu, Millman, & Valiente), using online discourse to claim space and insert their voices into the public sphere. Although there are multiple platforms upon which hashtag activism occurs, this workshop focuses on the use of Twitter. More specifically, this workshop engages participants in a Twitter campaign that describes, imagines, and advocates for a feminist university. In so doing, the workshop invites us to experience Twitter as a digital platform of excess, one that promotes uncontained circulation of information, fosters immeasurable connections between users and ideas, and exceeds traditional limitations of space and time.

2. a detailed description of your workshop, including a minute-by-minute breakdown of how you intend to use your time.

15 minutes total

1. **Minutes 1-4:** Brief overview of the poster that describes Ritchie’s and Boardman’s tropes, followed by an introduction to Twitter (for the benefit of those who are not familiar with Twitter)
- a. What is a Twitter handle? What are hashtags? How do I send a tweet? How do I respond to another person’s tweets?
 2. **Minutes 5-6:** Invitation to participate in a Twitter campaign prompted by the essay “School is in: Beyond the feminist classroom” by Trish Kahle published in the Winter 2016 issue of *Bitch*. In this essay, Kahle claims that espousing feminist pedagogy is not enough. As feminist educators, she says, we must “look toward changing the institutions that structure our teaching” (26). In this workshop, I will ask participants to use the hashtag #FemU to describe, imagine, and advocate for a feminist university on Twitter. **I will begin this hashtag campaign 2 weeks prior to CCCCs, using my own personal Twitter account and/or the CWSHRC Twitter account. Of course, being able to use the CWSHRC account will generate more momentum.**
 - . The poster will be useful here because I will use it to display prompts and sample tweets, including... #FemU looks like... (academic freedom, adjunct advocacy, etc.), #FemU starts with... (collaborating across disciplines, WAC, etc.), We need #FemU because... (62% of adjuncts are women while only 35% of tenured faculty are women), #FemU breaks boundaries., #FemU goes beyond gender.
 3. **Minutes 7-12:** Time for participants to send tweets and participate in the campaign. Although I imagine most participants will have their own device, I will have a computer available for use. This will also be a good option for someone who does not have a Twitter account of their own.
 - . 1. During this time, Tweets will be displayed on a second computer screen using Tweetbeam.com. This is a free online site that visually displays Tweets in real time.
 4. Minutes 14-15: Time for participants to share their tweets with the group and reflect on this experience.

3. a list of materials leaders plan to bring

1. 2 laptops: As explained above, one laptop will be used to display Tweetbeam.com and the will be used by participants who do not have their own device or do not have a Twitter account.
2. Poster that offers overview of Ritchie’s and Boardman’s tropes and relevant scholarship on hashtag activism and situates the microworkshop within/as an extension of this scholarship
3. Thumb tacks

4. a list of materials leaders need provided (i.e., certain number of chairs, wall space, easel for displaying posters or other similar items).

1. Table
1. Easel for displaying poster OR a cork board for hanging the poster
2. Projector and screen or white wall space so I can project
Tweetbeam.com.

5. two keywords, one verb and one noun, which will help us design promotional materials.. Your verb should describe what participants will do/enact (e.g. Play, Contribute, Revise). Your noun (or short phrase) should describe the outcome or product participants will create in your workshop (e.g. Accessible Media; Lesson Plans; Strategies).

3. Verb: Tweet
4. Noun: Hashtag activism

Tweet-length invitation to workshop:

- Come use #hashtags 2 hash out #feminism & #composition with @MaddoxChristine at #4C16!
What does #FemU look like 2 you? #activism #workshop
 - Post tweet along with following image:



Remediation Plans should describe how you plan to revise your 4C16 workshop into a web-based publication. These remediation plans should include:

1. description of the remediation
2. your plan for the user's experience
3. in as much detail as possible, also include some definition of the platform/media that you plan to utilize.
4. if it is useful, also include a link to an existing publication/website that you are using as inspiration.
5. Create a list of key terms or tags that you would like to include with your remediation. These key terms will help with the search function. We will also use these key terms to identify points of intersection between workshops/remediations.

January 22, 2016 (12:36 pm)

Action Plans should include

1. a short framing statement that articulates the exigence your workshop addresses along with relevant historical and/or theoretical framing, including—but by no means limited to—relevant feminist work within rhetoric and composition/writing studies.
 - a. In 1999, Joy S. Ritchie and Kathleen Boardman predicted that the future of feminism and composition would be one marked by excess, by “disruptive practice[s] that overflow...uncontained and without limits” (23). Today, we can recognize the accuracy of this claim in the online phenomenon known as hashtag activism. Described by one writer as “the unserious-sounding but ultimately serious” response to inequity (Olin), hashtag activism offers one manifestation of the excess that marks feminism and composition. As evidenced in hashtags such as #sayhername, #yesallwomen, and #bringbackourgirls, feminist activists are “making the hashtag their new rallying cry” (Pitts, Yu, Millman, & Valiente), using online discourse to claim space and insert their voices into the public sphere. Although there are multiple platforms upon which hashtag activism occurs, this workshop focuses on the use of Twitter. More specifically, this workshop engages participants in a Twitter campaign that describes, imagines, and advocates for a feminist university. In so doing, the workshop invites us to experience Twitter as a digital platform of excess, one that promotes uncontained circulation of information, fosters immeasurable connections between users and ideas, and exceeds traditional limitations of space and time.
2. a detailed description of your workshop, including a minute-by-minute breakdown of how you intend to use your time.
 - . 150 minutes total
 - i. Minutes 1-3
 1. Overview of the poster that describes Ritchie’s and Boardman’s tropes and the theoretical framing undergirding this workshop
 - ii. Minutes 4-6
 1. Introduction to Twitter (for the benefit of those who are not familiar with Twitter)
 - a. What is a Twitter handle? What are hashtags? How do I send a tweet? How do I respond to another person’s tweets?
 - iii. Minutes 7-84-5
 1. Invitation to participate in a Twitter campaign prompted by the essay “School is in: Beyond the feminist classroom” by Trish Kahle published in the Winter 2016 issue of *Bitch*. In this essay, Kahle claims that espousing feminist pedagogy is not enough. As feminist educators, she says, we must “look toward changing the institutions that structure our teaching” (26). In this workshop, I will ask participants to use the hashtag #FemU to describe, imagine, and advocate for a feminist university on Twitter. My hope is to start this online campaign prior to CCCC’s, using my personal Twitter account and the CWSHRC Twitter to promote and gather some momentum around #FemU.
 2. The poster will be useful here because I will use it to display prompts and sample tweets, including...
 - a. #FemU looks like... (academic freedom, adjunct advocacy, etc.)
 - b. #FemU starts with... (collaborating across disciplines, WAC, etc.)
 - c. We need #FemU because... (62% of adjuncts are women while only 35% of tenured faculty are women)
 - d. #FemU breaks boundaries.
 - e. #FemU goes beyond gender.

- iv. Minutes 9-12 ~~Minutes 6-9~~
1. Time for participants to send tweets and participate in the campaign. Although I imagine most participants will have their own device, I will have a computer available for use. This will also be a good option for someone who does not have a Twitter account of their own.
 2. During this time, Tweets will be displayed on a second computer screen using Tweetbeam.com. This is a free online site that visually displays Tweets in real time.
- v. Minutes 14-15 ~~9-10~~
1. Time for participants to share their tweets with the group **and reflect on this experience.-**
 3. a list of materials leaders plan to bring
 - . 2 laptops
 - . As explained above, one laptop will be used to display Tweetbeam.com and the will be used by participants who do not have their own device or do not have a Twitter account.
 - a. Poster that offers overview of Ritchie’s and Boardman’s tropes and relevant scholarship on hashtag activism and situates the microworkshop within/as an extension of this scholarship
 - b. Thumb tacks
 4. a list of materials leaders need provided (i.e., certain number of chairs, wall space, easel for displaying posters or other similar items).
 - . Table
 - a. Easel for displaying poster OR a cork board for hanging the poster
 - b. **How many people will be in each microworkshop?** I don’t think we will need to sit unless there are too many people and they cannot see around/over one another.
 - c. **Is it possible to have a projector and screen or white wall space so that I can project Tweetbeam.com on a screen larger than my laptop?**
 5. two keywords, one verb and one noun, which will help us design promotional materials.. Your verb should describe what participants will do/enact (e.g. Play, Contribute, Revise). Your noun (or short phrase) should describe the outcome or product participants will create in your workshop (e.g. Accessible Media; Lesson Plans; Strategies).
 - . Verb: Tweet
 - a. Noun: Hashtag activism

January 20, 2016 (9:47 pm)

Other sources to consider

- <http://www.thenation.com/article/where-twitter-and-feminism-meet/>
- <http://www.thenation.com/article/feminisms-toxic-twitter-wars/>
- <http://www.thenation.com/wp-content/uploads/2015/03/NFS8-FemFuture-Online-Revolution-Report-April-15-20131.pdf>

Theoretical framing:

“Feminism in Composition: Inclusion, Metonymy, and Disruption” (Joy S. Ritchie and Kathleen Boardman)

- Identify “three overlapping tropes that shed light on the roles feminism has played in composition and in the strategies women have used to gain a place in its conversations” (9).
 - **Inclusion:** including women’s perspectives and voices (i.e., women’s personal experiences that have been traditionally devalued within the patriarchal, public sphere; women’s experiences with language)

- **Metonymy:** making explicit “the shared goals and common directions” between composition studies and feminist theory (14). These commonalities include a focus on the individual, collaboration, attention to process, revision, and the decentering of power. Both fields also are predominantly comprised of women educators and scholars.
 - **Disruption:** the act of critiquing, challenging, and re-presenting dominant narratives and structures of power and discourse. This is done by personal narratives that bring women’s experiences to the fore, re-telling traditional narratives from different perspective, reflections wherein women spotlight stories from which they were previously excluded, reflections wherein women return to their own work and critique it, and work that suggests a new/different perspective from the one that is dominant.
- i. Suggest a new trope on the horizon (as of 1999, when the article was published): **excess**, suggesting that the future of feminism and composition will be one marked by “disruptive practice[s] that overflow...uncontained and without limits” (23). Although they don’t discuss excess in great detail, they suggest that excess means going beyond the singular, overflowing into spaces that are “uncontained and without limits” (23). In short, creating spaces marked by “uncontainable excess” (23).

I invite us to see Twitter as one manifestation of Ritchie’s and Boardman’s prediction that the future of feminism and composition will be one marked by excess. More specifically, I am suggesting that Twitter is a digital space that functions as a platform of excess, one through which feminist activists can engage in inclusion, metonymy, and disruption. This is because Twitter is marked by 3 traits: 1) it is digital, 2) it is organized by hashtags, and 3) it promotes concision.

First, the digital nature of Twitter promotes excess in terms of writer-audience participation and social interaction. Information, once posted on Twitter, can reach a potentially limitless audience of Twitter users, users who can function as writers and/or readers at any given time. Furthermore, since traditional markers of status such as education, money, and location are not prerequisites for accessing Twitter, Twitter allows for more inclusive conceptions of who can speak and the perspectives shared. Not only does this allow otherwise silenced voices to talk “back to people with power in an unparalleled way” (Goldberg), but it also allows for the increased circulation of direct and first-hand knowledge by those on the ground rather than the circulation of second-hand knowledge by those in positions of privilege. Additionally, Twitter invites excess in terms of feedback. Specifically, on Twitter, “strangers...[can] weigh in on one’s scholarship. Airing ideas online...provide[s] eyeballs and eardrums in ways never before available to thinkers” (Dyson). Put simply, the digital nature of Twitter allows for quicker and more direct audience response.

The digital nature of Twitter further promotes excess in terms of social interaction. If we think of Twitter as “an amalgamation of...encounters” (Edbauer 8), we can see the potential for tweets to create more tweets. That is, when a Twitter user encounters tweets about an issue of concern to her and then participates in the tweeting, she is both adding to the conversation and to the potential encounters of other Twitter users. From this perspective, we can see that Twitter is marked by an “ongoing social flux” (Edbauer 9), one that garners momentum from continued social interaction among Twitter users. It is also worth noting that the digital nature of Twitter allows this social interaction to exceed limitations of physical location and time, connecting individuals across space and bringing one person’s past into another person’s present. Twitter also explodes the potential spaces wherein composing can occur. Twitter users can tweet from a potentially limitless number of places (i.e., school, job, home, church, store, the street) as long as they have access to a digital device.

Second, Twitter hashtags promote excess by establishing points of connections between/across users, ideas, and time. Through the use of a single hashtag, a Twitter user connects her tweet to every other tweet using that same hashtag. The combination of multiple hashtags within a single tweet, then, establishes limitless connections between tweets. Put simply, any combination of hashtags within a single post creates new connections, digitally linking users and ideas. These linkages can, and often do, bridge academic/non academic spaces, bringing two or more otherwise separate users into a single online conversation. In so doing, Twitter invites the formation of a collective ethos, one that

disrupts traditional notions of ethos as credibility rooted in individual accomplishments and achievements. Instead, through the deployment of hashtags, Twitter users can form and act upon a collective ethos, gaining credibility based upon the number of users joining together through the use of shared hashtags.

Furthermore, given the ways in which hashtags can be easily inserted into tweets, Twitter conversations are rarely limited to a measurable number of participants. This is because hashtags provide an entry point into conversations, inviting anyone to join through the addition of the hashtag to their tweet. As a result, users can join, leave, disrupt, and create conversations based upon their use of hashtags, and the number of people engaging with a given hashtag is potentially limitless. Additionally, Twitter users need not make their presence known. That is, they can follow specific hashtags without actually posting tweets. This potential for Twitter users to act as voyeurs, reading/experience tweets unbeknownst to those posting the tweets, further promotes excess by disrupting traditional notions of audience awareness wherein it is assumed that the writer is aware of and addressing a particular and knowable audience.

Not only do Twitter hashtags promote excess in terms of connections between users and ideas, but they also do so by establishing connections across time. Hashtags do not go away when they are unused. Accordingly, a hashtag, once inserted into a tweet, acts as a sort of cataloging or archiving mechanism, forever connecting that tweet to other tweets with the same hashtag. Put simply, by putting a hashtag into a tweet, a Twitter user can connect herself and her tweet to all other tweets with the same hashtag. This is a possibility regardless of the amount of time that passes between the last time a hashtag was used and the present moment; thus, hashtags allow users and ideas to connect with one another despite the passage of time. Not only does this highlight another way in which Twitter functions as a platform of excess, but it also disrupts academic notions of time wherein dated ideas and scholars are often disregarded in favor of more recent scholars and scholarship.

Third, the conciseness of Twitter promotes excess. More specifically, the Twitter feed offers a site of visual excess. That is, since Twitter limits tweets to 140 characters, tweets are brief. This conciseness allows the Twitter feed to display multiple tweets at one time, allowing Twitter users to experience tweets in excess rather than on an individual basis. Additionally, the Twitter feed is updated in real time as Twitter users post tweets; thus, a Twitter feed contains a potentially unlimited and ever-changing number of tweets, offering yet another manifestation of the excess that characterizes Twitter. Not only does this promote excess, but it also disrupts academic notions of writing. Specifically, the 140 character limit forces writers to boil down their thoughts and/or use abbreviations/texting language - a direct contradiction to the academic tendency to situate our work in others' scholarship and provide extensive background/lit reviews.

January 20, 2016 (9:48 pm)

Hi Alexis,

Thanks so much for the resources! I've completed a draft of the microworkshop action plan. It is at the top of the Google Doc. Underneath that is the theoretical framing - information that will be useful later on as I construct the poster for the workshop. However, at this point, I'm most interested in your feedback on my action plan. As you'll see, my hope is to start a Twitter campaign prior to the conference (Jenn said this would be an option) and then continue the campaign during the workshop. Am I explaining this clearly in the action plan? Do you have suggestions for this or for any other part of what I've written?

Thanks a lot for your help and guidance.

Talk soon,
Christine

January 20, 2016 (3:21 pm)

Action Plans should include

1. a short framing statement that articulates the exigence your workshop addresses along with relevant historical and/or theoretical framing, including—but by no means limited to—relevant feminist work within rhetoric and composition/writing studies.
 - a. “Feminism in Composition: Inclusion, Metonymy, and Disruption” (Joy S. Ritchie and Kathleen Boardman)
- i. Identify “three overlapping tropes that shed light on the roles feminism has played in composition and in the strategies women have used to gain a place in its conversations” (9).
 1. **Inclusion:** including women’s perspectives and voices (i.e., women’s personal experiences that have been traditionally devalued within the patriarchal, public sphere; women’s experiences with language)
 2. **Metonymy:** making explicit “the shared goals and common directions” between composition studies and feminist theory (14). These commonalities include a focus on the individual, collaboration, attention to process, revision, and the decentering of power. Both fields also are predominantly comprised of women educators and scholars.
 3. **Disruption:** the act of critiquing, challenging, and re-presenting dominant narratives and structures of power and discourse. This is done by personal narratives that bring women’s experiences to the fore, re-telling traditional narratives from different perspective, reflections wherein women spotlight stories from which they were previously excluded, reflections wherein women return to their own work and critique it, and work that suggests a new/different perspective from the one that is dominant.
- ii. Suggest a new trope on the horizon (as of 1999, when the article was published): **excess**, suggesting that the future of feminism and composition will be one marked by “disruptive practice[s] that overflow...uncontained and without limits” (23). Although they don’t discuss excess in great detail, they suggest that excess means going beyond the singular, overflowing into spaces that are “uncontained and without limits” (23). In short, creating spaces marked by “uncontainable excess” (23).

I invite us to see Twitter as one manifestation of Ritchie’s and Boardman’s prediction that the future of feminism and composition will be one marked by excess. More specifically, I am suggesting that Twitter is a digital space that functions as a platform of excess, one that functions as a platform of access, one through which feminist activists can engage in inclusion, metonymy, and disruption. ~~is and can be a productive resource for feminist activism in the public sphere. This is because Twitter is marked by 3 traits: 1) it is digital, 2) it is organized by hashtags and usernames, and 3) it promotes concision. Looking more closely at each of these traits allows us to see the ways in which Twitter invites feminist activists to engage in inclusion, metonymy, and disruption—and to do so IN EXCESS.~~

First, the digital nature of Twitter promotes excess in terms of writer-audience participation and social interaction. Information, once posted on Twitter, ~~can~~ reaches a potentially limitless audience of Twitter users, ~~and these~~ users who can function as writers and/or readers at any given time. Furthermore, since traditional markers of status such as education, money, and location are not prerequisites for accessing Twitter, Twitter allows for more inclusive conceptions of who can speak and the perspectives shared. Not only does this allow otherwise silenced voices to talk “back to people with power in an unparalleled way” (Goldberg), but it also allows for the increased circulation of direct and first-hand knowledge by those on the ground rather than the circulation of second-hand knowledge by those in positions of privilege. ~~Additionally, Twitter-Not only does the digital nature of Twitter expand our notions of who can participate in these conversations and the perspectives shared, but it also allows for more direct and quicker feedback of these perspectives. This is because tweets invites excess in terms~~

of feedback. Specifically, on Twitter, –“strangers...[can]...to weigh in on one’s scholarship. Airing ideas online...provide[s] eyeballs and eardrums in ways never before available to thinkers” (Dyson). Put simply, the digital nature of Twitter allows for quicker and more direct audience response.

The digital nature of Twitter further promotes excess in terms of social interaction. ~~—The digital nature of Twitter further promotes excess in terms of social interaction. More specifically, on Twitter, there is always the potential for continued and/or continuous social interaction.~~ If we think of Twitter as “an amalgamation of...encounters” (Edbauer 8), we can see the potential for tweets to create more tweets. That is, ~~when~~ a Twitter user encounters tweets about an issue of concern to her ~~and then participates in the tweeting, she is both then potentially prompted to participate in the tweeting. Her participation~~ adds to the conversation and to the potential encounters of other Twitter users. From this perspective, we can see that Twitter is marked by an “ongoing social flux” (Edbauer 9), one that garners momentum from continued social interaction among Twitter users. It is also worth noting that the digital nature of Twitter allows this social interaction to exceed limitations of physical location and time, connecting individuals across space and bringing one person’s past into another person’s present. ~~Not only does~~ Twitter ~~connect individuals across time and space, but it~~ also explodes the potential spaces wherein composing can occur. Twitter users can tweet from a potentially limitless number of places (i.e., school, job, home, church, store, the street) as long as they have access to a digital device.

Second, Twitter hashtags and usernames promote excess by establishing points of connections between/across ~~between~~ **users, and ideas, and time.** Through the use of a single hashtag, a Twitter user connects her tweet to every other tweet using that same hashtag. The combination of multiple hashtags within a single tweet, then, establishes limitless connections between tweets. Put simply, any combination of hashtags within a single post creates new connections, digitally linking users and ideas. These linkages can, and often do, bridge academic/non academic spaces, bringing two or more otherwise separate users into a single online conversation. In so doing, Twitter invites the formation of a collective ethos, one that disrupts traditional notions of ethos as credibility rooted in individual accomplishments and achievements. Instead, through the deployment of hashtags, Twitter users can form and act upon a collective ethos, gaining credibility based upon the number of users joining together through the use of shared hashtags.

Furthermore, given the ways in which hashtags can be easily inserted into tweets, Twitter conversations are rarely limited to a measurable number of participants. This is because hashtags provide an entry point into conversations, inviting anyone to join through the addition of the hashtag to their tweet. As a result, users can join, leave, disrupt, and create conversations based upon their use of hashtags, and the number of people engaging with a given hashtag is potentially limitless. Additionally, Twitter users need not make their presence known. That is, they can follow specific hashtags without actually posting tweets. This potential for Twitter users to act as voyeurs, reading/experience tweets unbeknownst to those posting the tweets, further promotes excess by disrupting traditional notions of audience awareness wherein it is assumed that the writer is aware of and addressing a particular and knowable audience.

Not only do Twitter hashtags promote excess in terms of connections between users and ideas, but they also do so by establishing connections across time. That is, a hashtag, once inserted into a tweet, acts as a sort of cataloging or archiving of tweets.:

- a. ~~Hashtags provide digital points of connection between ideas and Twitter users. There is a potentially limitless connections that can be made via hashtags—any combination of hashtags within a single post creates new connections. These connections can bridge academic/non academic spaces (**metonymy**), bringing two or more disparate conversations into one space (**disruption and inclusion**).~~
- i. ~~By adding or removing a hashtag, a Twitter user can **disrupt** a conversation, **including** a new voice or new thread.~~
- ii. ~~As a Twitter user, I can follow specific hashtags—acting as a voyeur without actually participating in the conversation. In this way, hashtags **disrupt** traditional notions of audience awareness. We cannot be fully aware of our audience.~~

- iii. ~~Hashtags can promote a collective ethos (metonymy because it brings together feminist collectivity and composition's focus on ethos).~~
- iv. ~~This ethos is based in an inclusive conception of number of voices, one that disrupts traditional notions of ethos that sees credibility as rooted in individual accomplishments/achievements.~~
- v. Hashtags act as a sort of cataloging or archiving of tweets so that an event/issue can potentially resurface at any time. This is because a hashtag can be picked up, re-invigorated at any point by a Twitter user putting the hashtag into their tweet. Hashtags do not go away when they are unused and neither do the tweets associated with the hashtags. This means that when/if a hashtag is picked back up, the tweets associated with the hashtag are also potentially brought back up.
 - 1. This disrupts academic notions of timeliness and preferential treatment for more recent work/scholarship.
 - 2. This also forges excessive connections between Twitter users and ideas beyond what a user could do on her own. That is, while I might cite a particular person or idea in an essay, for example, including a hashtag on Twitter connects me and my ideas to an unlimited number of other users and ideas. The hashtag provides that nodule of connection and me and my ideas become part of the "ongoing social flux" (Edbauer 9).
- b. Usernames promote a new idea of citation/referencing. Instead of citing someone's work, we are citing the person. And that person may or may not have scholarly acclaim, be published within a scholarly database, or have their work in a library. In other words, Person A who has an active Twitter page is just as likely to be cited as Person B who has an active Twitter page and scholarly publications (inclusion of more voices, disruption of traditional notions, metonymy in that the academic and the non-academic can overlap in a single text and we might not ever know that it is happening).
 - . Usernames also promote a new, more inclusive conception of interaction. People can tweet at one another, engaging in digital conversations that would be very unlikely to happen in a non-digital space. Often, the two people would never even find themselves in the same non-digital space. This can disrupt social boundaries such as race, class, and gender that might otherwise prohibit such interactions.
 - 2. The conciseness of Twitter promotes excess on the Twitter feed.
 - . Limited to 140 characters - forces writers to boil down their thoughts/ideas and/or use abbreviations/texting language.
 - a. As I read through my Twitter feed, this concision allows for me (the reader) to experience more voices/perspectives in the conversation (inclusion)
 - . Even with the upcoming change of expanding character limits, this still promotes concision for the reader in that the Twitter feed will only display the first 140 characters unless the reader chooses to expand the Tweet.
 - b. Disrupts academic norms of writing where we tend to use academic jargon, couch our claims in the claims of others, and provide extensive background/lit reviews to situate our work.
- 2. a detailed description of your workshop, including a minute-by-minute breakdown of how you intend to use your time.
 - a. 10 minutes
 - 3. a list of materials leaders plan to bring
 - . 2 laptops (One laptop will be used to display Tweetbeam.com and another will be used for tweeting. This second computer for tweeting will be useful in case some workshop participants do not have phones or other devices from which to Tweet.)
 - a. Poster that offers overview of Ritchie's and Boardman's tropes and situates the microworkshop within/as an extension of this scholarship
 - b. Thumb tacks
 - 4. a list of materials leaders need provided (i.e., certain number of chairs, wall space, easel for displaying posters or other similar items).
 - . Table

- a. Easel for displaying poster OR a cork board for hanging the poster
 - b. **How many people will be in each microworkshop?** I don't think we will need to sit unless there are too many people and they cannot see around/over one another.
 - c. **Is it possible to have a projector and screen or white wall space so that I can project Tweetbeam.com on a screen larger than my laptop?**
5. two keywords, one verb and one noun, which will help us design promotional materials.. Your verb should describe what participants will do/enact (e.g. Play, Contribute, Revise). Your noun (or short phrase) should describe the outcome or product participants will create in your workshop (e.g. Accessible Media; Lesson Plans; Strategies).

Your discussion of excess reminds me of the recent article "Think Out Loud..." (<https://newrepublic.com/article/122756/think-out-loud-emerging-black-digital-intelligentsia>) and how so-called Black Twitter functions. Particularly the idea that twitter can act as a perpetual state of becoming--an ongoing conversation that can and is always reworked, revised, reworded. And such becoming conversations move beyond the Ivory Tower (as you note). Perhaps that article can help with your discussion. Here is where I see a link with metonymy.

I also think that what is fascinating about the concept of excess is that it has a strange connotation, does it not--both positive and negative--and therein, I think, lies its power and its problems. **We live in a world of excess, but we are also afraid of excess. In that uncomfortableness of both wanting and shunning excess is where disruption comes into play because it provokes the same kinds of responses, particularly to those outside the conversation or those whose work is itself being disrupted.**

Twitter is also interesting because we are quite limited by the character count, but we are unlimited in that most people have quite open feeds that we can browse at leisure. We can follow people and tweet them and they often tweet back. Similarly, while I don't friend students on facebook, I do so on Twitter. I like the link with students in advanced classes because we can use twitter as another way to think through articles (although I haven't used it, a common exercise is the fishbowl exercise with Twitter).

Those are my initial musings. I hope they were helpful. Your idea of excess and twitter is really exciting and I look forward to reading more of your ideas. Best, A

Examples of effective online feminist activism

- In 2012, when Komen for the Cure decided to defund Planned Parenthood, there was a large online reaction that led to policy reversal
- In 2014, Women, Action, & the Media worked with the Everyday Sexism Project in an online campaign that moved Facebook to ban pro-rape content

Examples of online feminist activism that has been challenging/harmful

- #FemFuture (although initiated by feminists in NYC) was met by a huge backlash of resistance from other feminists for excluding women based on race, class, and digital access

January 19, 2016 (1:07 pm)

Hi Christine,

There are a lot of articles that discuss the merits and downfalls of net activism, particularly through the locus of twitter. Here are some of the more popular/current articles. I just have the article titles for most of them, but I think most of them are free access:

- ["Small Change: Why the Revolution Will Not be Tweeted"](#)
- ["Sorry, Malcolm Gladwell, the revolution may well be tweeted"](#)
- ["Hashtag Activism isn't a cop-out"](#)
- ["We need a serious critique of net activism": <http://www.theguardian.com/technology/2011/jan/25/net-activism-delusion>](#)
- ["After Ferguson: Is Hashtag Activism Spurring Policy Changes?"](#)
- ["Divise History of Hashtag Activism" <http://currents.dwrl.utexas.edu/2013/from-activism-to-occupation>](#)

- Hashtag Activism Is a Good Thing, Despite Its Conservative Critics” (Dewey;http://www.huffingtonpost.com/larry-atkins/hashtag-activism-is-a-goo_b_5368173.html)
- “In Defense of #BringBackOurGirls and Hashtag Activism” (Scott;http://www.slate.com/blogs/future_tense/2014/05/16/bringbackourgirls_a_defense_of_hashtag_activism.html)
- “#BringBackOurGirls: Hashtag Activism Is Cheap—And That’s a Good Thing” (Olin;<http://time.com/94059/bringbackourgirls-hashtag-activism-is-cheap-and-thats-a-good-thing/>)

I think these could be helpful in a literature review to showcase that there is no full consensus about the productivity and power of twitter activism. For some, it is a real change maker, for others it is just a passive response to current events.

Thanks,

Alexis

January 18, 2016 (9:26 am)

Action Plans should include

1. a short framing statement that articulates the exigence your workshop addresses along with relevant historical and/or theoretical framing, including—but by no means limited to—relevant feminist work within rhetoric and composition/writing studies.
 - a. “Feminism in Composition: Inclusion, Metonymy, and Disruption” (Joy S. Ritchie and Kathleen Boardman)
- i. Identify “three overlapping tropes that shed light on the roles feminism has played in composition and in the strategies women have used to gain a place in its conversations” (9).
 1. **Inclusion:** including women’s perspectives and voices (i.e., women’s personal experiences that have been traditionally devalued within the patriarchal, public sphere; women’s experiences with language)
 2. **Metonymy:** making explicit “the shared goals and common directions” between composition studies and feminist theory (14). These commonalities include a focus on the individual, collaboration, attention to process, revision, and the decentering of power. Both fields also are predominantly comprised of women educators and scholars.
 3. **Disruption:** the act of critiquing, challenging, and re-presenting dominant narratives and structures of power and discourse. This is done by personal narratives that bring women’s experiences to the fore, re-telling traditional narratives from different perspective, reflections wherein women spotlight stories from which they were previously excluded, reflections wherein women return to their own work and critique it, and work that suggests a new/different perspective from the one that is dominant.
- ii. Suggest a new trope on the horizon (as of 1999, when the article was published): **excess**, suggesting that the future of feminism and composition will be one marked by “disruptive practice[s] that overflow...uncontained and without limits” (23). Although they don’t discuss excess in great detail, they suggest that excess means going beyond the singular, overflowing into spaces that are “uncontained and without limits” (23). In short, creating spaces marked by “uncontainable excess” (23).

I invite us to see Twitter as one manifestation of Ritchie’s and Boardman’s prediction that the future of feminism and composition will be one marked by excess. Specifically, I am suggesting that Twitter is a digital space that functions as a platform of excess, one that is and can be a productive resource for feminist activism in the public sphere. This is because Twitter is marked by 3 traits: 1) it is digital, 2) it is organized by hashtags and usernames, and 3) it promotes concision. Looking more closely at each of these traits allows us to see the ways in which Twitter invites feminist activists to engage in inclusion, metonymy, and disruption - and to do so IN EXCESS.

1. The digital nature of Twitter promotes excess in terms of writer-audience participation and social interaction. Information, once posted on Twitter, reaches a potentially limitless audience of Twitter users, and these users can function as writers and/or readers at any given time. Furthermore, since traditional markers of status such as education, money, and location are not prerequisites for accessing Twitter, Twitter allows for more inclusive conceptions of who can speak and the perspectives shared. Not only does this allow otherwise silenced voices to talk “back to people with power in an unparalleled way” (Goldberg), but it also allows for the increased circulation of direct and first-hand knowledge by those on the ground rather than the circulation of second-hand knowledge by those in positions of privilege. Not only does the digital nature of Twitter expand our notions of who can participate in these conversations and the perspectives shared, but it also allows for more direct and quicker feedback of these perspectives: “Now, publication online, as an essay or a tweet, permits strangers...to weigh in on one’s

scholarship. Airing ideas online...provide[s] eyeballs and eardrums in ways never before available to thinkers” (Dyson). ~~Twitter is digital~~

- a. ~~Promotes circulation of information to a potentially limitless audience of readers and writers~~
- i. More **inclusive** conception of audience in terms of number (information can reach a greater number of people) AND in terms of status
 - b. ~~By moving beyond the ivory tower, Twitter **disrupts** traditional notions of who can speak, who can be heard, who can offer input.~~
 - c. ~~Allows for more and quicker feedback (which can be both welcoming and disconcerting)~~
 - d. Exceeds limitations of physical location, connecting individuals across space and despite varying resources (i.e., money, education, transportation, material goods). Now, the only thing necessary for two people to connect is a Twitter account.
 - e. Exceeds limitations of time, bringing one person’s past into another person’s present.
 - f. The digital aspect of Twitter allows it to create and maintain its own momentum in terms of social interaction and distribution. There is always the potential for growth - for outwards expansion in terms of social interaction. Put simply, tweets can create more tweets: "the exigence does not exist per se, but is instead an amalgamation of processes and encounters..." (Edbauer 8). In other words, as a Twitter user encounters tweets about an issue of concern to her, she is more likely to participate in the tweets, adding to the conversation and to the potential encounters other Twitter users will have.
 - . From this perspective, the rhetorical situation is an "ongoing social flux." Situation --> public interaction --> expansion/continuation of situation --> more public interaction... (Edbauer 9).
 - g. The digital component of Twitter also promotes mobile writing/interaction. Twitter users can tweet from a limitless number of places (school, job, home, church, store, street) as long as they have a digital device on hand.
 - . This expands potential sites of composing, makes activism an accessible part of everyday lives, adds to our field’s understanding of everyday writing.
 2. Twitter hashtags and usernames promote excess by establishing points of connections between users and ideas. ~~Twitter is organized by hashtags and usernames~~
 - . Hashtags provide digital points of connection between ideas and Twitter users. There is a potentially limitless connections that can be made via hashtags - any combination of hashtags within a single post creates new connections. These connections can bridge academic/non-academic spaces (**metonymy**), bringing two or more disparate conversations into one space (**disruption and inclusion**).
 - . By adding or removing a hashtag, a Twitter user can **disrupt** a conversation, **including** a new voice or new thread.
 - i. As a Twitter user, I can follow specific hashtags - acting as a voyeur without actually participating in the conversation. In this way, hashtags **disrupt** traditional notions of audience awareness. We cannot be fully aware of our audience.
 - ii. Hashtags can promote a collective ethos (**metonymy** because it brings together feminist collectivity and composition’s focus on ethos).
 1. This ethos is based in an **inclusive** conception of number of voices, one that **disrupts** traditional notions of ethos that sees credibility as rooted in individual accomplishments/achievements.
 - iii. Hashtags act as a sort of cataloging or archiving of tweets so that an event/issue can potentially resurface at any time. This is because a hashtag can be picked up, re-invigorated at any point by a Twitter user putting the hashtag into their tweet. Hashtags do not go away when they are unused and neither do the tweets associated with the hashtags. This means that when/if a hashtag is picked back up, the tweets associated with the hashtag are also potentially brought back up.
 1. This **disrupts** academic notions of timeliness and preferential treatment for more recent work/scholarship.
 2. This also forges excessive connections between Twitter users and ideas beyond what a user could do on her own. That is, while I might cite a particular person or idea in an essay, for example, including a hashtag on

Twitter connects me and my ideas to an unlimited number of other users and ideas. The hashtag provides that nodule of connection and me and my ideas become part of the "ongoing social flux" (Edbauer 9).

a. Usernames promote a new idea of citation/referencing. Instead of citing someone's work, we are citing the person. And that person may or may not have scholarly acclaim, be published within a scholarly database, or have their work in a library. In other words, Person A who has an active Twitter page is just as likely to be cited as Person B who has an active Twitter page and scholarly publications (**inclusion** of more voices, **disruption** of traditional notions, **metonymy** in that the academic and the non-academic can overlap in a single text and we might not ever know that it is happening).

Usernames also promote a new, more **inclusive** conception of interaction. People can tweet at one another, engaging in digital conversations that would be very unlikely to happen in a non-digital space. Often, the two people would never even find themselves in the same non-digital space. This can **disrupt** social boundaries such as race, class, and gender that might otherwise prohibit such interactions.

3. The conciseness of Twitter ~~Twitter promotes~~ **excess on the Twitter feed.** ~~concision~~

~~Limited to 140 characters (at least for now...there's talk about expanding this character limit)-~~ forces writers/people to boil down their thoughts/ideas and/or use abbreviations/texting language.

a. As I read through my Twitter feed, this concision allows for me (the reader) to experience more voices/perspectives in the conversation (**inclusion**)

Even with the upcoming change of expanding character limits, this still promotes concision for the reader in that the Twitter feed will only display the first 140 characters unless the reader chooses to expand the Tweet.

b. **Disrupts** academic norms of writing where we tend to use academic jargon, couch our claims in the claims of others, and provide extensive background/lit reviews to situate our work.

2. a detailed description of your workshop, including a minute-by-minute breakdown of how you intend to use your time.

a. 10 minutes

3. a list of materials leaders plan to bring

. 2 laptops (One laptop will be used to display [Tweetbeam.com](https://www.tweetbeam.com) and another will be used for tweeting. This second computer for tweeting will be useful in case some workshop participants do not have phones or other devices from which to Tweet.)

a. Poster that offers overview of Ritchie's and Boardman's tropes and situates the microworkshop within/as an extension of this scholarship

b. Thumb tacks

4. a list of materials leaders need provided (i.e., certain number of chairs, wall space, easel for displaying posters or other similar items).

. Table

a. Easel for displaying poster OR a cork board for hanging the poster

b. **How many people will be in each microworkshop?** I don't think we will need to sit unless there are too many people and they cannot see around/over one another.

c. **Is it possible to have a projector and screen or white wall space so that I can project [Tweetbeam.com](https://www.tweetbeam.com) on a screen larger than my laptop?**

5. two keywords, one verb and one noun, which will help us design promotional materials.. Your verb should describe what participants will do/enact (e.g. Play, Contribute, Revise). Your noun (or short phrase) should describe the outcome or product participants will create in your workshop (e.g. Accessible Media; Lesson Plans; Strategies).

Your discussion of excess reminds me of the recent article "Think Out Loud..."

(<https://newrepublic.com/article/122756/think-out-loud-emerging-black-digital-intelligentsia>) and how so-called Black Twitter functions. Particularly the idea that twitter can act as a perpetual state of

becoming--an ongoing conversation that can and is always reworked, revised, reworded. And such becoming conversations move beyond the Ivory Tower (as you note). Perhaps that article can help with your discussion. Here is where I see a link with metonymy.

I also think that what is fascinating about the concept of excess is that it has a strange connotation, does it not--both positive and negative--and therein, I think, lies its power and its problems. **We live in a world of excess, but we are also afraid of excess. In that uncomfortableness of both wanting and shunning excess is where disruption comes into play because it provokes the same kinds of responses, particularly to those outside the conversation or those whose work is itself being disrupted.**

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Those are my initial musings. I hope they were helpful. Your idea of excess and twitter is really exciting and I look forward to reading more of your ideas. Best, A

Examples of effective online feminist activism

- In 2012, when Komen for the Cure decided to defund Planned Parenthood, there was a large online reaction that led to policy reversal
- In 2014, Women, Action, & the Media worked with the Everyday Sexism Project in an online campaign that moved Facebook to ban pro-rape content

Examples of online feminist activism that has been challenging/harmful

- #FemFuture (although initiated by feminists in NYC) was met by a huge backlash of resistance from other feminists for excluding women based on race, class, and digital access

January 16, 2016 (8:12 am)

Examples of effective online feminist activism

- In 2012, when Komen for the Cure decided to defund Planned Parenthood, there was a large online reaction that led to policy reversal
- In 2014, Women, Action, & the Media worked with the Everyday Sexism Project in an online campaign that moved Facebook to ban pro-rape content

Examples of online feminist activism that has been challenging/harmful

- #FemFuture (although initiated by feminists in NYC) was met by a huge backlash of resistance from other feminists for excluding women based on race, class, and digital access

January 15, 2016 (6:19 pm)

Action Plans should include

1. a short framing statement that articulates the exigence your workshop addresses along with relevant historical and/or theoretical framing, including—but by no means limited to—relevant feminist work within rhetoric and composition/writing studies.
 - a. “Feminism in Composition: Inclusion, Metonymy, and Disruption” (Joy S. Ritchie and Kathleen Boardman)
- i. Identify “three overlapping tropes that shed light on the roles feminism has played in composition and in the strategies women have used to gain a place in its conversations” (9).
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 3. **Disruption:** the act of critiquing, challenging, and re-presenting dominant narratives and structures of power and discourse. This is done by personal narratives that bring women’s experiences to the fore, re-telling traditional narratives from different perspective, reflections wherein women spotlight stories from which they were previously excluded, reflections wherein women return to their own work and critique it, and work that suggests a new/different perspective from the one that is dominant.
- ii. Suggest a new trope on the horizon (as of 1999, when the article was published): **excess**, suggesting that the future of feminism and composition will be one marked by “disruptive practice[s] that overflow...uncontained and without limits” (23). Although they don’t discuss excess in great detail, they suggest that excess means going beyond the singular, overflowing into spaces that are “uncontained and without limits” (23). In short, creating spaces marked by “uncontainable excess” (23).
 1. This is where I come in. I invite us to see Twitter as one manifestation of Ritchie’s and Boardman’s prediction that the future of feminism and composition will be one marked by excess. Specifically, I am suggesting that Twitter is a digital space that functions as a platform of excess, one that is and can be a productive resource for feminist activism in the public sphere. This is because Twitter is marked by 3 traits: 1) it is digital, 2) it is organized by hashtags and usernames, and 3) it promotes concision. Looking more closely at each of these traits allows us to see the ways in which Twitter invites ~~More specifically, Twitter allows~~ feminist activists to engage in inclusion, metonymy, and disruption - and to do so IN EXCESS.
 - a. Twitter is digital
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 - a. By moving beyond the ivory tower, Twitter **disrupts** traditional notions of who can speak, who can be heard, who can offer input.
 - ii. Allows for more and quicker feedback (which can be both welcoming and disconcerting)

- iii. Exceeds limitations of physical location, connecting individuals across space and despite varying resources (i.e., money, education, transportation, material goods). Now, the only thing necessary for two people to connect is a Twitter account.
- iv. Exceeds limitations of time, bringing one person's past into another person's present.
 - b. Twitter is organized by hashtags and usernames
 - . Hashtags provide digital points of connection between ideas and Twitter users. There is a potentially limitless connections that can be made via hashtags - any combination of hashtags within a single post creates new connections. These connections can bridge academic/non-academic spaces (**metonymy**), bringing two or more disparate conversations into one space (**disruption and inclusion**).
 1. By adding or removing a hashtag, a Twitter user can **disrupt** a conversation, **including** a new voice or new thread.
 2. As a Twitter user, I can follow specific hashtags - acting as a voyeur without actually participating in the conversation. In this way, hashtags **disrupt** traditional notions of audience awareness. We cannot be fully aware of our audience.
 - i. Usernames promote a new idea of citation/referencing. Instead of citing someone's work, we are citing the person. And that person may or may not have scholarly acclaim, be published within a scholarly database, or have their work in a library. Person A who has an active Twitter page is just as likely to be cited as Person B who has an active Twitter page and scholarly publications (**inclusion** of more voices, **disruption** of traditional notions, **metonymy** in that the academic and the non-academic can overlap in a single text and we might not ever know that it is happening).
 - ii. Usernames also promote a new, more **inclusive** conception of interaction. People can tweet at one another, engaging in digital conversations that would be very unlikely to happen in a non-digital space. Often, the two people would never even find themselves in the same non-digital space. This can **disrupt** social boundaries such as race, class, and gender that might otherwise prohibit such interactions.
 - c. Twitter promotes concision
 - . Limited to 140 characters (at least for now...there's talk about expanding this character limit) - forces people to boil down their thoughts/ideas and/or use abbreviations/texting language.
 1. As I read through my Twitter feed, this concision allows for me to experience more voices/perspectives in the conversation (**inclusion**)
 2. **Disrupts** academic norms of writing where we tend to use academic jargon, couch our claims in the claims of others, and provide extensive background/lit reviews to situate our work.

2.

- a. ~~Twitter promotes excessive circulation of information to a potentially limitless audience of readers~~
- b. ~~Twitter exceeds limitations of physical location, connecting individuals across space~~
- c. ~~Twitter exceeds limitations of time, bringing one person's past into another person's present~~
- d. ~~Through the use of hashtags, Twitter cultivates excessive connections between ideas and Twitter users. There is a potentially limitless connections that can be made via hashtags - any combination of hashtags within a single post creates new connections.~~
- 2. a detailed description of your workshop, including a minute-by-minute breakdown of how you intend to use your time.
 - a. 10 minutes

3. a list of materials leaders plan to bring
 - . 2 laptops (One laptop will be used to display [Tweetbeam.com](https://www.tweetbeam.com) and another will be used for tweeting. This second computer for tweeting will be useful in case some workshop participants do not have phones or other devices from which to Tweet.)
 - a. Poster that offers overview of Ritchie's and Boardman's tropes and situates the microworkshop within/as an extension of this scholarship
 - b. Thumb tacks
 4. a list of materials leaders need provided (i.e., certain number of chairs, wall space, easel for displaying posters or other similar items).
 - . Table
 - a. Easel for displaying poster OR a cork board for hanging the poster
 - b. **How many people will be in each microworkshop?** I don't think we will need to sit unless there are too many people and they cannot see around/over one another.
 - c. **Is it possible to have a projector and screen or white wall space so that I can project [Tweetbeam.com](https://www.tweetbeam.com) on a screen larger than my laptop?**
 5. two keywords, one verb and one noun, which will help us design promotional materials.. Your verb should describe what participants will do/enact (e.g. Play, Contribute, Revise). Your noun (or short phrase) should describe the outcome or product participants will create in your workshop (e.g. Accessible Media; Lesson Plans; Strategies).

Your discussion of excess reminds me of the recent article "Think Out Loud..." (<https://newrepublic.com/article/122756/think-out-loud-emerging-black-digital-intelligentsia>) and how so-called Black Twitter functions. Particularly the idea that twitter can act as a perpetual state of becoming--an ongoing conversation that can and is always reworked, revised, reworded. And such becoming conversations move beyond the Ivory Tower (as you note). Perhaps that article can help with your discussion. Here is where I see a link with metonymy.

I also think that what is fascinating about the concept of excess is that it has a strange connotation, does it not--both positive and negative--and therein, I think, lies its power and its problems. **We live in a world of excess, but we are also afraid of excess. In that uncomfortableness of both wanting and shunning excess is where disruption comes into play because it provokes the same kinds of responses, particularly to those outside the conversation or those whose work is itself being disrupted.**

Twitter is also interesting because we are quite limited by the character count, but we are unlimited in that most people have quite open feeds that we can browse at leisure. We can follow people and tweet them and they often tweet back. Similarly, while I don't friend students on facebook, I do so on Twitter. I like the link with students in advanced classes because we can use twitter as another way to think through articles (although I haven't used it, a common exercise is the fishbowl exercise with Twitter).

Those are my initial musings. I hope they were helpful. Your idea of excess and twitter is really exciting and I look forward to reading more of your ideas. Best, A

January 14, 2016 (2:49 pm)

Hi Christine,

I just posted some of my musing/ramblings in response to your initial theorizing. My time with the document was cut short because my baby woke up from nap, but they do offer some ideas about connecting excess with the other tropes. I hope they help. I'll check back on the document tomorrow afternoon! I look forward to writing/working with you!

A

January 14, 2016 (2:48 pm)

Your discussion of excess reminds me of the recent article "Think Out Loud..." (<https://newrepublic.com/article/122756/think-out-loud-emerging-black-digital-intelligentsia>) and how so-called Black Twitter functions. Particularly the idea that twitter can act as a perpetual state of becoming--an ongoing conversation that can and is always reworked, revised, reworded. And such becoming conversations move beyond the Ivory Tower (as you note). Perhaps that article can help with your discussion. Here is where I see a link with metonymy.

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January 13, 2016 (5:03 pm)

Hi Alexis,

I've started working on the theoretical framing for my action hour. In the feedback I received from Action Hour reviewers, they asked me to expand upon what I mean about how Twitter functions as a digital platform of excess. That is, rather than Twitter simply embodying the trope of excess, perhaps it intersects with the other 3 tropes (inclusion, metonymy, and disruption) to promote feminist activism in the public sphere.

So, I'm attempting to think this through, and I'd really appreciate your feedback and insights. If you go to the Google Doc, you can see my initial thoughts. What I highlighted in pink is the particular portion where I am starting to theorize Twitter as a space of excess. If you have a minute, can you let me know what you think? I'm not sure that what I've written about the ways in which Twitter promotes inclusion, metonymy, and disruption in excess is coming across clearly.

Thanks - I appreciate your thoughts. :)

Christine

January 13, 2015 (5:01 pm)

Action Plans should include

1. a short framing statement that articulates the exigence your workshop addresses along with relevant historical and/or theoretical framing, including—but by no means limited to—relevant feminist work within rhetoric and composition/writing studies.
 - a. “Feminism in Composition: Inclusion, Metonymy, and Disruption” (Joy S. Ritchie and Kathleen Boardman)
 - i. Identify “three overlapping tropes that shed light on the roles feminism has played in composition and in the strategies women have used to gain a place in its conversations” (9).
 1. **Inclusion:** including women’s perspectives and voices (i.e., women’s personal experiences that have been traditionally devalued within the patriarchal, public sphere; women’s experiences with language)
 2. **Metonymy:** making explicit “the shared goals and common directions” between composition studies and feminist theory (14). These commonalities include a focus on the individual, collaboration, attention to process, revision, and the decentering of power. Both fields also are predominantly comprised of women educators and scholars.
 3. **Disruption:** the act of critiquing, challenging, and re-presenting dominant narratives and structures of power and discourse. This is done by personal narratives that bring women’s experiences to the fore, re-telling traditional narratives from different perspective, reflections wherein women spotlight stories from which they were previously

excluded, reflections wherein women return to their own work and critique it, and work that suggests a new/different perspective from the one that is dominant.

- ii. Suggest a new trope on the horizon (as of 1999, when the article was published): **excess**, suggesting that the future of feminism and composition will be one marked by “disruptive practice[s] that overflow...uncontained and without limits” (23). Although they don’t discuss excess in great detail, they suggest that excess means going beyond the singular, overflowing into spaces that are “uncontained and without limits” (23). In short, creating spaces marked by “uncontainable excess” (23).

1. This is where I come in. I invite us to see Twitter as one manifestation of Ritchie’s and Boardman’s prediction that the future of feminism and composition will be one marked by excess. Specifically, I am suggesting that Twitter is a digital space that functions as a platform of excess, one that is and can be a productive resource for feminist activism in the public sphere. More specifically, Twitter allows feminist activists to engage in inclusion, metonymy, and disruption - and to do so IN EXCESS.

- a. Twitter promotes excessive circulation of information to a potentially limitless audience of readers
- b. Twitter exceeds limitations of physical location, connecting individuals across space
- c. Twitter exceeds limitations of time, bringing one person’s past into another person’s present
- d. Through the use of hashtags, Twitter cultivates excessive connections between ideas and Twitter users. There is a potentially limitless connections that can be made via hashtags - any combination of hashtags within a single post creates new connections.

2. a detailed description of your workshop, including a minute-by-minute breakdown of how you intend to use your time.

10 minutes

3. a list of materials leaders plan to bring

2 laptops (One laptop will be used to display Tweetbeam.com and another will be used for tweeting. This second computer for tweeting will be useful in case some workshop participants do not have phones or other devices from which to Tweet.)

- a. Poster that offers overview of Ritchie’s and Boardman’s tropes and situates the microworkshop within/as an extension of this scholarship

- b. Thumb tacks ;

4. a list of materials leaders need provided (i.e., certain number of chairs, wall space, easel for displaying posters or other similar items).

Table

- a. Easel for displaying poster OR a cork board for hanging the poster

- b. **How many people will be in each microworkshop?** I don’t think we will need to sit unless there are too many people and they cannot see around/over one another.

- c. **Is it possible to have a projector and screen or white wall space so that I can project Tweetbeam.com on a screen larger than my laptop?**

5. two keywords, one verb and one noun, which will help us design promotional materials.. Your verb should describe what participants will do/enact (e.g. Play, Contribute, Revise). Your noun (or short phrase) should describe the outcome or product participants will create in your workshop (e.g. Accessible Media; Lesson Plans; Strategies).

January 8, 2016 (9:25 am)

Using Hashtags to Hash Out Feminism and Composition

Abstract: Participants modernize Ritchie and Boardman's tropes of feminism and composition on Twitter: #firstvoice, #bordercrossings, and #wildtongue.

Description: This micro-workshop takes as its starting point the three tropes of feminism and composition identified by Joy Ritchie and Kathleen Boardman in "Feminism in Composition." In order to devote the majority of the micro-workshop time to action, this information will be briefly discussed at the beginning of the workshop; it will also be displayed on a poster. The tropes Ritchie and Boardman identify are inclusion, metonymy, and disruption – each of which "shed[s] light on the roles feminism has played in composition and in the strategies women have used to gain a place in its conversations" (9). Ritchie and Boardman gesture to an impending fourth trope, that of excess, predicting that the future of feminism and composition will be one marked by "disruptive practice[s] that overflow...uncontained and without limits" (23).

In this micro-workshop, I invite participants to recognize Twitter as one manifestation of this prediction – a digital space that functions as a platform of excess. That is, not only does Twitter promote the uncontained potential for circulation of information, but it also exceeds the limitations of physical location, connecting individuals across time and space. As evidenced in hashtags such as #safetytipsforladies, #mencallmethings, and #yesallwomen, women are taking advantage of this digital platform to gain presence in the public sphere. To encourage participants to recognize the ways in which they can function as feminist agents within this public, digital space, the majority of the micro-workshop will be devoted to participants constructing and circulating their own tweets. Working individually or in groups of 2-3, I will invite participants to tweet using hashtags that speak to one of the three tropes of feminism: • Inclusion (#firstvoice) • Metonymy (#bordercrossings) • Disruption (#wildtongue) Throughout the Action Hour, I will use tweetbeam.com to display these digital interactions in real-time.

What reviewers said: • Love the idea. • The connection between theory and practice here fulfills the goal of the coalition. This workshop works well for this Action Hour because it gives participants a way to connect feminist activism with technology. • What I like about this workshop is the timely and relevant focus on Twitter hashtags as "a digital space that functions as a platform of excess." This workshop has the potential to "connect feminists across time and space" beyond 4Cs. • The use of tweetbeam should make for a visually stimulating presentation on digital media's still under-theorized function of feminist and anti-feminist rhetorical space. Book it! • What I really appreciate about this proposal is that I can see the immediate classroom takeaway: introducing theoretical concepts and then asking students to play with those concepts in a genre/space that is familiar and non-threatening. • Using a poster (and/or a handout) to convey information to participants is a great idea.

What reviewers wondered: • Can you clarify your claim about excess: Does the Twittersphere simply embody the fourth trope Ritchie and Boardman forecast? Or are you suggesting feminists can engage not only inclusion, metonymy, and disruption but also excess (i.e., copia 2.0) as a

way to "take advantage" of the affordances Twitter offers feminist activists and thus "gain presence" in the public sphere? • What if the participants want to theorize excess but do not have a twitter account? • What privacy issues should participants consider (if publicly tweeting)? • How did #safetytipsforladies, #mencallmethings, #yesallwomen, and/or other hashtags make the most of excess to perform feminist action: is it simply that each went viral? Is it that each connected Twitter users to other media and information? To each other? To new and/or improved ways of performing feminist action on and/or offline? • In 5-10 minutes how much excess can participants really create? To maximize the potential for this workshop to do significant work and to perform clear and concerted feminist action, can you instigate a campaign appropriate to occasion (4C16) and sponsor (CWSRHC) and engage workshop participants in participating in it?

[Note from Jenn: If you choose to take up this suggestion and develop a hashtag for your Action Hour workshop, you will be welcome to crowdsource it during the weeks before the conference using Coalition social media (i.e., Twitter, Facebook, listserv). That is to say, rather than engaging microworkshop participants in tweeting existing hashtags or inventing their own on the spot in your 5-10 minute workshop, you could solicit ideas from colleagues who follow the Coalition on one or more social media platform. We can talk more about this possibility if it interests you.) • There are so many critiques of feminist hashtags as armchair feminism. How can/should/will you account for them?

What to do next: By Monday, 5/4 at 12pm Central, please revise your abstract, expanding it from 140 characters to 280 (not counting your title) and keeping in mind the following details. • Microworkshops should each take approximately 10 minutes from start to finish. • Microworkshops will run concurrently, so facilitators will repeat their microworkshops several times (with changing participants) over the course of the Action Hour. • Microworkshops are not meant to be mini-presentations, and facilitators should not spend more than 1/3 of their time presenting information to participants; instead, the bulk of each workshop should be spent performing feminist action or actively learning how to do so. With these details in mind, please revise your abstract to accomplish two main goals: (1) to clearly announce your subject matter and (2) to clearly articulate what participants can expect to make, learn, and/or take away from your microworkshop. For example: Twitter invites us to perform feminist action via not only inclusion, disruption & metonymy but also excess (Ritchie & Boardman). Learn to marshal this trope—copia 2.0—through exemplars & by contributing to a special Action Hour campaign (# TBD thru preconference crowdsourcing). Also, please review information on the next page, which includes a calendar of Action Hour deadlines and explains the relationship between the face-to-face Action Hour at 4C16 and the subsequent event remediation of the Coalition's Action Hour for publication in Peitho. CWSHRC Action Hour Update: Mentors!

January 8, 2016 (9:25 am)

Hi Alexis,

Thanks for writing! I'm excited to work with you. A little about me: I'm an Assistant Professor of English at the College of Staten Island - CUNY. I'm the Director of the Writing Program here at CSI. I graduated in August with a Ph.D. from Florida State University and then my husband and I moved to Brooklyn, NY shortly after and I just completed my first semester at CSI. My husband is a full time soccer coach here in Brooklyn - it's his dream job, so both of us were very blessed to find jobs in our fields. (His is a literal field with soccer goals on both ends...) :)

My research interests include feminist agency and activism - more specifically, I am currently doing work with feminist zines as an offshoot of my dissertation research. I also love teaching and this semester I'm teaching an FYC course that brings together writing, identity, and gender. Twitter is a part of my teaching, so I've used it pedagogically that way, but this Action Hour will be the first time I've used it in this way at a conference or workshop. Your advanced research course that built from Twitter sounds very interesting. Maybe you can tell me a bit more about that?

I created a Google Doc we can share. At this point, I just copied the Action Plan guidelines there. I will work on the Plan over the next week and we can go from there. I'm also attaching my Action Hour proposal and the feedback I received from the CWSHRC reviewers. I thought it might be helpful for you to see that.

Happy Friday! Talk soon,
Christine

January 7, 2016 (12:40 pm)

Hi Christine,

Happy New Year to you! I am excited to work with you on your Action Hour plans and am happy to help in any way I can. Your initial plan about harnessing twitter's feminist strategies sounds fascinating and I look forward to working with you to develop your action plan. Let me briefly tell you a bit more about myself: I am an associate professor of rhetoric at Eckerd College in St. Petersburg, FL and I did my graduate work at Purdue University. My research interests are archival theory and digital humanities. Last semester I taught an advanced research course that built from twitter. Can you tell me a bit about yourself? Also, can you share with me what you have so far? Or perhaps we can create a google doc to share ideas that way?

Looking forward to working with you,

Alexis