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# Decentering the writing program archive: How composition instructors save and share their teaching materials

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DECENTERING THE WRITING PROGRAM ARCHIVE:
HOW COMPOSITION INSTRUCTORS SAVE AND SHARE THEIR TEACHING
MATERIALS


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Stacy O. Nall



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ABSTRACT

Nall, Stacy O. Ph.D., Purdue University, August 2016. Decentering the Writing Program Archive: How Composition Instructors Save and Share Their Teaching Materials. Major Professor: Jennifer Bay.

This dissertation decenters the writing program archive through research on instructors' digital archives. Artifacts of composition instruction are no longer saved to print archives alone; rather, digital technologies expand the locations where artifacts of writing pedagogy can be archived and accessed. The following study, focused on a community engagement writing course in the Introductory Composition at Purdue (ICaP) program, finds that many digital archives of composition are hidden to outside researchers or are not sustained (and theorizes these spaces as either "abandoned" or "pop-up" archives). At the same time, some pedagogical materials are publicly visible by virtue of personal web spaces and social media. Instructors interviewed for this study often lack best practices in digital records management and preservation, leading to wayfinding challenges in the short-term and potential digital ephemerality in the long-term. This study concludes with a set of recommendations for helping instructors to follow more effective personal archival practices, by drawing upon the motivations for and challenges of personal archiving as expressed in their interviews.

CHAPTER 1. INTRODUCTION

1.1    Introduction

As digital technologies diversify where artifacts of composition pedagogy can be

archived, writing program scholarship needs to consider the writing program archive as

the responsibility of not only writing program administrators, but also writing program

instructors. This conception of writing program archives decenters much of the existing

research on writing program documentation strategies, which tends to focus on the

WPA as the de facto archivist for his or her writing program. With a focus on where $21^{st}$

century pedagogical materials are archived (many of which are born digital), my

research provides insights for professional development in personal digital archiving, as

well as strategies for updating writing program documentation strategies for a digital

context. It also aims to support WPAs and instructors who wish to develop digital

repositories of teaching materials.

Artifacts of composition instruction are no longer saved to print archives alone;

rather, digital technologies are expanding where artifacts of writing pedagogy can be

archived and accessed. In composition classrooms, students are creating multimodal

projects like video documentaries, websites, blogs, and digital storytelling. Through

these digital writing projects, they often work collaboratively and write for "real world"

audiences. These born-digital materials are also being archived digitally through web

pages and social media, thereby making students' and instructors' work more public than otherwise. Increasingly visible, as well, are archives of teaching resources, which are being archived in participatory digital repositories. As a result, digital technologies enable collaborative communities of teaching practice that do not depend on geographical proximity. Despite the expansion of digital archives within rhetoric and composition, extant scholarship on writing program documentation strategies rarely addresses digital archival technologies (e.g., e-mail, learning management systems, crowdsourcing, and a variety of other ways in which artifacts of rhetoric and composition are now stored and shared)—likely because this research was published in the 1990s and early 2000s, just as digital archives were being created and discussed in archival studies.

Digital technologies, I argue, encourage a decentering of writing program archival research and practice. That is, while WPAs are often considered to be writing programs' de facto archivists, digital technologies allow instructors and other writing program stakeholders to more publicly archive their pedagogical materials. While the increasingly democratic participation in digital archives is most often theorized in relation to large-scale repositories, such as the September 11 Digital Archive, the emergence of crowdsourced archives has also influenced the field of rhetoric and composition. As Purdy (2011) discussed, examples of digital, crowdsourced archives in our field include open access digital journals and presses; collaboratively compiled public archives (e.g., the Digital Archive of Literacy Narratives and the National

Council of the Teaching of English (NCTE)'s Gallery of Writing)[1]; "scholars'

individual websites and blogs that provide records of scholarly activity and ongoing

conversations surrounding the teaching and study of writing"; and "transcripts of

conversations from discussion boards devoted to advancing knowledge in the

disciplines and its subfields (e.g., techret, wcenter, wpa)" (p. 33). As Purdy suggested,

archives in rhetoric and composition include not only traditional, processed archives but

also individually and collaboratively compiled digital sites that serve as sites for

knowledge-making and resource-sharing. Among the "gifts" of such digital archives,

according to Purdy, is the inclusion of multiple voices into our disciplinary histories:

"Not only do they allow researchers to more readily access collections of artifacts that

represent 'other' voices," Purdy wrote, " they also allow for people representing these

other voices to contribute to archives" (p. 34). Given the field of rhetoric and

composition's continual efforts to diversify histories of the field, digital archives are of

exceeding interest to such historical projects; additionally, as Purdy noted, digital

archives allow their creators to influence future histories through contributing artifacts

related to rhetoric and composition teaching and scholarship.

Digital archives thus offer additional sites for archival research in a field that has

often lacked archival documentation of composition pedagogy. As a result of these

omissions, researchers have had to search for archival sources in other, less visible

spaces. These spaces include what Henze, Selzer, Sharer (2007) termed the "hidden

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[1] As of 2012, the National Gallery of Writing is no longer accepting submissions, although previous contributions are still accessible. Writing about the termination of this project, Kevin Hudson observed that "the site was not really built for the times. What I mean is that the architecture of the site—from submission to search—was always clunky and difficult/complex to use" (n.p.) This suggests the importance of considering the user when designing participatory digital archives.

archives" of composition, such as the out-of-print textbooks in an unused office or a forgotten folder of student papers in a bottom cabinet drawer. Other times, scholars have researched the archives of community organizations, libraries, and families rather than university archives, which have tended to only archive pedagogical materials of high-profile faculty members (such as, in the case of Purdue University, Jim Berlin). Because of the various digital sites where teaching artifacts are stored, histories of 21$^{st}$ century composition instruction are now found less often in traditional, analog archives, and more often in instructors' academic websites, course management systems, and file sharing systems. But will future researchers be able to locate such artifacts? Are writing program administrators and their program's instructors considering how their archival practices might affect the accessibility of their teaching materials for future research? These are two questions that drive my study.

## 1.2    Personal Motivations

My topic also stems from my personal experiences as both a composition instructor and a graduate assistant writing program administrator. In both positions, I was intrigued by the ways that institutional memory seemed to be shared more often through informal conversation than through written documentation. My choice of topic is also influenced by my prior research on the histories of education and rhetoric—which include my master's thesis on Early American textbooks and a manuscript on women rhetoricians in the Early Modern period—both of which involved research in digital archives. Bringing this interest in archives to my graduate program, I participated in seminars

including *Archival Theory and Practice* and utilized as many opportunities as possible to conduct archival research.

My previous archival projects involved research in already processed archives, the contents of which are publicly accessible. This dissertation, on the other hand, takes a different approach to digital archives by studying them as they are being or have recently been created. Much of the field's research uses archives as historical sources, and while I invariably find such research fascinating, I am compelled to study how our future histories are being created through contemporary archival practices. As an instructor at Purdue University, I wondered how one would write a local history of composition instruction in our university's Introductory Composition at Purdue (ICaP) program using existing archives. It appeared that composition instructors were rarely contributing their teaching materials to the ICaP archives, and never to the University archives. Rather, they saved these materials primarily for their own or their students' use, often in digital spaces on their personal computer or in course management systems. Moreover, while instructors in our writing program are required to submit syllabi to the writing program director at the beginning of each semester—syllabi that have only been collected digitally for the previous two years and were previously filed as hard copies in the assistant director's office—they are not required to share classroom materials like lesson plans, assignment sheets, and student writing. As a result, teaching artifacts other than syllabi have rarely been saved in the program archives but instead are located in decentralized, personal archives.

Additionally, some instructors have also exhibited a lack of strategy for archiving classroom materials. As a brief illustration, in my transitions between various

office spaces in our department's Heavilon Hall, I became aware that several file folders of student writing were left behind in drawers and scattered on countertops, clearly disregarding Family Educational Rights and Privacy Act

(FERPA) regulations. To gain further insight on how instructors save teaching materials for their own use, I wanted to research instructors' archival practice, with the goal of helping the discipline to create sustainable, accessible shared digital archives of composition pedagogy—a goal that, based on the growing number of digital archives of composition pedagogy, is becoming increasingly common.

In both pedagogical and administrative roles, my personal archival practices helped me to organize upcoming deadlines and projects and to communicate ICaP initiatives with instructors, faculty, and staff. These personal archives are not the type of archives often imagined in conceptions of archival research in which I have researched for other projects (i.e., processed collections arranged by an archivist and accompanied by finding aids). Yet my personal archive, as a collection of my work as an instructor and administrator, provided valuable personal memory and institutional knowledge.

During my time as the assistant director, I sought to create more accessible infrastructure for sharing pedagogical materials through developing better ways for instructors to share teaching resources with each other. At this time, instructors were encouraged to submit example syllabi and assignment sheets to the ICaP website, but few instructors volunteered to do so. In response, the Pedagogical Initiatives Committee (PIC), a group of experienced instructors who lead syllabus approaches (groups of instructors who follow a similarly-themed syllabus), sought instructors' interest in sharing their teaching materials. Their goal in this endeavor was to cultivate a stronger

community of knowledge-sharing, enabling instructors to develop their pedagogy in the context of their syllabus approach. For a variety of reasons, both technological and cultural (e.g., not choosing an appropriate digital space, resistance to sharing materials), the syllabus approach leaders found it difficult to persuade other instructors to contribute their teaching materials.

As the assistant director, I led monthly meetings of this group. One of our self-appointed tasks was to create a stronger knowledge-sharing community. With this goal in mind, the committee re-envisioned the previous webmaster position, which was responsible for updating syllabus approach materials on the ICaP website. This position was re-envisioned as a document coordinator, a position charged more specifically with collecting and disseminating pedagogical documents (e.g., syllabi, assignment sheets, handouts) to his or her syllabus approach members.

My administrative experience with the Pedagogical Initiatives Committee raised several questions that led to this dissertation. First, what materials were writing instructors archiving for their personal use and not contributing to shared archives? Second, why is there resistance to sharing teaching materials? If instructors become active contributors and users of a shared digital archive of teaching materials, what types of artifacts would they most want to contribute and use?

## 1.3   Making Invisible Work Visible

Many activities involved in the teaching of composition are rarely documented and archived, with the genres commonly saved in institutional archives, like syllabi, assignment sheets, and teaching evaluations, offering little insight into instructors'

affective, often invisible work. Through studying composition instructors'

documentation of their everyday teaching in analog and digital sites, I explore where

stories about composition instruction are being told outside the boundaries of writing

program archives. Writing program institutional memory includes a rich tradition of

undocumented lore, given that teachers' professional development occurs in informal

ways that are often not accounted for in class syllabi, course descriptions, and the

various other archived (and archive-able) documents. Even teaching awards, while

recognizing the value of instruction, do not provide insight into the practices of

successful teachers; such information is better gleaned through narrative accounts of

pedagogy. While some insight into teaching practices might be gathered from teaching

evaluations and syllabi, the audience for these discussions is rarely public.

My interest in making writing pedagogy visible through digital archives is

influenced by the public turn in composition studies, addressed in texts including Rose

and Weiser's edited collection *Going Public: What Writing Programs Can Learn from

Engagement*. The field's public turn has taken varied forms, including a focus on the

public accountability of colleges and universities, interest in service-learning pedagogy,

and a growing body of scholarship in civic and public rhetoric. Rose and Weiser wrote

in their editors' introduction to *Going Public* that "Public engagement initiatives have

the potential to transform our understanding of the 'service' role of writing courses

from that of 'serving' other academic programs to 'serving' a much more broadly

defined public" (p. 4). In these cases, the public is the space outside of university

boundaries where faculty and students can apply their academic learning and expertise

to reach wider audiences and contexts beyond the classroom. Within composition

pedagogy, this outreach to the public is often in the form of service-learning or community engagement[2] pedagogy, through which students can apply their classroom learning in contexts outside of the classroom.

The public visibility of composition instruction is particularly relevant for community engagement pedagogy. As I will discuss in Chapter 3, I use a community engagement course as a case study in part because of the ostensibly public context for community engagement, which suggests that the archiving of this work should be public as well. I also chose to study a community engagement course because I expected the pedagogy for such a course might involve more affective dimensions, given relationships between instructors and students and their community partners. In preparing for my own community engagement courses, for example, I met with my community partners and peer instructors at the local library and in coffee shops (what a colleague and I have termed "coffee shop mentoring"). These informal conversations about pedagogical challenges and successes resulted in what North (1987) described as lore and Phelps (1991) termed practical knowledge—anecdotes about teaching that accumulate into our collective body of knowledge about what does and does not work pedagogically. These conversations, integral to my development as a colleague, community partner, and teacher, were (at least in my case) documented through personal notetaking but not archived where other instructors could access them.

Increasingly, however, I see instructors seeking advice on Facebook for teaching scenarios, with their peers from geographically dispersed institutions willingly sharing

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[2] In describing my research I will employ the term "community engagement" rather than "service-learning," as the latter term tends to connote a limited degree of reciprocity.

their input. Invisible work may not be "archived" per se, but it is certainly being documented through social media and other digital sites. Collectively, then, instructors *are* making their work visible outside of writing program archives. Instructors are increasingly saving and sharing their teaching materials through digital technologies (e.g., social media, academic websites), but few rhetoric and composition scholars have discussed the implications for long-term preservation of teaching artifacts. Instead, scholarship in rhetoric and composition has traditionally theorized about archives with an interest in historical research and preservation (although scholarship on digital archives has begun to challenge the criterion of permanence [see Rice and Rice 2015]). Although rhetoric and composition has taken an "archival turn," archival research has seldom extended to instructors' "everyday archiving" of their teaching materials. To fill this gap, I study what, why, and how instructors archive their teaching materials in analog and digital spaces.

## 1.4    Theorizing Archives as Infrastructure

In graduate instructors' pedagogy is often invisible, then their "archival" work is doubly so. As Morris and Rose (2009) discussed, professional archivists' "invisible hands" are necessary for archival researchers and yet these researchers often know little about this important, backstage work. Through studying the everyday archiving of composition instructors, this dissertation de-familiarizes archival practices in writing programs; like the behind-the-scenes labor of the professional archivist, the archival choices of instructors and administrators are often part of the invisible, backstage work that allows instructors to teach effectively. This project brings this backstage work to the forefront

to show how archival choices are an important part of writing program labor that is under-addressed in current scholarship and professional development of instructors, despite its short-term implications for teaching and administration and long-term implications for institutional and disciplinary histories.

By foregrounding the invisible work of personal archiving, I practice a variation of what Star and Bowker (2000) described as "infrastructural inversion," bringing to the center of my inquiry the infrastructures that support our work but become visible only upon breakdown. As Kay et al. (2006) found in their study of 48 academics' personal archiving practices, "Subjects were almost always disappointed in their archiving system, becoming more frustrated when they could not find things in it. This seemed to suggest that a well-functioning archive is effectively invisible, only noticeable when it breaks down" (p. 3). I consider personal archiving to be an infrastructure because it supports teaching and administration but is rarely at the forefront of conversations about our work. It also has limited, if any, currency in an institutional culture that values peer-reviewed publications and teaching evaluations over the affective elements of administration and service. And yet it would likely be difficult to teach or publish effectively without accessing our personal, institutional, and disciplinary archives. Usually, we only realize how much we depend on our archives when we leave a flash drive in the computer lab or are unable to access a library database.

The study of archival infrastructures can elucidate not only digital technologies' role in archiving processes, but also the value that archiving holds within a given community. Star (1999), quoting Strauss's call to "study the unstudied," held that infrastructure is one of the "boring things" that holds significant insight into the

ecologies of complex workplaces. She wrote that, "The ecology of the distributed, high-tech workplace, home, or school is profoundly impacted by the relatively unstudied infrastructure that permeates all its functions" (p. 379). As such, I believe that the concept of infrastructure can offer insight into the "invisible hands" of everyday archivists, as instructors' activities of saving teaching materials aligns with many of the characteristics of infrastructure described by Star, especially that infrastructure is transparent to use (i.e., it does not have to be relearned for each task); is learned as part of membership (i.e., as new participants become members of a community they "acquire a naturalized familiarity" with the community's infrastructure); and "links with conventions of practice" (i.e., "infrastructure both shapes and is shared by the conventions of a community of practice"). Research on archiving as one of the infrastructures supporting composition instruction can therefore provide insight into these instructors' community of practice.

Archives are also important for ethnographic scholarship. As Latour (2012) explained in his introduction to "How to Make a File Ripe for Use," the second chapter of *The Making of Law,* "piles of files" give the researcher "something material belonging to [the research site] which is visible, and that can be located and traced" (p. 70). Because documents materialize otherwise invisible work, ethnographers need them to better understand an organizational culture. Star gave the example of a phone book: "indirect readings of dry documents," she writes, "can…be instructive. In the case of phone books, for instance, a slender volume indicates a rural area; those that list only husbands' names for married couples indicate a heterosexually-based, sexist society." A corresponding writing program example would be a course syllabus. As a contract

between instructors and students, the legalistic language included in most syllabi demonstrates certain expectations on both the part of the instructor and the student, many dictated by the University and writing program. Accordingly, genre analyses have been conducted on course syllabi (see Afros and Schryer, 2009; Ezza, 2014).

I do not analyze the content of documents, as would a corpus analysis of syllabi. Rather, not unlike Latour's ethnography of the Conseil d'Etat, the circulation of records as integral to the writing program's organizational culture. Not unlike analyzing a phone book or syllabus, researching the circulation of records in personal and digital archives makes day-to-day teaching practices visible. That is, faculty and instructor professional development will often address how to write an effective syllabus, assignment sheet, rubric, or other classroom document, as well as ways of providing effective written feedback. Rarely addressed in either scholarship or professional development is how to preserve, reuse, and share these documents with other instructors, the writing program, or wider public audiences—or even best practices for maintaining one's personal files. Carving out a space for archival practice in both our research and our professional development might result in lasting benefits for pedagogical practice and the short- and long-term visibility of composition pedagogy.

## 1.5    Project Overview

Influenced by recent incorporation of digital technologies into archival theory, I study digital archives of composition instruction as well as the archival practices of the individuals who create these archives. The overall purpose of this research is to

demonstrate how digital technologies are changing the content, accessibility, and stakeholders of writing program archives. In doing so, I decenter extant writing program scholarship that has assumed the individual WPA as the de facto archivist for his or her writing program. Through research on composition instructors' archiving practices in a local, writing program context, I provide a foundation for professional development in archival strategies, so that composition instructors can more strategically and sustainably archive their teaching materials. To further establish a rationale for such professional development, I use semi-structured interviews to identify instructors' motivations for archiving their pedagogical artifacts.

I research not only what instructors are saving for their own use, but how they are sharing teaching materials with each other and with wider, public audiences. Utilizing the concept of a "community of records" (Bastian, 2003; Yakel and Torres, 2007) and employing archival ethnographic methods, I study the circulation of documents and other artifacts of pedagogical knowledge among WPAs and instructors, including knowledge circulated through oral communication. Because my research centers on a case study of a community engagement-based writing course, the potential audiences for the course's digital archives include not only instructors, students, and administrators, but also community partners and other members of the local community. I therefore also study how and why instructors archive their pedagogical processes and products for public audiences. This includes attention to web spaces, social media, and other digital locations that have only recently been available to composition instructors.

My dissertation continues with the following chapters:

Chapter 2 ([Re]Defining the Archive) surveys recent scholarship on archives within rhetoric and composition, with particular attention to how digital technologies are redefining the archive. The chapter additionally provides an overview of relevant scholarship in personal archiving within library and information studies and personal information management (PIM). In this chapter, I also define my use of the term "archive," usage that I contextualize within both archival theory and rhetoric and composition archival scholarship.

Chapter 3 (Research Methods) discusses: 1) my insider research in academic settings, which included semi-structured interviews with graduate instructors of a community engagement course; and 2) archival research, which extended beyond centralized university and program archives to individual instructors' print and digital repositories, research sites that are seldom explored in rhetoric and composition scholarship. I discuss my unique approach to juxtaposing archival and interview research, using methods informed by archival ethnography.

Chapter 4 (Decentering the ICaP Archive) analyzes the records of Introductory Composition at Purdue (ICaP) that I was able to locate through analog and digital research. From my research in digital spaces, I create an inventory of the types of technologies and sites used to save pedagogical and administrative records, and the genres that are most often saved there. Through this inventory, I illustrate the decentered locations of writing program archives. To show how these dispersed archival locations affect research on curricular histories, I provide the example of my research on English 108: Engaging in Public Discourse. In this chapter, I cite from published and

unpublished scholarship by Purdue University graduate students in rhetoric and composition that discuss past attempts to create pedagogical repositories, namely the Collaborative Online Instructors' Network (COIN).

*Chapter 5 (The Instructor as Archivist)* discusses findings from my interviews with past and current English 108 instructors. After reporting on my survey results, discuss themes I coded during my interview analysis, with a focus on technologies, purpose, audience, and challenges. I then provide a more in-depth portrait of instructors' archival practices through four personality profiles. The chapter concludes by addressing aspects of instructors' archival practices that were specific to community engagement pedagogy.

*Chapter 6 (Conclusions and Recommendations)* summarizes my research findings and provides some recommendations for instructors' personal archival strategies, drawing from the challenges expressed during the interviews, that includes resources on web archiving. I also discuss my process of creating professional development materials in collaboration with the digital archivist at the Purdue University Libraries, contextualizing this work among recent collaborations between library archivists and academic programs both at my institution and others.

## CHAPTER 2. (RE) DEFINING THE ARCHIVE

### 2.1    Introduction

This chapter provides an overview of archival scholarship in rhetoric and composition and in a variety of other fields including personal information management (PIM), with a focus on how digital technologies are redefining community and personal archives. Although the archives of rhetoric and composition inform disciplinary identity and programmatic decision-making, the processes of archival decision-making are not reflected in the majority of recent archival research in rhetoric and composition, which is more concerned with the *content* of writing program archives. That is, archival researchers in the field tend to use existing archives for historical research. Fewer scholars explore the processes through which the field's archives are created, and the omissions that result from instructors', administrators', and professional archivists' decision-making.

Brereton (1999) pointed out that the archives of rhetoric and composition were "expanding dramatically," but the field did not yet have a clear sense of what its archives should contain. In response, he encouraged the field of rhetoric and composition to ask, "Are there things we should be working to preserve right now? What can we do now to make sure current practices and materials will be accessible in the future?" (p. 574-575). These questions are important for today's composition instructors and writing program

administrators to ask themselves, as an expanding variety of archival technologies are available to them. Despite this, most rhetoric and composition scholarship views archives as repositories for historical research, rather than as repositories created for reflective practice and short- and long-term visibility.

My study builds upon Brereton's questions as well as scholarship on WPA and discipline-wide archives, which collectively asserts that archives enable us to better articulate the history of writing instructor within our own departments and across the field. I emphasize that while Brereton and others have urged the field to ask what we are currently saving and what we should save for future historical research, these questions still have not been adequately answered through research.

## 2.2    Defining the Archive

Definitions of the archive vary across disciplines and time periods. As Derrida has stated, "Nothing is less clear today than the word 'archive.'" (p. 90). Statements from scholars including Miller and Bowdon—that the "Web is the most important archive ever created" (594)—and VanHaitsma (2015), who described social media sites like Facebook, Twitter, and Pinterest as digital archives with promising pedagogical possibilities (p. 594), suggests that an archive could be defined as almost any storage space, analog or digital.

This diversity of usage is partly because of emerging digital technologies' effects on what can be saved, where it can be saved, and by whom. As a result of these rapid technological changes, the "archive" is seemingly infinite, with almost anything able to be archived by anyone—a broad usage evident in the now significant corpus of personal information management (PIM) research. In this section, I discuss archives as they have

been defined in the archival profession and in rhetoric and composition, with attention to how digital technologies have affected archival definitions in both areas of scholarship. Throughout this discussion, I share how I apply these definitions to my own archival research.

### 2.2.1 Defining the Archive in the Archival Profession

As it is defined within the archival profession, "archives" are formal collections of documents that are processed and made available to researchers due to their enduring historical significance. The Society of American Archivists (SAA) defines an archive(s) as

> Materials created or received by a person, family, or organization, public or private, in the conduct of their affairs and preserved because of the enduring value contained in the information they contain or as evidence of the functions and responsibilities of their creator, especially those materials maintained using the principles of provenance, original order, and collective control; permanent records.

Archives, traditionally defined, are thus marked by the intentionality behind their maintenance, which includes adherence to archival principles such as original order Notable, also, is that archival materials are chosen for their perceived "enduring value," what the SAA defines as "the continuing usefulness or significance of records, based on the administrative, legal, fiscal, evidential, or historical information they contain, justifying their ongoing preservation."[3]

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[3] The SAA also notes that while "enduring value" and "permanent value" are sometimes used interchangeably, many archivists prefer the former term as it recognizes that a future archivist might perceive materials' value differently and dispose of them.

Table 2.1 compares the Society of American Archivists (SAA)'s definitions of archival terms and how I employ these terms in my study. Through defining archives, artifacts and documents as all sites where histories of rhetoric and composition can be found, I am able to include in the category of archives the digital and analog spaces that are not overseen by institutions (e.g., official university archives) but are the purview of individuals and groups of composition instructors. I include "records" and "recordkeeping" in this table to clarify why I tend to use the term "artifact" more than "record," and "archiving" more than "recordkeeping." While "record" and "recordkeeping" are associated with financial and legal obligations, "archiving" and "artifact" are more flexible terms and are also used more frequently in recent research on personal information management.

Table 2.1 Key Archival Terms

| Term | Definition (SAA) | Application to Writing Program |
|---|---|---|
| Archives (n.) | "In the vernacular, 'archives' is often used to refer to any collection of documents that are old or of historical interest, regardless of how they are organized" (p. 30). | File drawers; course management systems; websites; social media spaces including Facebook; e-mail; hard drives. |
| Archive (v.) | "To transfer records from the individual or office of creation to a repository authorized to appraise, preserve, and provide access to those records" (p. 29) | To save for future use, not necessarily historical research but also pedagogical use in a future classroom or reference during job applications or tenure review, for example. |
| Artifact | "A man-made, physical object" (p. 36). | Materials created as part of teaching and administration, including multimedia texts (e.g., web pages, videos). |

Table 2.1 continued

| Document (n.) | Sometimes used synonymously with record, "Document is traditionally considered to mean text fixed on paper. However, document includes all media and formats. Photographs, drawings, sound recordings, and videos, as well as word processing files, spreadsheets, web pages, and database reports, are now generally considered to be documents" (p. 126). | Texts created as part of teaching and administration, including multimedia texts (e.g., web pages, videos). |
|---|---|---|
| Record (n.) | "A written or printed work of a legal or official nature that may be used as evidence or proof; a document" (p. 326). | Gradebooks; attendance sheets; teacher evaluations and observations. |
| Recordkeeping | "The systematic creation, use, maintenance, and disposition of records to meet administrative, programmatic, legal, and financial needs and responsibilities" (p. 332). | Maintaining gradebooks and attendance sheets; taking meeting minutes. |

This increasingly fluid conception of "archives" as any collecting effort—evidenced in the growing body of research on personal digital archives—has drawn some criticism from the archival profession. For example, drawing attention to the broadening of the term, Maher (1998), in an SAA Presidential Address, stated that "the nonprofessional appropriation of the term 'archives' appears to be part of an attempt by the scholar or database builder to lend panache or cache and an air of respectability to what otherwise might be little more than a personal hobby or collecting fetish." Maher, seeing this "appropriation" or archives as threatening to archival specialists, raised concerns that archivists have "lost control of the word 'archives.'" In turn, according to Moses (2005), electronic records have "forced archivists into collaborations with different disciplines,"

suggesting no small amount of resistance to the evolving mission of the archival

profession (p. xiv).[4]

Providing a survey of how various disciplines define this increasingly used term,

Manoff (2004) wrote:

> Most writers exploring the concept share a notion of an archive as a repository
> and collection of artifacts. Frequently, the term archive refers to the contents of
> museums, libraries, and archives and thus the entire extant historical record. Some
> writers distinguish between archives as repositories of documents, manuscripts,
> and images; libraries as repositories of published books, journals, and other
> media; and museums as repositories of yet other kinds of cultural objects.
> Sometimes they do not (p. 10).

Recognizing both this diversity of archival definitions and the viewpoint of professional

archivists that the term should retain integrity. I underscore that important distinctions are

to be made between "official" archives, like the National Archives or a university's

central archives, and the local, program-level archives studied in this dissertation.

Through calling the spaces in which instructors save their teaching materials "an

archive," I am not equating it with institutional archives processed and managed by

professional archivists. Instead, I am highlighting how the daily, seemingly mundane

documentation practices of instructors have implications for knowledge sharing in both

the short- and long-term. In other words, while acknowledging concerns over casual use

of the term "archives," my study uses this term and not others (such as file management

and recordkeeping) in order to position my research more explicitly within the rich

legacy of archival research within rhetoric and composition. The use of the term

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[4] Archivists' outreach to other academic disciplines notably enabled me to develop a mutually enthusiastic
collaboration with the archivists at the Purdue University Libraries, which I discuss in Chapter 6.

"archive" also, as Maher (1998) suggested, confers an air of legitimacy to research in rhetoric and composition, a field for which legitimacy has been a central goal.

As I discuss in Chapter 2, in rhetoric and composition archives are most often used as repositories for historical research, but less often do the field's scholars consider how to create archives for current and future visibility. Moreover, archival scholarship rarely addresses what and how instructors are preserving their pedagogical materials, which could eventually be sources for historical research. To underscore that the type of archiving I discuss is different than the processing done by large-scale, institutional archives, I will often refer to the instructors' practices as "everyday archiving." Moreover, when I discuss shared repositories of pedagogical materials I also label them as archives, often modified by "hidden," "abandoned" or "pop-up"[5] in order to foreground such archives' lack of visibility and temporal endurance.

Digital technologies further influence both definitions of the archive, archival processes, and access to archives. One of the most often cited discussions of the inextricable connections between archives and technologies is Derrida's theories of archivization. As a thought experiment, Derrida imagined what the field of psychoanalysis might have been like if its theorists and practitioners had access to the newest technologies (or at least new at the time Derrida wrote). Derrida wrote that if Freud and his contemporaries wrote letters not by hand but had access to "portable tape recorders, computers, printers, faxes, televisions, teleconferences, and above all E-mail" the field would be unrecognizable today. According to Derrida,

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[5] The term "pop-up archives" comes from Jeff and Jenny Rice's (2005) publication on temporary community archives. In this text, they provide examples of such archives to challenge the assumption of permanence as an archival criterion.

the technical structure of the *archiving* archive also determines the structure of the *archivable* content even in its very coming into existence and in its relationship to the future. The archivization produces as much as it records the event…This means that, *in the past*, psychoanalysis would not have been what it was (any more than so many other things) if E-mail, for example, had existed. And *in the future* it will no longer be what Freud and so many psychoanalysts have anticipated, from the moment E-mail, for example, became possible. (p. 16-17)

Derrida's theories about how archiving technologies affect disciplinary histories informs my approach to writing program archives, as I underscore that the technologies available to writing program instructors and administrators may affect what histories are available to researchers in the future. His discussion of e-mail, in particular, is relevant to my research in that e-mail is the kind of correspondence often missing in in instructors' archives about community engagement processes and products.

The effects of digital technologies on what can be archived is particularly germane to recent opportunities for "citizen archivists," a term introduced by the National Archives in its crowdsourcing efforts. Through participatory digital archives, "everyday" citizens can contribute their artifacts and memories, broadening historical understandings beyond the dominant discourses of mainstream media. This democratization of the archive foregrounds what has always been the case—that the archive contains not one master narrative but rather multiple, decentralized ones. According to Cox (2008), in a passage that incorporates Foucauldian concepts of the archive[6], through digital technologies the archive is no longer a centralized, physical space with "bureaucratic forms of control and surveillance," but rather a database in which "knowledge becomes

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[6] As discussed by Foucault, archives are historically a product of imperial nation-states and their desire for population monitoring and legitimization.

freer to flow through decentered networks" (p. 595). Decentered archival participation, then, often indicates a more democratic distribution of political power.

This association between political power and archival participation informs motivations for, as well as theories about, digital participatory archives. Discussing The September 11 Digital Archive, Haskins (2007) wrote that these archives encourage democratic memory-making outside of traditional institutions of memory, which "have tended to promulgate official ideologies of the ruling elites while claiming to speak on behalf of the people" (p. 402). Haskins observed that digital memorials like the September 11 Digital Archive blur the line between official and vernacular memories, as "the internet levels the traditional hierarchy of author-text-audience, thereby distributing authorial agency among various institutions and individuals involved in the production of content and preventing any one agent from imposing narrative and ideological closure upon the data" (p. 406). As with Derrida's theorizes of archivization, the distributed authorial agency afforded by digital participatory archives influences my research on writing program archives. Because of digital archival technologies, I argue, writing program stakeholders might be able to influence historical narratives of rhetoric and composition through archiving their pedagogy and scholarship in digital, public spaces.

### 2.2.2 Defining the Archive in Rhetoric and Composition

Rhetoric and composition is among many disciplines to define "archives" broadly. Miller and Bowdon (1999) pointed out that, "basic terms such as *archive* and even *rhetoric* are being used in quite different ways" (p. 597), while L'Eplattenier and Mastrangelo (2012) wrote that the field "tends to call any collection or stack of documents 'an archive,'"

including "a well-funded 'top ten' University Special Collections Archive, papers stored

in the basement of the town hall, a box of papers found in an attic or basement, the

contents of an office, or an actively used filing cabinet for a writing program" (p. 211).

Gaillet (2009) similarly noted that in the "field of rhetoric/composition,

defining *rhetorical history* while determining what legitimately constitutes *archives* is

often complicated." She interpreted "archives" to include a variety of artifacts and

document that include:

> (unpublished and published) letters, diaries and journals, student notes,
> committee reports, documents and wills, newspaper articles, university
> calendars/handbooks/catalogs, various editions of manuscripts and print
> documents (books, pamphlets, essays, etc.), memos, course materials, online
> sources, audiotapes, videotapes, and even 'archeological' fragments and finds. (p.
> 30)

For many scholars in rhetoric and composition, then, archives extend beyond analog files

in "official" archives to sources in a variety of media and located across distributed

locations.

Although archival research has tended to prioritize historical research

methodologies over potential methods for creating archives these conversations are

increasingly occurring. Encouraging the field to not only use archives but also create

them, Wells (2002) proposed three "gifts" of the archives: resistance, "loosening of

resentment," and the "possibility of reconfiguring our discipline" According to Wells,

archives, allow the field of rhetoric and composition to "rethink our political and

institutional situation, to find ways of teaching that are neither belletristic nor broadly

vocational" (p. 60). That is, archives can challenge received knowledge about

disciplinary history and provide today's composition instructors with histories of

composition instruction that extend beyond university walls—through literacy work in community spaces as well as community-based writing instruction—and incorporate non-alphabetic texts through multimodal production.

This emphasis on archival construction was evident in the 2014 CCCC workshop on "The Public and Private Work of Archival Work: Considering Physical and Digital Spaces," which provided a forum for contemplating how to "create, add to, organize and publicize digital and physical archives related to the history of composition and rhetoric." As the workshop description stated,

> In exploring the benefits and constraints of digital and physical archives, theoretical questions we will consider include what materials we look for and where we look, what materials we value (or have not, historically, valued) and why, what benefits and drawbacks there are in working with physical, digital or hybrid archival spaces, how these spaces help us to recast narratives about how our field has formed and what we consider to be "worth" archiving, especially in terms of non-textual and multimodal artifacts or metadata.

These questions are, then, being discussed by the field; however, conversations about creating physical and digital archives have tended to remain at the level of conference presentations and forums. Especially notable here is the interest in digital archives, which afford new ways of considering what we archive and why.

If scholarship on participatory digital archives is any indication, digital archives will allow for students and instructors to preserve a greater variety of pedagogical artifacts. Through websites and social media, composition instructors can circulate their pedagogical ideas and documents in digital spaces, creating virtual communities of practice that do not depend on geographical proximity. But digital archives are of increasing importance to rhetoric and composition not only at a pedagogical, but also at a scholarly and disciplinary level. As Purdy (2011) stated:

> Our pedagogy, scholarship, and disciplinary identity are inextricably bound up in the digital archives we use today and design for the future. If we view the Web itself as "the most important archive ever created" (Miller and Bowdon 594) or "the largest document ever written" stored in a digital archive (Gitelman 128), we and our students daily serve as archivists and archival researchers. Therefore, it behooves us as rhetoric and composition teacher-scholars to understand digital archives' potentials. This knowledge allows us to make informed decisions in using digital archives for our classes, institutions, and disciplines. (p. 5)

Purdy emphasized that instructors and students are archivists, in contrast with a more literal definition of archivists as those who preserve, organize, and describe archives. Differing slightly from Purdy, I argue that instructors and students are not archivists, per se, but rather that they should be more conscious of their materials as having potential archival significance (or "enduring value" in archival terminology). Realizing this, they might be more likely to incorporate best practices for personal digital archiving into how they save their pedagogical artifacts.

Revealing the disciplinary implications of a lack of archival literacy, at the Summer 2015 CWPA Conference Cheryl Ball delivered a passionate appeal to be more conscientious stewards of digital publishing. Among the cautionary examples she discussed include a special issue of *Kairos* that, for thirteen years, contained articles that were not linked or otherwise accessible as they were originally intended to be. After recounting this and several other examples, Ball asserted:

> …even though these scenes are from a decade ago, our field continues, *continues*, to make the same mistakes over and over again. We are scholars of rhetoric, and teachers of digital writing (whether we like it or not), and so we need to resurrect this erased past so that we can learn from our mistakes and teacher our students— whether they are students in our undergraduate writing classrooms or our graduate students who will be the next keepers and continuers of our scholarly record—to pay better attention to our infrastructures. (p. 125)

Like Ball's address, my research suggests that the usable past of composition studies is at risk of erasure when digital spaces are poorly maintained. While Ball focused on digital publishing, this study researches contemporary composition instruction and how its artifacts are preserved or lost due to the archival practices of writing program stakeholders. Building on Purdy's call for all rhetoric and composition practitioners to understand digital archives as part of their everyday work, I study infrastructures, both technological and social, that enable or preclude the preservation of a usable past for teachers, administrators, and researchers.

In response to Ball's and Purdy's discussions of digital stewardship, I observe that writing program administrators and instructors might more conscientiously preserve their digital materials related to teaching, scholarship, and administration. While many of the archives discussed above are deliberately created for historical preservation, many of the instructors' archives that I study in this dissertation are incidental; that is, instructors may not think of their teaching records as archives in a historical sense. From their perspective, their records may or may not be used in the future — and may or may not be accessed for future research by themselves or by others. I draw this assumption both from my casual observations as an insider researcher and published work on individuals' archival practices. For example, as Bowker (2005) noted, individuals often save things but do not intend to access them again, or they keep them "just in case" (p. 15). Similarly, when instructors teach they might automatically save assignment sheets or student writing to portable storage devices without anticipating needing these materials in the future. This lack of awareness is likely to influence their degree of care when personally archiving teaching materials.

Intentionality is important in that scholarship in rhetoric and composition has called upon scholars in the field to be more reflective about what they save and why; therefore, because many graduate instructors are tomorrow's faculty and writing program administrators, it is wise to develop professional development opportunities that will prepare graduate students to be rhetorically and technologically savvy archivists. Although they may not think of their personal archives *as* archives, an archival approach to preserving their pedagogical materials would assist them in more effectively preserving and sharing these artifacts. For future WPAs, especially, the cultivation of archival habits can facilitate their work as new administrators.

## 2.3    Archival Research in Rhetoric and Composition

Scholars in rhetoric and composition increasingly consider archives as not only repositories of knowledge, but also as a means for *creating* knowledge about writing pedagogy; as Gaillet (2012) phrased it, archives are "sources for creating knowledge rather than mere storehouses for finding what is already known" (p. 39). The field's interest in rhetorical, and often digital, archives is part of an "archival turn" that has been developing for decades; archival research on composition instruction dates to at least 1953, when Kitzhaber wrote his dissertation on archived textbooks, a project that inspired Berlin to extend his historical sources beyond textbooks to exams and other pedagogical materials that would provide a richer understanding of diverse composition pedagogies. Shortly thereafter, Brereton drew from a wide array of archival sources, including articles, textbooks, student papers, and teachers' reflections in order to provide a richer history of the origin of composition studies.

Other scholars, many identifying with feminist historiography, have built upon these histories by bringing to light the contributions of people and places that had been marginalized by composition's histories, including African-Americans, women, and sites of extracurricular composition (Glenn and Enoch, 2009, p. 11). Feminist archival research, as Enoch and Bessette (2013) explained, has sought "to recover forgotten figures whose rhetorical significance is often found in out-of-the way places rather than institutional and federal archives." These include "little-known archives such as grandmothers' attics, local libraries, and community centers as a means of unearthing the meager remains of women's rhetorical significance" (p. 637-8). This historical scholarship has thus necessarily drawn from a range of archives outside of university archives in order to recover the lost voices of composition instruction.

As Varnum (1992) discussed in her revisiting of current-traditional rhetoric, in order to better understand this period historians "will have to look beyond textbooks, and even beyond the professional literature of the period, for new sources of information." Among the potential sources she lists are "oral material from teachers and former students," student papers with teachers' responses, assignment sheets, student journals, teacher's journals, and handouts. Through accessing sources like these, Varnum wrote, historians of rhetoric and composition can more thoroughly identify the period's pedagogical approaches. Varnum was fortunate, she explained, to draw from a "rich variety of resources-including assignment series, student essays, and staff papers, as well as faculty and alumni willing to talk to me" as she composed her history of a two-semester, freshman writing course directed by Theodore Baird at Amherst College from

1938-1966. Notable in this research is her incorporation of oral histories from faculty and

alumni in order to tell a more complete history; this

suggests that archival research alone may not be sufficient to construct accurate, multi-

voiced narratives.


### 2.3.1    The Implications of Digital Technologies for Archival Research

It is now widely understood that digital tools are changing the ways we conduct research

on the history of composition. Encouraging more of this research, Enoch and Bessette

(2012) wrote that "a very small number of feminist historians of rhetoric have considered

how their work may be enhanced or occluded by digital innovations" (635). Given that

digital archives raise new methodological challenges and opportunities, it is especially

important for researchers to provide details about their research processes in digital

spaces. Ramsey (2010), for example, wrote that it is important for archival researchers to

understand the relationship between digital and "traditional" archives, how collections in

each setting are processed differently, and how the different archival venues shape

research questions and methods. Enoch and Bessette, Gaillet, and Graban and Sullivan

have all posed questions about how digital spaces might change our archival research

methods. For example, Gaillet (2010) wrote, "If we agree that historical research

constitutes a form of detective work, then how must the search shift when the trail begins,

and in many cases ends, online? How does the historian's line of inquiry accommodate

online searches? What questions can and can't be answered solely through online

research? And perhaps most important, in what ways must we shift our

method/methodological processes when researching historical documents/issues online?"

(38). Providing an example of such methodological reflection, Graban (2013) reimagined archival locations via her research on Cecelia Hendricks, an English Professor and Administrator at Indiana University, explaining that, "If we tried to recover Hendrick's contributions through traditional artifact-based research practices that rely on the circulation of scholarly and pedagogical texts, we would sketch an erratic history" and that her 'disciplinary archive really occurs, then, as a network of physical and digital sites'" (172). Graban and Sullivan (2009) joined in articulating the affordances of digital-only research for locating the significance of female, progressive-era compositions such as Frances Melville Perry; these include contextualization through digitized textbooks, articles, and institutional records. With an ever-expanding variety of digital artifacts available for research, incorporating a discussion of methods can assist in defining and improving research methods for digital archives.

The differences between archival research in analog and digital textbooks is especially relevant today, given that a wide variety of artifacts related to composition instruction are more often saved to digital archives, such as instructors' websites, than in centralized, analog repositories. In the following section, I review literature on two areas of rhetoric and composition archives that are increasingly digital in nature: writing program archives and instructor archives.

### 2.3.2   The Writing Program Archive

In studying how archives are being compiled by composition instructors, I build upon WPA scholarship on program documentation strategies, updating it for a content in which digital technologies are increasingly being used to preserve programmatic documents and

records. Much of this scholarship has rightly assumed that WPAs will be responsible for archiving their writing programs' histories; according to Rose and Weiser (2005), "WPAs are well situated to become archivists for our writing programs. As the original creators of many of our programs' records, we know why and how they were developed, why they took the form they did, and what their continuing significance is likely to be" (p. 281).

WPA scholarship asserts that programmatic histories help WPAs make more informed decisions based on their historical knowledge of the program. This institutional history may be especially useful for WPAs entering a new position or institution, as they illuminate "what is do-able in our institutional context and what the potential roadblocks are" (Rose, 1999, p. 108). Writing program histories are often framed as a tool for administrative communication, to be used defensively in an environment that may threaten program sustainability. Rose (1999) wrote that because of "the relative transience of many program participants—students and teachers," writing programs are at risk of "having common sense histories imposed" (p. 243), so it is important to develop a documentation strategy that can withstand such turnover. Carson (1994) similarly suggested that accurate record-keeping can help WPAs to construct histories that support program sustainability. He suggests that WPAs, save everything in more than one copy, including "memos, letters, thank-you notes, announcements, proposals, and other documentation of the program," as the information in these documents can lead to a historical narrative that explains "how programs interacted with their contexts." The intended audiences for such a historical narrative, he explains, includes both administrators and teachers, as

> Program archives can remind future administrators of the theoretical basis of the program and show what practices have worked and those that have not worked in the past. Histories can also remind administrators of their commitments. In the large bureaucracies of colleges and universities where decision making is limited to a few, often only that few know what happened to programs that were begun with great enthusiasm. It becomes easy to explain a program's demise by saying that it did what it was supposed to do, or that the program outlived its usefulness, or that it was just discontinued (p. 44).

Here, Carson pointedly discussed the implications of institutional memory for writing program sustainability. Similarly, Rose (2013) suggested that program histories can "make the ongoing work of the program—the work of its teachers, students, and administrators—more visible to program stakeholders who may have misconceptions or misunderstandings about the program" (p. 241). As these articles suggest, the intended audiences for writing program archives include university-level administrators or others who may require evidence of a writing program's usefulness, but also future administrators within the program. For the latter audience, program archives enable a better understanding of past successes and challenges.

Understandably, the scholarship discussed here either focuses on analog archives or it conflates digital and analog. In her most recent article on writing program archives, however, Rose (2013) recommended best practices for digital storage, including transferring e-mail and data sets to accessible storage media. She added that, "Currently the standard format for digital records is CDs or DVDs, but due to rapid developments in technology, formats quickly become obsolete and decisions about preservation of digital records need to be reviewed frequently" (p. 247); this point suggests that WPAs may need to continually revise their archival strategies as new technologies become available.

Another exception is Hesse (2002)'s recommendations for a WPA "digital cupboard" that include the following:

> program mission, vision and goals statements; course numbers and titles, catalog descriptions, detailed goals and requirements, section caps; a standard syllabus or representative pair of syllabi; number of sections and seats offered in each of the past four items plus total actual enrollments; overall GPA and grade distributions for each course in the program; complete list of teaching faculty for each of the past four terms, including courses/sections taught, faculty status (TT, GTA, part-time, and so on), and degrees and expertise; description of placement or credit processes; employment conditions for each category of faculty, and position descriptions (p. 155)

The digital materials suggested by Hesse allow for a cursory history of a writing program, answering questions about which classes were offered, who taught them, and how students were placed in the courses. Through studying a program's syllabi, for example, a WPA can ascertain the goals of a writing course and its major reading and writing assignments. However, such a "digital cupboard" cannot reveal teachers' daily pedagogical approaches and how students interacted in the classroom, drafted their assignments, and underwent the writing process. While student portfolios are one way to archive student writing, these portfolios usually contain students' final drafts after extensive revision. Hesse's proposed digital cupboard does not contain evidence of classroom practices other than a representative group of syllabi. This suggests that artifacts of the everyday activities of composition instructors and their students—such as assignment sheets, lesson plans, student discussion posts, projects, and teachers' comments—may not be a foremost concern of WPA documentation strategies.

The audiences for these WPA archives are also administrators—either the WPAs themselves or university-level administrators—and not the program's instructors. Yet a program's instructors might also benefit from an institutional memory of their writing

programs, including teaching practices within specific courses. Thus far, however, the possible exigencies for archiving classroom materials for use by instructors has not been researched.

### 2.3.3   The Archives of Composition Instructors

Instructors' contributions to disciplinary and programmatic archives will likely increase as digital archives have created the category of the "citizen archivist." Through crowdsourcing of historical artifacts, "citizen archivists" are shaping collective histories to include a wider variety of voices than usually possible in analog archives (although participatory archives need not be digital, as represented by the U.K.'s community archives movement). Digital participatory archives of composition instruction include DRAW (Digital Repository for Academic Writing) at Ohio State; the Pedagogical Toolkit for English at University of Victoria; and Outcome-Centered Electronic Library of Teaching Resources (OCELOT) at Virginia Tech. One of the more frequently used archives of student writing is the Digital Archives of Literacy Narratives (DALN), which has been incorporated into composition classrooms to provide examples of literacy narratives and also as a venue for student publication. Even the plagiarism detection service TurnItIn has been conceptualized as a digital archive of student writing (Purdy, 2009). That instructors are increasingly using digital spaces to disseminate pedagogical materials provides opportunities to archive the kinds of pedagogical ephemera that have traditionally not been archived in "official" university repositories. Given instructors' emerging agency in contributing to the archives of composition pedagogy, I argue that

they can, like WPAs, be "agents of memory" (Charlton et. al, 2011) that contribute to shared histories of a course or program.

This increasing number of digital archives of student writing may also be changing a common narrative among archival researchers in rhetoric and composition – that rarely are student writing and other classroom artifacts archived. As Moon (2007) noted, "even now, college students keep very little of their own writing, that teachers must necessarily clean house of accumulated student writing from time to time, and that college archives still have little interest in preserving boxes of student writing that will be reproduced annually" (p. 8). Moreover, even when historians of rhetoric and composition access student writing, these texts are usually final, exemplary drafts. Discussing a lack of archived student writing produced "in situ," Sullivan (2012) explained that, "We need to seek the in situ workings of those composition classrooms deemed momentous for the origin of composition studies and be alert for perspectives on those classrooms that arise out of the vantage points of the students" (p. 371). Sullivan noted that it is difficult to recover perspectives of students from the years between 1875 and 1925 (the timespan addressed by Brereton in his *The Origin of Composition Studies in American Colleges*), this is in stark contrast to our current era:

> The Internet delivers rich views of college writing classrooms today. Not only can we access the sorts of records that built our historical accounts (syllabi, institutional records, and other public stories), but we also can access forums, blogs, vlogs on assignments, student projects posted on YouTube, and even backchannel discussions (such as tweet feeds, buzz, and professors ratings). (p. 366)

Researchers studying composition instruction from before the 21st century, however, find few artifacts of everyday pedagogy. For example, in her narrative about

Clara Stevens and the English Department at Mount Holyoke College, Lisa Mastrangelo (2012) wrote that "It is difficult to recover pedagogy from any time period, since records of actual instruction and the day-to-day work inside of individual classrooms is rarely recorded. However, archival materials, including student notebooks, department meeting minutes, faculty papers, and memorial tributes, can offer glimpses into" these histories (p. 65). One reason for the shortage of classroom materials in our archives may be the archival practices of teachers, who rarely follow conscientious documentation strategies that anticipate the needs of archival researchers. Schultz (2008) conjectured that teachers "routinely make decisions—sometimes deliberately, sometimes randomly, about which records to keep and which to toss" (p. viii). This, together with the fact that archival researchers find few "student writings, teacher records, unprinted notes, and pedagogical materials, and ephemera that writing courses have always generated but never kept" (Connors 225, qtd. In Glenn and Enoch, p. 13), encourages further study on whether, how, and why writing instructors archive their teaching materials.

In researching the documentation practices of instructors, we should ask Rose's questions: "1. What records are already routinely generated? 2. Which of these records need to be preserved? [and] 3. What additional records need to be created?" (p. 284). Like WPAs who have access to official university documents, but less often the decision-making processes and conflicts behind them, those researching the histories of composition pedagogy may find official lists of courses and some syllabi, but comparatively few examples of student writing and evidence of classroom pedagogy.

## 2.4    The Personal Digital Archive

When one hears the term "archivist" the image of an instructor organizing their personal files is unlikely to come to mind, and yet digital technologies increasingly require us to be archivists of our own information. In studying the digital practices of scholars in the humanities and social sciences, Antonijevic and Cahoy (2014) wrote, in language similar to Purdy's (2012) that "all researchers are archivists, whether they know it or not. This simple pronouncement highlights the essential need for information management training for faculty and graduate students" (p. 289), training that is being increasingly offered to university departments by their institutions' archivists.

Research on personal archiving, which is extensive and cross-disciplinary, has increasingly studied how individuals use digital technologies to manage their personal information. Among this scholarship is a handful of studies about the personal information management (PIM) practices of academics and writers. Antonijevic and Cahoy (2014), for example, compared the digital archiving practices of scholars in the humanities and social sciences, for whom "dealing with obsolete technological formats has been highlighted as an important challenge of digital archiving" (p. 290). Another study about academics' digital information management practices is Fear's (2012) research on how researchers at a large Midwestern university manage data. Fear investigated the factors motivating their data management practices, with the goal of improving services in this area. Similarly, Kaye et al. studied faculty members' "digital and material archiving of papers, emails, documents, internet bookmarks, correspondence, and other artifacts" (275) and found that motivations for personal

archiving extended beyond information retrieval to a variety of other concerns that included creating a legacy and sharing resources.

Other scholarship in this area identifies a "laissez faire" attitude towards personal digital archiving. As Sas and Whittaker (2013) noted, people take "a laissez faire approach to dealing with digital possessions, letting them passively accumulate on personal hard drives or in social media applications" (p. 1). As Marshall (2008) similarly posited, "Individuals rarely view their own stuff as requiring curation: curation is for objects in museums. They feel no compunction to label photos, preferring instead to chuck them into a shoebox with the idea that they might paste them into a photo album later when they have more time" (n.p.). Additionally, Becker and Nogues' (2012) survey of 110 writers about their personal archiving practices found that "most writers neglect digital archival concerns, and consequently, their digital archives consist of poorly managed, highly distributed, and unsystematically labeled files" (p. 42). The authors cited a lack of guidance from informational professionals, leading writers to follow idiosyncratic means of digital preservation.

As these studies demonstrate, personal digital archiving is important for one's personal identity, but comes with significant challenges that include "shifting and confusing notions of personal privacy, and digital documents replacing paper forms and posing new maintenance challenges" (Cox, 2003). Research on personal digital archiving practices is needed in order to better support individuals' ability to navigate maintaining their records in an evolving digital environment. To address this need, professional archivists are increasingly focusing on supporting academics' archiving practices; thus, many of the studies on personal archival practices are conducted within library and

information sciences. In my final chapter, I discuss how writing programs might further collaborate with their university libraries to develop professional development on personal and program archiving.

## 2.5    Conclusion

Archival research in rhetoric and composition has tended to study the artifacts within archives rather than the archives themselves. Recently, however, the field has called for further reflection on our disciplinary archives and how we can utilize digital archives to preserve and redefine our histories of the field. On a writing program level, WPAs have been developing documentation strategies to support program histories, but these practices need to be updated for our digital age. We should study, then, personal digital archival practices within writing programs, as such research can provide insights on how WPAs and instructors might become better digital stewards

CHAPTER 3. RESEARCH METHODS

### 3.1    Introduction

As discussed in Chapter 2, artifacts of everyday composition pedagogy are seldom

donated to institutional archives. In response, Brereton, Ritter, and others have

encouraged us to ask why our archives privilege certain artifacts over others. They have

also urged the field to consider which materials should be saved to our field's

repositories. Rhetoric and composition provides few research models for answering these

questions, and therefore I refer to archival ethnographies within library and archival

sciences. This chapter discusses my adaptation of archival ethnographic methods to

research the archival practices of composition instructors in the ICaP program. These

include three stages of research: archival research, survey research, and semi-structured

interviews with instructors that incorporate photo study methods.

### 3.2    Site Selection

I chose to conduct insider research at my graduate institution as it would be less

challenging to access programmatic archives and interview subjects. Insider research

could also better enable me to contribute my research findings, namely through

professional development and recommendations for digital archives that I planned to

develop in consultation with the Purdue Libraries' digital archivist (see Chapter 6 for

more discussion about this collaboration).English 108: A Community-Engagement Based

Writing Course

The students and alumni I interviewed each taught at least one section of English 108:

Engaging in Public Discourse, an accelerated introductory composition course that

integrates community engagement. The official course description, which I accessed via

the ICaP website, reads:

> Engaging in Public Discourse is an accelerated composition
> course that, like ENGL 10600, satisfies the Written Communication and
> Information Literacy requirements on the university core. In ENGL 10800
> students work with public writing and community service and can expect to
> engage in some local community activities outside the classroom.

In this course, students have produced course deliverables including writing about the

community (often in the form of reflective writing about student-selected volunteer work)

but also writing for the community (writing that aims to fill a community partner's need).

Projects in the latter category have included publicity materials for non-profit

organizations, documentaries about and for the community partner, and websites for local

organizations.

I interviewed English 108 instructors, rather than draw from the entire pool of ICaP

instructors, because 1) the smaller number of English 108 instructors (as opposed to

English 106, the "mainstream" composition course) provides a manageable number of

potential interview subjects; 2) service-learning courses like English 108 may present

unique challenges to documentation and archiving of course materials, due to their often

born-digital and (ostensibly) public audiences; and 3) invisible, affective work may be

more prominent in this type of course. By researching how this invisible work is or is not

made public through digital spaces, I could discuss the implications of digital archives for the visibility of engaged pedagogy.

Another reason for narrowing my research to this course is community engagement's heightened profile in post-secondary education, spearheaded by several initiatives: Campus Compact, a national coalition founded in 1985 to support civic engagement in higher education; the Boyer Report (1996); and the most recent presidential administrations via the National and Community Service Act (1990), the National Service Trust Act (1993), and Barack Obama's "Call to Service" (2008). Applying these reports to post-secondary teaching and scholarship, scholars from a variety of fields have called for more faculty attention to engagement.

In the humanities, scholars discuss how community engagement and public scholarship, especially the "digital humanities" and its ability to reach larger publics, can revive the humanities through demonstrating contributions to community development and the teaching of "skills such as collaboration, intercultural communication, and digital literacy" (Jay, 2012, p. 52-53). Feldman (2008) sees the institutional focus on faculty engaged scholarship as an impetus for redesigning writing classes to incorporate more public writing, and he points to several scholars who have connected civic engagement to the writing classroom—a list that includes Coogan, Cushman, Flower, and Mathieu.

While humanities programs frequently serve their local communities through writing projects, direct volunteer work, and other engagement initiatives, they might more thoroughly communicate and assess the impact of this engagement (see Ellison and Eatman, 2008; Jay, 2010; Mangum, 2012). This visibility is particularly urgent for two reasons: 1) The humanities' relevance to society is under attack, and because "the future

of the humanities depends upon…the organized implementation of project- based engaged learning and scholarship" (Jay, 2010, p. 51), humanities programs need to publicly share this work; and 2) Because engaged learning and scholarship occurs on an academic time-frame and is often facilitated by transient faculty and staff, the tenuous sustainability of community partnerships can be ameliorated through stronger institutional memory. By not communicating their contributions more globally and thus preserving institutional memory of this work, humanities programs are missing an opportunity to sustain engagement and articulate its value.

Writing programs, seeking to strengthen their presence, are now demonstrating their own engagement with public audiences. For example, contributors to *Going Public: What Writing Programs Learn from Engagement* (2010) discuss how writing program administrators can position their programs and scholarships within this context of engagement. Addressing how engagement has become a norm more than an exception, editors Rose and Weiser write that "Public engagement initiatives have the potential to transform our understanding of the 'service' role of writing courses from that of 'serving' other academic programs to 'serving' a much more broadly defined public" (p. 4). While writing courses have historically been perceived as service courses, the integration of community engagement into these courses suggests a more expansive idea of service that extends the benefits of writing instruction to wider communities, giving students experiences writing about and for public audiences and potentially providing community partners with useful deliverables.

The disciplinary and institutional memory that archives can provide is important for all areas of writing program pedagogy and administration, in that archives can tell us

what has been done in the past so that we can be more informed about the foundation of

our current practices. Knowledge about past practices can be especially useful for

community engagement/service-learning for several reasons. First, by showing how

writing program engagement aligns with university strategic plans, administrators can

provide further evidence of the humanities' value to campus and local communities.

Second, institutional memory can encourage sustainability through supporting the

continuation of partnerships across academic years (although this preoccupation with

sustainability has been challenged by Restaino and Cella, 2012). Many community

engagement instructors and scholars seek sustainability, striving to create partnerships

with community members that last beyond a semester or project. These efforts toward

sustainability seek to resolve the predicament when projects are initiated (sometimes with

limited commitment) by instructors who do not have a deep investment in the

community, and by students who quit the project when the semester is over and may not

bring this project to completion. Given the ideal of sustainability in community

partnerships and critique of short-term, "drive-by" approaches to service learning

(Cushman, 2002; Hollander, 2010), a history of these relationships can be important

information for the instructors and students, particularly if the relationship has been or

aims to be continued beyond a single semester.

Sustainability of engagement may be further supported through narratives about

engagement's logistical and interpersonal dimensions. Documenting instructors' stories

has practical implications for community engagement, which faces the challenge of

sustaining the institutional knowledge of partnerships that can be lost if students and

instructors have no established means of communicating their efforts, challenges, and successes beyond the classroom.

### 3.2.1    Graduate Student Instructors

I interviewed graduate student instructors in part because of the local context of my study, where the majority of composition instructors are graduate students. I also focused on graduate student instructors because of their tendency in be invisible in the literature. Like WPAs and non-tenured faculty, the histories of graduate students have remained for the most part undocumented, compounded by the fact that much of graduate student work is coded as "service" and as such is prone to invisibility. Currently, many of the efforts to make graduate student labor more visible pertain to graduate student administrators. As Edgington and Taylor (2007) noted in their introduction to an empirical study of graduate student administrators, "Little is known about the experiences of graduate student administrators (GSAs) and this lack of knowledge leaves open several questions. What do they learn from these experiences? What problems do they face? Do these positions prepare them for future administration, and what type of preparation do they receive?" (p. 150-51). Building upon Edgington and Taylor's article, I research these questions primarily in relation to instructors' personal archiving practices, and secondarily in relation to their service-learning pedagogy.

Even less is known about graduate students in rhetoric and composition who teach service learning. Other disciplines have begun to address the experiences of graduate students, such as service-learning's influence on what they value as future faculty (O'Meara, 2008), community partners' perceived benefits of graduate student service-

learning projects (Carpenter, 2001), and engaged dissertation research (Jaeger, Sandmann, & Kim, 2011). In rhetoric and composition, Bowen et al. (2014) described their experiences working with an adult literacy center as part of a graduate seminar, calling for "graduate programs in writing, rhetoric, literacy studies, and technical communication to develop a conscious commitment to graduate students' civic engagement by supporting opportunities to learn, teach, and research with community partners" (p. 18). Building upon this small but growing body of research, I offer graduate student narratives about not only teaching community engagement, but also archiving their teaching processes and products.

Composition instruction, historically framed as service, has also been gendered as the feminized work of care-giving and as such has often been rendered invisible. Bringing this invisible labor to light has practical implications for the work lives of those who deliver this service. As Masse and Hogan (2010) discussed, "By examining service as gendered labor and by making the economy of service audible and visible, we can improve the work lives of both female and male academic laborers" (p. xvi), particularly because an increasing number faculty of all genders are engaging in service work (p. xxiv). Critiquing the rhetoric of campus engagement, Masse suggested that this rhetoric "might play into the feminized 'service' economy since service-learning courses and university 'community partnerships' are labor-intensive projects largely carried out by women, graduate students, and NTT faculty" (p. xxvi), and even the labor of graduate students, which is "routinely made invisible under the guise of 'service learning'" (p. 37).

Finally, in suggesting that the field of rhetoric and composition begin a conversation about composition instructors' archival practices, I build upon the

recommendation of Buehl, Chute, and Fields (2012) to train graduate students in archival research methods. They wrote, "although the growing body of scholarship on archival methods offers a plethora of practical resources, inspirational anecdotes, productive exemplars, and reflections on methods, no essay or chapter offers a sustainable model for training new scholars to work with archives" (p. 278). Similarly, WPAs are increasingly interested in creating archives but have not developed training for graduate students in this area. This area of professional development is particularly important given the growing variety of digital spaces that instructors can use to archive their teaching materials, and the increased exigence for considering sustainability of digital technologies that can quickly become obsolete.

## 3.3    Insider Research

I chose to conduct insider research, or "research by complete members of organizational systems and communities in and on their own organizations" (Adler & Adler, 1987) because insider researchers can often more easily gain access to people and information, can better make changes to practice in their community, and are better able to conduct complex research due to their in-depth knowledge (Costley, 2010, p. 3). As Costley suggested, insider research enabled my access to ICaP's archives and instructors. As the assistant director of ICaP at the time of my study, I was using and contributing to the program's archives, including Dropbox folders and file cabinets in both my office and the ICaP director's. Because of my access to these files, I could draw from them to categorize the contents and audiences for writing program archives. I could then compare them to the archives instructors create for their personal or community use with other instructors.

As an insider researcher I was also better able to articulate my tacit knowledge (Adler & Adler, 1987, p. 60), or preunderstanding: the lived experiences and knowledge that researchers bring to the table before they begin their research. Through preunderstanding, I could use internal jargon and draw on my personal experience, leading to more extensive, educated follow-ups that create richer data (Brannick & Coghlan, 2007, p. 68). Having taught English 108, I could empathize with many of the experiences shared by my interview subjects; if I identified with an instructor's experience, I would invite further conversation by pointing out our similar situation.

I also conducted insider research in order to improve teaching and administrative practices, as insider researchers often have more impact on their research sites (Mercer, 2007; Costley, 2010). This use of insider research to change institutional practices is also a characteristic of feminist interview research, which aims to apply knowledge gained in interviews to the lived experiences of women. The goal of feminist interview research is not only contemplation about women's status, but also the production of material results (DeVault and Gross, 2006, p. 190). Similarly, I wanted to use my insider research to help raise instructors' awareness of their own archival practices, through the interviews themselves as well as professional development informed by our conversations. I hope that eventually instructors' new awareness of best archival practices might eventually result in greater visibility of engaged pedagogy.

To further involve instructors in my research, I gave them the opportunity to validate my narratives about their archival practices. Several weeks before submitting my manuscript, I e-mailed those whom I had written narratives about and asked them to review their respective sections of Chapter 5. This group also included one instructor who was not in my original group of instructors: an alumna of the Purdue graduate program who had developed

a collaborative online network for pedagogical materials. I discuss her experiences not in Chapter 5, which reports on my interviews with English 108 instructors, but rather in Chapter 4 where I discuss the "failed archives" and "pop-up archives" of composition instruction. This respondent validation, or member checks, helped to ensure that my interpretations were authentic and reliable (see Scott and Morrison, 2006). A form of member checking also occurred during the interviews themselves, as I often paraphrased instructors' responses back to them to show that I had listened and to make sure I was understanding their intent.

## 3.4    Archival Ethnography

Archival ethnography served as my umbrella research methodology, informing both my archival and interview research. I first encountered the concept of archival ethnography via Ritter (2012), who encouraged scholars to employ this method to articulate "how and why certain narratives are documented and others not." Ritter encourages historians in rhetoric and composition to approach archives as "real institutions" of which the archivist can also be a research subject; through archival ethnography, she explains, the researcher presents the archive as "a community created by the external force of the archivist herself, rather than as a naturally appearing phenomenon" (p. 464). While it is now commonplace to view the archive as constructed by external forces, Ritter has offered a research methodology for investigating how our discipline's archives are informed by context.

Archival ethnographic methods importantly attend to the relationship between what is included in archives, which as Ritter (2012) pointed out, "is certainly germane to our field, given that the types of materials often helpful in studying past composition

practices (student work, teachers' notes) are the very items sometimes deemed less "important" to archival depositories" (p. 471). By identifying the contents of various archives in Purdue University's writing program, I could better analyze the presence and absence of classroom-based artifacts, such as student work and teachers' notes. In doing so, I followed Ritter's suggestion that archival researchers think about which voices and stories the archives privilege and make this reflection transparent in their scholarship. I compare the contents of the more visible program archives with the less visible, distributed archives of composition instructors, as well as research the degree to which the voices of students, instructors and community partners surface in program and individual instructors' archives. I also consider ways in which affective dimensions of service-learning pedagogy (e.g., interactions with community partners, students' reflections on their service-learning experiences) are present or absent.

I also wanted my identification of these gaps to inform current practice, as through reflecting on their archival practices instructors might become more conscious about how they are saving and sharing their materials, and what they might do differently. As Ritter suggested, researchers should apply their learnings to current saving practices by considering which documents they should "be now contributing to the continued repository of our field" (p. 474). As an insider researcher who hopes that my research findings will ultimately help instructors at my graduate institution to develop more comprehensive, useful archives for pedagogical development, the answers to this question are best developed in collaboration with those who are creating and using the archive. Because I had access to the archives' creators and users, I was able to supplement my archival research with interviews. These interviews with instructors,

which I report on in Chapter 5, allowed me to determine which teaching artifacts they saved, which they discarded, and which they shared with other instructors.

While my overall approach to studying archives is informed by Ritter's article, there is an important distinction between my research and hers. Ritter discussed how archival research is deeply ethnographic in its practices, albeit usually without living human (subject) voices to speak and be heard" and that "an archival scholar can never be 'there' in the moment of an artifact's creation" (p. 466). My research, on the other hand, does explore archives at or near the moment in which

they are created. As an insider researcher I accessed firsthand the perspectives and motivations of instructors to archive their teaching materials.


### 3.4.1    Examples of Archival Ethnography

Most rhetoric and composition scholarship is either about digital archives or uses them as sites for research. Less often does it incorporate the ethnographic methods of interviews, observations, and focus groups. For guidance on the methods of archival ethnography, I referred to the work of Gracy (2003), who has defined archival ethnography as "a form of naturalistic inquiry which positions the reader within an archival environment to gain the cultural perspective of those responsible for the creation, collection, care, and use of records" (p. 337). Gracy used ethnographic fieldwork to study the archival community of film preservation, using focus group interviewing, in-depth interviews, and participant observation. She wrote that "creators of documents, users of documents, and archivists form a community of practice – the archival environment – for which social interaction creates meaning and defines values" (p. 337). As noted previously, scholarship on writing

program archives has tended to focus on an individual archivist, the WPA; my research, using archival ethnography as a model, decenters the focus from the WPA to other stakeholders in a writing program, namely composition instructors.

Because of my insider role and the local parameters of my study, my research methods were somewhat different than Gracy's. I did not include group interviews or participant observation in my research but interviewed instructors one-on-one about their archival practices, asking how instructors shared materials and information with each other, both verbally and through the exchange of documents. Instead of conducting observations, I relied upon my pedagogical and administrative activities as an insider researcher — for example, the meetings I attended and/or facilitated with my peer composition instructors. My immersion in this environment as a peer instructor allowed me to emulate the "naturalistic inquiry" of archival ethnography.

Although my use of archival ethnography is new to the field of rhetoric and composition, my use of interview research to supplement and inform archival research is not. Program histories that draw from interview research includes William DeGenaro's history of basic writing at his institution, which drew from archival data, interviews, and personal accounts of DeGenaro's institutional experience. Another is Tassoni's history of basic writing at the Miami University of Ohio, which cited archival sources as well as telephone and e-mail interviews with the program's past and current WPAs. Notably, Tassoni began his study after realizing the program archives proved inadequate sources of historical knowledge; English 001/002, a basic writing course at Miami, was not mentioned in the College Composition Committee's minutes, although it has been listed in the course catalog since 1974. Similarly, Henze, Selzer, and Sharer (2007) used both

archives and interviews to narrate the development of first-year composition at Penn State in the 1970s, a study that also coined the concept of "hidden archives" that is central to my own research.

Similar to these archival studies, my research utilizes archives both public and "hidden" archives, as well as semi-structured interviews with composition instructors. However, unlike DeGenaro and Tassoni, who used archives and interviews to uncover curricular histories in their writing programs, I am more interested in how future histories are being constructed by today's instructors and administrators.

### 3.4.2   Researching a Community of Records

The concept of a "community of records," closely related to archival ethnography, also helped me to conceptualize the circulation of teaching materials among instructors. In order to ascertain how instructors share records with each other, my interviews addressed not only instructors' documentation practices in isolation, but also how they shared materials with other instructors as well as the writing program administrators at the time they were teaching the course. The concept of a community of records, as Bastian explained in her study of the record-keeping practices of native Virgin Islanders, "refers to the individual and corporate entities that act as records creators and as a social group with shared values that contextualizes and uses these records" (p. 3-4). Yakel and Torres have added that studying a community of records involves research "surrounding access to records, the interactions among community members over records and the creation of a memory frame or shared meaning, shared traditions of recordkeeping, the interface between the oral and the written, and, finally, the interplay among records, meaning, and

truth" (p. 97). Studying archives in the context of group interactions certainly applies to writing programs, in that instructors share teaching materials in order to develop their pedagogy, and administrators keep records in part to communicate the activities of their writing program to university-level administrators and other audiences both internal and external to their program. Yakel and Torres' discussion of "the interface between the oral and the written" is also germane to writing programs in that knowledge of administrative and pedagogical practices are often passed down through lore. Although institutional memory has typically privileged written documentation, we should also acknowledge the importance of informal, spoken conversations to a writing program's institutional memory.

In the following section, I discuss in greater detail the methods for the two phases of my study: archival research and semi-structured interviews.

### 3.5    Archival Research

I researched a variety of archival sites to both construct a history of English 108 and identify the gaps in the writing program archives, i.e., what I was unable to locate in terms of a curricular history. My programmatic archival research contributes to body of scholarship on writing program histories and histories of curriculum development in a local context. As Rose (2013) explained, "Knowing how and why specific practices such as curricular models, administrative structures, and policies were originally designed can help current participants in the program recognize how the program has developed and carried out its mission in the past, and to understand as well why current practices that might seem problematic were originally put in place" (p. 241). Rose outlined how WPAs

wanting to develop a writing program history can use three methodologies: archival

research, oral history, and documentation strategies (p. 241). In terms of archival

research, materials can be located in existing archives, by

> drawing on the materials found in a 'cache' of documents and other artifacts—a
> box forgotten in a closet or a file drawer of a former program director, for
> example—examining the materials with no highly specific question in mind, but
> drawing on a specialized knowledge base to inform his or her interpretation of or
> reading of materials and refining the question as he or she proceeds. With the
> second approach, a program historian would formulate a question, speculate about
> the kinds of document, and then go find those documents" (p. 242)

My research incorporated a combination of these two approaches, as I researched both

already assembled writing program archives as well as other spaces, often digital (e.g.,

instructor websites) that contained artifacts from English 108.

Conducting archival research as an insider is somewhat typical among WPAs. As

Rose noted, "Many writing program histories have been written by current or former

participants in the program" because questions about a program's practices often emerge

from one's experience in that program and program participants are more likely to have

access to the materials that would contribute to such a history. Rose also pointed out that

being a participant in the writing program one is researching can be advantageous, as

familiarity with the program can help the researcher to better understand the archival

materials and other resources (p. 242-43)

As an insider researcher, I sensed that English 108 was not archived to enable

future historical research or professional development. I observed that course instructors

maintained their personal archives and shared a small portion of their teaching materials

with their peer instructors. That is, this sharing of materials is not systematized and

shared materials are not collected in one repository open to all instructors. Some of

instructors' personal archives were public, such as academic websites, while others were password protected and inaccessible to me unless I requested access. Many digital spaces I did not access at this stage of my research, namely individual instructors' course sites on Blackboard and other proprietary, password-protected course sites. Instead, I discussed the contents of these sites with my interview subjects in our conversations about what they saved, why, and with what technologies.

### 3.5.1 The Ethics of Archival Research

In the context of the ICaP program, archives include digital spaces like Dropbox, course websites, and course management systems that vary in their accessibility. This led to several ethical questions as I conducted my research, such as whether I should cite recent instructors and administrators by name; and whether it would be appropriate to provide images of documents found online. Because research in these spaces presents some ethical challenges, I referred to rhetoric and composition literature for advice on how to negotiate the ethics of research in digital archives.

To determine whether I should ask consent for materials found online or in the "hidden archives" of composition, I referred to Porter and McKee's discussion (2012) of the ethical quandaries presented by research in writing program archives, "where composition programs over the years have just saved whatever the current WPA felt was appropriate to save. How many students whose papers are in dusty writing program filing cabinets or now on hard drives and university servers gave permission for their papers to be there?" (p. 67). Important tasks in this archival environment include determining what is public and what is private; when online information should be considered a "text" and when it is the "communications of a 'living person' for whom a different set of ethical

considerations apply"; and when informed consent should be sought. To help researchers navigate these ethical challenges, Porter and McKee offered a heuristic of different approaches to internet-based research. On the left-hand side of the continuum in this heuristic is the position that "views Internet-based communications as occurring in public *spaces* (at least on non-password-protected sites) and views Internet research as aligned more with public observation, public archive work, or work with published texts. On the right-hand side of the continuum is the position that views much Internet research as occurring in community *places* where people gather to interact." This position would require the ethical approaches to person-based research that attend to the "needs, expectations and wishes of the people whose communications are being studied." (p. 70). Because I situated most of my digital research nearer to the left-hand side of Porter and McKee's continuum—that is, as public spaces—I determined that I did not need to acquire consent unless the materials were potentially sensitive in nature (in only one instance was this the case, and in this situation I decided not to quote the website).

Additionally, the College Composition and Communication's "Guidelines for Ethical Conduct of Research in Composition Studies" affirmed that I should be transparent about my research choices and why I may wish to cite digital communication. Like Porter and McKee, these guidelines discussed how digital media requires researchers to negotiate several ethical issues. These include "researchers' and participants' expectations regarding the public/private, published versus unpublished documents, informed consent, sensitivity of the data, vulnerability of the participants, [and] identifiability of the data" (n.p.). They ask composition scholars to "explicitly justify our research choices and our positioning as researchers when we plan, conduct,

and publish our studies" as well as strike a balance between assuming that all digital communication is available for research just because it is accessible, and believing that one always needs permission in order to cite digital materials. Again, because the digital sites I access are not sensitive in nature, and are also publicly available, I believe it is ethical to cite them here. Because my focus is more on archival trends (i.e., what kinds of artifacts are being preserved publicly and where), it also was not necessary for me to cite individual instructors or students. I therefore anonymized my findings to the greatest extend possible.

A recurring ethical question, then, was whether to refer to recent instructors and administrators by name. Discussing the ethics of institutional archival research more generally, Lamos (2009) reflected on how the type of research he terms "archive-based institutional critique" presents "methodological and ethical issues that are potentially 'person-based" in that he asks "how should the names of the many administrators encountered during the course of archive-based institutional critique be referenced?" (p. 390). He wrote that because he is referencing contemporary individuals, he is "concerned that referencing these administrators directly by their real names could pose a risk to their individual sense of privacy or to their existing professional reputations" (p. 391). In order to avoid this dilemma, when discussing my interview findings or instructors' websites, I decided to use pseudonyms rather than refer to individuals by their given names (although I recognize a reader familiar with the program might be able to identify the individuals I discuss).

Notably, some of the digital sites I describe in this manuscript are password-protected or from instructors' personal files. To ethically discuss or provide images of

these sites, I had instructors complete consent forms prior to their interviews. Through

signing these forms, the instructors gave me permission to use the images they had shared

during our interviews. I also made it clear that, if the instructors had not already done so,

any identifying information about themselves or their students would be erased.

### 3.6    Semi-Structured Interviews

I conducted interviews, rather than surveys or quantitative research, in order to

narrateinstructors' archival practices. Although a quantitative study of instructors'

archival practice would have enabled a broader, more comprehensive understanding of

today's archival practices, it would have been more difficult to understand the

motivations for instructors' archival practices. The following section discusses participant

recruitment and interview methods.

### 3.6.1    Participant Recruitment

I recruited participants through a brief online survey using Qualtrics that served two

purposes: 1) establish baseline data on the types of projects assigned in English 108 and

how instructors archive these projects. Instructors who had taught or were currently

teaching in the introductory composition program received a recruitment email inviting

them to participate in a survey. The recruitment email (see Appendix A) was sent on my

behalf by the Assistant Director of Rhetoric and Composition to the Rhetoric and

Composition graduate student list-serve. The responses to these surveys would help me to

validate or correct assumptions I had about instructors' archival practices prior to

beginning the study; and 2) recruit participants for the follow-up interviews incorporating

photo studies. All interview participants were given a $10 Amazon gift card for their participation.

Eligible participants were those who had taught or were currently teaching a version of English 108 involving a community service component (because the recruitment e-mail was distributed to English graduate program alumni, some of whom may have taught English 108 before it became a specifically service-learning course). Respondents were asked to access the link to a Qualtrics survey included in the recruitment e-mail. The survey asked them to identify the documents from their English 108 course that they had saved, and in what form (i.e., analog or digital) they were currently saving them (see Appendix B for survey questions).

After reviewing the survey responses, respondents were invited to participate in an interview in which we discussed additional questions related to the documentation and archiving of the respondent's courses. Interview participants consisted of seven graduate students and three recent alumni of the Rhetoric and Composition graduate program, all whom had taught between one and three sections of English 108.

If the interview participant was unable to meet in person, we conducted the interview online via Skype or Google Hangouts (which was only the case for one of the interview subjects). Otherwise, we met in a private conference room in the English department. The interviews each took approximately 45 minutes and were audio recorded for transcription purposes only.

### 3.6.2   Interview Methods

My interviews took the approach of semi-structured life-world interviews, which seek to understand, through the subjects' own perspectives, specific themes in an individuals' lived experiences. As Kvale and Brinkmann (2008) discussed, this type of interview is similar to an everyday conversation but has a specific purpose predetermined by the interviewer. This type of interview is marked by openness to change; through the course of the interview "subjects may see themselves discover new aspects of the themes they are describing, and suddenly see relations they have not been aware of earlier." (p. 11-13). This aspect of life-world interviews resonated with me, as I hoped for the interviews themselves to be a form of professional development, leading instructors to a greater awareness of what they archived, why, and how they might better preserve their teaching materials. As discussed in Chapter 5, I achieved this goal as many instructors commented that our interviews were a valuable learning opportunity.

My interviews followed what Kvale has called a "traveler" as opposed to a "miner" approach; that is, my interview subjects and I collaboratively wandered together as we discussed their archival practices and challenges when managing their digital information. My ability to "travel" along with the interview subjects was easier because I had taught the same course, so could share my similar experiences. Another reason for this approach was my research topic. Because personal archiving is rarely addressed in our program's professional development, I assumed that archiving of course materials might not be at the forefront of instructors' minds. Perhaps because of this, during the interviews instructors often paused, retracted earlier statements, or took time to look up

materials on their computer in order to jog their memory, which itself demonstrates the importance of personal archives as a memory tool.

In approaching my interviews as conversations between people with common interests, I prioritized knowledge-sharing over evaluation so that it was more of a collaboration than a one-directional exchange. Accordingly, as Paget (1983) suggested, I shared "with the interviewee the concerns that animate the research, so that the conversation can unfold as a collaborative moment of making knowledge." (qtd. in DeVault and Gross, 2006, p. 181). In the interviews, I shared why I was conducting this research and how my previous conversations with English 108 instructors had already suggested a need for better documentation strategies on the individual and collective level. I expressed hopes that our interviews might inform future professional development activities as well as more comprehensive documentation strategies by individual instructors and the writing program.

During the interviews, I aimed to address as many of these questions as possible, but used them more as a guide than a prescriptive list.

1. How did you prepare to teach English 108?

2. What difficulties did you have preparing for the course?

3. As you review your survey responses and images of your course documents/documentation practices, do you think they would be/are different for English 106 or other composition courses you have taught (such as professional writing?) If yes, in what way?

4. What difficulties have you had in saving your English 108 course materials? In sharing them with other instructors?

5. Are there any materials you would like to have had to prepare you for teaching English 108?

6. Are there any materials (including training) you would like to support your documentation and archiving of the course, including sharing your materials with other instructors and audiences?

The first two questions in my interview script helped me to inquire into the conversations that instructors had with their peers about teaching English 108 in order to better understand the interaction between oral forms of communication and the documentation of pedagogical practice; in other words, I wanted to know how print and oral forms of recording and preserving knowledge performed different roles in the context of this community of records. One way I explored this interest was to make an inventory of information contained in print records and the information relayed through conversation, and then identify their differences and gaps. In addition to interviewing instructors about their archival practices, I also inquired into how they had referred to existing institutional histories of English 108, i.e., what information about community partnerships did they benefit from in planning their courses and what syllabi or other course materials did they learn from or adapt from. I anticipated that not all files saved by the instructors would be accessed by them or others in the future; as Bowker (2005) has observed, individuals often file articles, take meeting notes, and archive listserv discussions without ever intending to use them as reference (p. 15). Recognizing the need to distinguish among the various materials saved by instructors, I sought to determine which of these materials would be most useful to archive so that future instructors might use them.

I also asked how the instructors' partnerships built upon past courses or projects—whether their own or other instructors'— as well as artifacts or other forms of information that they wish they would have had when developing their course. I also inquired into their individual information management practices, specifically what technologies they have used to save course-based information. Through asking these questions, I aimed to be more informed about what these instructors currently find useful when they create their personal archives.

### 3.6.3   Photo Studies

To help my interview subjects to recall and articulate their archival practices, I asked them to bring photographs or screenshots to our interview that they felt best captured their archival practices; these could include an image of a course website, personal files, and learning management systems, or a myriad of other ways that instructors might save their teaching materials. I interviewed the instructors about a week before the interview with a copy of the interview script and a request to bring 4-5 photographs or screenshots of the ways that they documented their English 108 classes. I incorporated images for several reasons. First, I expected that documentation was not a primary concern of instructors, so artifacts would help them to jog their memory and therefore provide more detailed responses. Second, I intended for the action of gathering images to allow them the opportunity, before we met, to reflect on what they save and with what technologies they do so. Finally, bringing artifacts and images to our interview would encourage instructors' agency in determining the content and trajectory of our conversation.

As I planned my interview study, I was concerned that instructors might not know how to talk about their personal archiving practices given that this has not been a topic in professional development or in our field's scholarship. By asking the instructors to photo capture examples of their practices prior to our interview, I hoped that this experience would offer an opportunity to reflect upon their practices and come to the interview with some thoughts about them.

My photo study method is informed by research in the fields of personal information management, human computer interaction, and archival sciences, all fields that have studied how individuals save and manage their personal artifacts. In design research, photo studies allow interview participants to provide their own visual insights into their behaviors, and have been used to study daily interactions with technology and objects of personal significance (Hanington and Martin, 2012, p. 309). Photo studies also assist participants in recalling events, because research has suggested that exchanges in words alone use less of the brain's capacity, due to evolutionary differences in how the brain processes images versus words (Carter and Mankoff, 2005; Harper, 2009).

Researchers seeking to better understand the archival and information management practices of individuals often schedule interviews in the subject's home or workplace, or other sites where the interview subjects have ready access to their records. For example, in their study of genealogists as a community of records, Yakel and Torres (2007) interviewed participants in their home; when this was not possible the participants brought artifacts to the interview that included scrapbooks, genealogical charts, and family heirlooms. I had initially considered interviewing instructors in their office space in order to make my study more akin to a "true" ethnography, conducted in the interview

subject's own workspace. But I thought this might be problematic because academics, and in particular graduate students, have several workspaces in the English department and at home—distributed locations of work that mirrored and led to a similar distribution of archival sites.

Similarly, while the images that instructors brought to our interviews served as a foundation for our conversation, instructors chose to refer just as often to their course websites, files, and other computer-based records to better recall their archival practices. Several instructors brought their laptops to our interviews, which provided an additional reference to their archival practices. For example, if an instructor could not recall what materials they had saved to a course website, they logged on to their computer to view the website and verify their responses. As a result, our conversations often touched upon archival spaces beyond those they had photo-documented.

### 3.7    Interview Transcription and Coding

I recorded the interviews using a personal iPhone, then downloaded the recordings onto my personal computer. I transcribed them using ExpressScribe transcription software. I chose to record and transcribe, rather than rely solely on notetaking, because I assumed a recording device would be less obtrusive during our interviews and allow me to focus on our conversation rather than being preoccupied with whether I wrote everything down correctly. It would also provide me with a complete transcription of the interviews, which was important because I hoped to include a variety of direct quotes.

I performed line-by-line coding in order to not discount any content from the interviews as irrelevant. As Glaser and Holton (2004) discussed, line-by-line coding

makes it less likely for a researcher to miss an important category, and ensures that he or she will not become too selective and focused on a particular problem too early in their analysis. Out of this line-by-line coding, I wrote memos for the themes of technologies, purpose, audiences, challenges, and informal oral conversation (i.e., that which was not documented). Another theme was how the community engagement component of the course influenced the instructors' archival decision-making. These themes then provided a framework for how I organized my interview analysis.

## 3.8 Conclusion

This chapter provided an overview of my research methods: my selection of a research site and interview subjects; my approach to insider research; and my use of methods from archival ethnography. I also previewed my interview study, further details of which will be provided in Chapter 5. The next chapter reports on my archival research findings with a focus on the hidden and failed archives of composition instruction with the local context of Introductory Composition at Purdue, specifically English 108: Engaging in Public Discourse.

# CHAPTER 4.  DECENTERING THE ICAP ARCHIVE

## 4.1    Introduction

While many scholars have written histories of composition using archiving research,

fewer scholars have theorized about writing program archives as research spaces—

especially archives that encompass both analog and digital artifacts. These include analog

spaces such as file cabinets, but also digital spaces including file sharing systems (e.g.,

Dropbox, Google Drive), websites and course management systems, and social media

(e.g., Facebook, Twitter). The purpose of this chapter is to demonstrate how the

decentralized locations of contemporary writing program archives affect historical

research on curricular histories. As I illustrate in the following pages, even reconstructing

a recent history of curricular development and change can prove difficult when artifacts

are distributed across a myriad of analog and digital spaces with varying accessibility.

In this chapter I categorize the various sites, both digital and analog, in which I

located pedagogical artifacts, as well as address what the contents of these sites might

suggest about writing program culture, and especially its culture as a "community of

records" (i.e., a social group that uses and contextualizes records). A question that threads

throughout my study, then, is not only where I could locate pedagogical artifacts using

analog and online research, but also what these locations

and their contents might reveal about the writing program as a decentered community of records.

Many of these questions I could not answer through archival research alone, particularly questions regarding the interface of the oral and written (e.g., What kinds of teaching knowledge are shared through informal conversation? What knowledge is shared through circulation of documents? Why might some knowledge be circulated through one means and not via others?). In writing programs, knowledge about teaching is often shared via stories, which are often theorized as lore. Through lore, instructors share their knowledge, insights, challenges, and feelings about what occurs in their classrooms. The prevalence of communal storytelling in writing program's knowledge-making informs not only what I study, but also how I study it. That is, while the findings discussed in this chapter rely primarily on archival research, in some cases I incorporated interview research in order to understand why some collaborative archival spaces have not been sustained or did not meet their original objectives to become an active database for resource sharing. That I had to solicit stories to do so further confirms that much of the knowledge about instructors' pedagogical practices, and especially their archival practices, remains undocumented.

To demonstrate the implications of these various archival locations for constructing a curricular history, I also narrate how I referred to these archives for information about English 108: Engaging in Public Discourse. I chose to narrow my research focus to this course for several reasons. Because English 108 is a community engagement course, I expected that artifacts from the course might be more visible to public audiences, as much of the student writing produced in the course is ostensibly

public and is often born-digital (e.g., podcasts, videos, websites). Additionally, without a documented history of community partnerships, it may be more difficult for instructors to sustain past collaborations or be aware of opportunities to do so (sustainability, as I discussed in Chapter 3, is often valued as a best practice by engagement scholars and practitioners). Many of this course's instructors learn about partnership opportunities through conversations among their peers, and not through accessing written documentation about these partnerships—another example of the importance of lore. Finally, I also conducted this archival research to inform my semi-structured interviews with the English 108 instructors about their personal archival practices, interviews that I discuss in the next chapter. Through this research, I provide knowledge about which teaching artifacts are currently accessible to the public, knowledge that helps me to identify the interface between instructors' archives and publicly available archives.

This chapter decenters the writing program archive by categorizing the different archives where pedagogical artifacts are located: program archives; instructor archives; hidden archives; and/or "pop-up" and failed archives. I found that many writing program archives are hidden, i.e., not processed nor easily accessible to researchers. Additionally, I theorize some of these archives as "pop-up archives," drawing from Jenny Rice and Jeff Rice's term for archives that serve a temporary purpose but do not exhibit the type of permanence typically expected of archives. Suggesting that archives be re-conceptualized as an action between two more users, they wrote, "Archives as collections of materials are, thus, simply the conduits or materials that allow for this archiving action to take place" (251). Their resistance to permanence as an archival criterion encourages a re-imagining of ephemeral social media and other web spaces—including some of the

examples discussed in this chapter—as among the archives of composition pedagogy. Moreover, the idea of archiving as action encourages a shift in focus from archival contents to archival processes; in the context of this chapter, these include the collaborative archiving of pedagogical artifacts in order to cultivate a culture of resource-sharing (one that resists the individualistic tendencies of academic culture).

Drawing upon Rice and Rice's concept, I categorize as "pop-up" some of the attempts within the ICaP program to create shared archives that have not been sustained across academic years and are no longer accessible. Although these "archives" lack the temporal endurance typically associated with the term, they have served their primary and immediate purpose of creating a space for resource-sharing within a short-term context. One of the examples I provide is a wiki created by first-year instructors to post their assignments and lesson plans. Other digital archives in the program, however, were intended to be sustainable but did not achieve this goal due to limited buy-in from potential contributors as well as instructor turnover. The example I highlight is a now defunct digital repository, titled the Collaborative Online Instructors Network (COIN). I discuss both kinds of archives in order to highlight the different types of challenges faced by instructors who seek to create participatory digital spaces for resource sharing.

## 4.2    Decentering the ICaP Archive

As I began my archival research, I defined the archival parameters in which artifacts of English 108 could be found. Doing so proved complex, as ICaP expectedly lacks a central archive exhibiting the traits of conventional archives (e.g., a full-time archivists, finding aids). In ICaP, collections of digital and analog records are created and accessed

by the director and assistant directors, but also by staff and instructors. The ICaP archive is decentralized across a variety of stakeholders and technologies, with each site varying in its accessibility (see Figure 4.1).

As discussed in Chapter 2, WPA scholarship typically defines as program archives those materials saved by WPAs for administrative purposes. Within ICaP, the spaces that most closely align with this definition are files located in the administrators' respective office spaces and in file sharing programs, namely Dropbox. However, the collaborative administrative structure (with one director, two assistant directors, the ICaP secretary, and several teaching mentors who maintain their own Dropbox folder of mentoring materials) somewhat complicates this. That is, because of the collaborative administrative structure of this program, file sharing systems—which in ICaP include Dropbox and also Google Drive—facilitate collaboration and knowledge sharing in a way that analog archives might not. They are also fairly recent, as before the 2012-13 academic year the ICaP staff saved their files individually and used e-mail to share them. At the same time, however, they lead to writing program artifacts being located in distributed spaces and potentially difficult to locate. The affordances and challenges of file sharing technologies for longer-term preservation thus suggest an important consideration for WPA documentation strategies.

Because of this decentered collection of records, constructing a history of English 108 required me to search in a wider variety of archival spaces beyond this program archive. I found that in ICaP, as in most academic programs, pedagogical artifacts are distributed across a variety of archives maintained by individual instructors and administrators. These archives, such as instructors' personal websites, are often public in

that they are easily found through online searching (in my research, I conducted Google searches using a variety of search terms including "ICaP," "English 106," "English 108," and the titles of the program's various syllabus approaches). More often, however, they are hidden in two ways: they are located online but are on password protected sites, or they are analog but unprocessed and inaccessible to researchers. The latter category aligns with how other archival researchers have defined the hidden archives of composition: the "unofficial" repositories of composition instruction that include old file boxes, papers found in the bottom of drawers (Henze, Selzer, and Sharer, 2007, p. vi) and the "uncatalogued, undigested, uninterpreted…personal copies of books, notes, and papers that mattered to those who read and wrote in that place, at particular moments, on unique rhetorical situations" (Moon, 2007, p. 2). An important difference is that these digital spaces are not processed in the way that official archives are processed; this means they were not accompanied by finding aids and often did not contain useful metadata such as dates. That said, the instructors who created the digital sites invariably must go through a selection process in determining which materials to make public, and it partly this archival decision making that interests me.

As I imagine Henze, Selzer, and Sharer or Moon researching these hidden archives, I wonder how their research would change if they were instead researching 21st century curriculum. Today's instructors and administrators make significant use of digital archives, many of which are password protected and therefore less accessible than analog hidden archives. Blackboard, for example, serves as a virtually limitless archive of student writing and other course material, yet is not available to researchers. That many instructors' websites, in addition to Blackboard are password protected paradoxically

compounds their hiddenness, potentially limiting their accessibility for historical research. Moreover, while Purdue's Information Technology (ITaP) department has not purged any Blackboard Learn content since its inception in 2012 but had considered a five-year retention plan (ITaP, personal communication, April 21, 2016), other post-secondary institutions do have such retention plans and encourage instructors to archive their Blackboard content should they wish to preserve it (see, for example, Seton Hall University's 2-year retention policy). Digital spaces, then, may increase the amount of pedagogical materials available online, but not necessarily their accessibility or archival longevity. It is also important to note that hidden archives exist not only in academic programs, but also in larger institutional archives such as the National Archives.[7]

That many institutional archives are located on websites presents a predicament in digital archiving for both academic and non-academic institutions. That is, when much of organizational history is located on websites, and information on websites is time-sensitive and changes rapidly, it is important to archive websites to maintain histories currently available only on the web. Scholarship on writing program documentation strategies could be updated to include discussion of web archiving strategies and available technologies for doing so. In my conclusion, along with general suggestions for instructor professional development in personal digital archiving, I also discuss some of

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[7] Alexis Ramsey (2010) wrote that "most archives have more unprocessed or partially processed collections than they do fully processed collections, creating in effect three distinct archives—the hidden, the partially hidden or partially processed, and the visible archive, which itself encompasses both traditional archives and, increasingly, digital archives" (79). This problem of unprocessed collections has led those in the archival profession, such as Greene and Meisner (2005), to urge other archivists to prioritize reduction of this backlog, even if it means simplifying protocol for archival processing.

the web archiving resources available to instructors and WPAs so that they can more diligently preserve their online archives.

Archiving instructors' websites is potentially important for writing program research, as the distribution of artifacts across websites can impede the construction of a curricular history. However, in my research on English 108, I seldom located digital artifacts through traditional research methods, namely search engines.

Table 4.1 The Locations of the ICaP Archives

| Space | Analog or Digital | Location | Program v. Instructor | Public v. Hidden |
|---|---|---|---|---|
| Program Directors' Files | Analog | Program Director's Office | Program | Hidden |
| Assistant Director's Files | Analog | Assistant Director's Office | Program | Hidden |
| Dropbox | Digital | The Cloud | Program | Hidden |
| ICaP Website | Digital | Web | Program | Both |
| Facebook Pages | Digital | Web | Program and Instructor (e.g., Syllabus Approach Pages) | Both |
| Course Websites | Digital | Web | Instructor | Both |
| Personal Websites | Digital | Web | Instructor | Public |
| Collaborative Pedagogical Spaces | Digital | Web | Instructor | Both |

### 4.3 The ICaP Program Archives

ICaP program archives include repositories created and used by the director and assistant director. Through my experience as a graduate assistant director and instructor, I was

aware that some of these archives, namely the ICaP website, are accessible to instructors.

To gain access to materials on the ICaP website, instructors create a login and password.

This website serves various purposes for ICaP. It provides a public interface for the work

being done in the program, announcing news and upcoming events on the homepage (this

content does not require a password for access), and it also serves as a repository of

resources for instructors, advisors, and students. For example, the ICaP provides

information on the program's annual Writing Showcase, serves as the central repository

for syllabus approaches to upload example course materials, and includes a PDF of the

Advisors' Handbook.

The program archives also consist of analog files located in the administrators'

respective offices including one file cabinet in the assistant directors' office labeled

"Archive" (see Figure 4.1). In addition, the ICaP secretary keeps a cabinet that consists of

a personnel file for each instructor, which includes course evaluations, syllabi if

available, mentor letters, and any problematic issues (Because of the privacy concerns of

these files I did not include them in my research). I searched the analog files in both

offices to categorize their contents. These program archives provide examples of course

syllabi and assignment sheets, but the majority of the files are meeting minutes and

agendas, many concerning the ICaP showcase, the program's annual event to highlight

ICaP pedagogy. The AD's office also contains a collection of poster presentations from

previous showcases, which are donated to the program by student presenters and are used

as examples for those instructors and students interested in participating in the Showcase.

Among the various contents in both the directors' and assistant directors' offices, these

posters provide the most extensive collection of student writing, as each poster includes

the student's project along with a reflection about their learning and writing process. The

size of these posters, however, has prevented an extensive collection; every year the

assistant director discards some posters to make room for the next year's examples—this

suggests that digitization of these posters might prove useful in sustaining a more

extensive repository of the student projects highlighted through this annual event.



Figure 4.1 ICaP Assistant Director Archive

The file cabinets in the ICaP director's office contain materials archived by the

current and prior directors, but these materials are not comprehensive. The director

position is a rotating one, with each director holding the position for three years. As a

result, these files are ostensibly the accumulation of all directors' materials. That said,

each director inevitably had idiosyncratic archiving practices and may have taken a

majority of their materials with them when they ended their tenure as WPA. While

interviews with ICaP's series of WPAs is beyond the parameters of my study (as I focus on instructors), such research could provide additional insight on how writing program archives are constructed in programs with a rotating WPA position.

That said, what I did find in the WPA files suggests significant gaps, some related to technology. For example, one of the WPAs filed hard copies of e-mails about program policies and other decision-making, but corresponding e-mail documentation was not filed by any other WPA (or at least there is no evidence of it having been filed). Although the content of many writing program histories may be located in digital correspondence, without a consistent strategy for saving and making accessible this correspondence much of this information might be unavailable to researchers or incoming WPAs. The centrality of e-mail correspondence to writing program administration suggests that writing program documentation strategies might be updated to include best practices for archiving e-mails.

The materials in the analog files located in the director's office range primarily include artifacts pertaining to program-wide policies and planning, such as annual reports, strategic plans, and ICaP's shared goals, means, and outcomes (GMOs). Materials concerned with classroom teaching include example syllabi, teacher evaluations, classroom observations, plagiarism cases, grade appeals, and instructors' evaluations by their teaching mentors. While the immediate purpose of archiving these materials is to keep a record of the program's instructors and how successfully they are meeting program standards for teaching, in the future they might provide historical researchers with insight into the program's pedagogy. Classroom observations, especially, can also provide researchers with insight into pedagogical practices; these

narratives about classroom activities illustrate the day-to-day teaching practices that are often, as discussed in Chapter 2, difficult to find in processed, University-level archives.

Another of ICaP's "hidden archives" is Dropbox, which can only be accessed by e-mail invitation. Therefore, if a researcher from outside the institution wanted to find more information about the program, Dropbox would not be among the files she or he could access. Dropbox, which can be considered a digital archive, facilitates collaboration among the directors and assistant directors. It is a space where they can review and revise versions of program documents, which can be more challenging to do collaboratively through exchanging analog or e-mail copies. Dropbox contains alphabetized folders for various program materials that can be grouped according to event planning; goals, means, and outcomes; policies; and meeting agendas and minutes.

Compounding the hiddenness of this space is the rotating administration; when individuals leave the program, they can keep the contents on their own computers and Dropbox accounts, potentially leading to even more hidden archives. Another challenge of this shared space is developing consist file naming conventions. When I became assistant director, I found it difficult to navigate this space because of the sheer amount of information that had accumulated there over just the previous three years, which appeared to not have been archived with a consistent strategy. As the assistant director, when filing new copies of meetings and agendas I replicated the naming conventions used by my immediate predecessor in order to retain a semblance of consistency. A more proactive approach might have been to develop with my colleagues a shared system for file naming organization, which my scenario suggests is especially important in collaborative administrative structures. To provide guidance for this process, I consulted

with Carly Dearborn, the Digital Archives and Electronic Records Specialist at the Purdue Libraries. In Chapter 6 I discuss the workshop she facilitated, along with additional resources she recommended for collaborative archiving strategies.

The focus of these program archives is, understandably, less about instructor professional development than institutional memory of administration (e.g., policies, committee agendas and minutes). Perhaps the writing program archives can be theorized as portraying an "official" version of what the program is and should be, rather than the behind-the-scenes activities of instructors and administrators. As L'Eplattenier and Mastrangelo (2006) stated, in writing program administration "informal decision-making, trade-offs, and unexpected accommodations are common…but are not always significantly explained within documents" (p. xx). While L'Eplattenier and Mastrangelo focused on administrative histories, their comments also apply to pedagogical histories; that is, I was unable to gather firsthand information about day-to-day practices of instructors or the writing produced by students (although goals, means, and outcomes documents provided some insight into the composition theories that guide the ICaP classrooms). Instead, I found that most artifacts of composition instruction are not in the program archives but in various, distributed repositories created by instructors.

Teaching artifacts are also located in two physical archives, both accessible to instructors. The Rhetoric and Composition Resource Room, located in the English department, contains a variety of books, textbooks, and teachers' files archived prior to the development of English 108. Because this space does not contain materials from English 108, it was not among the spaces I researched for English 108 materials. Notably,

however, syllabi are the most common genres found in the Resource Room, with a handful of examples of student writing.

Another physical archive is the Purdue Libraries Archive, which contains both analog and digital artifacts from the Department of English's history. An advanced search for documents containing the phrase "Department of English" resulted in 2078 hits, the majority of which are either Board of Trustees minutes or issues of the Purdue Debris— neither of which contains extensive insight into classroom pedagogy. The digital archives contain Board of Trustees minutes dating back to 1928, the content of which most often pertains to faculty promotions and department-level changes (e.g., the creation of a department unit in speech within the English department in 1945). For artifacts of teaching, one needs to research the collections of individual faculty members. Within the Purdue Archives, the only such collection is the James Berlin papers, 1978-1994. That this is the only collection of an English faculty member's materials aligns with the tendency for university archives to collect materials from only the most notable tenured scholars, and not those of graduate or contingent instructors.

For more recent, day-to-day teaching artifacts such as lesson plans, in-class activities, and student writing, I had to refer to digital archives. Having had experience as an instructor a familiarity with the typical contents of instructors' academic websites, I suspected that such materials would primarily be found in password-protected course management systems. In the ICaP program, the majority of instructors use Blackboard, a proprietary management system provided by and overseen by Purdue University. Fewer instructors use Canvas, Wordpress, or similar non-proprietary sites, a conclusion I am able to make based on sign-in sheets collected at the ICaP orientation each semester that

ask instructors to provide a URL for their course website. As an insider researcher, I also am aware that the program's instructors have collaborated in their mentor groups or syllabus approach groups to create shared archives using social media or file sharing systems.

## 4.4     Instructors' Archives

I searched for ICaP course materials on Google using search terms including "English 106," "English 108," along with "Purdue," as well as keywords for the various syllabus approaches (e.g., Writing about Writing, Documenting Realities, Writing your Way into Purdue. Through this searching, I found numerous individual course websites. Often, these sites are intended for students in the class, as they provide handouts, assignment descriptions, media, and discussion prompts. Websites used various platforms such as WordPress, Blogspot, and Weebly. However, more instructors used Blackboard as their course website, and because these sites are password protected I was not able to include the contents of these sites in my analysis. One can assume however, based on the functions available through Blackboard, that one is more apt to find student discussions in these less accessible digital archives than in the sites I was able to access.

To locate materials related to English 106 using only digital searching, I conducted an internet search using Google using the search terms "English 106" and "Purdue." Instructors' personal websites includes the Purdue.ics.edu site, Wordpress, Blogspot, and personal websites. Instructors' teaching, administration, and scholarship was more easily locatable, specifically through their personal websites. These websites served the purpose of self-presentation, crafting a publicly interfacing portrayal of an

instructors' collective work. Additional sites that tend to be used more to share research than teaching materials were also sources of information about introductory composition at Purdue. For example, I was able to access syllabi from several instructors via their academia.edu sites. Materials available through these sites included syllabi, course calendars, assignment prompts (sometimes including journal assignments and pre-writing, and pre-writing), and materials for peer review. I rarely found student writing showcased in these spaces, although some exceptions included an instructors' blogspot.com site from 2008, which included posts from each student in the class along with their names.

The apparent audiences for instructors' websites were students as well as the wider public, including potential academic employers. When instructors intended the site for students' use, and were using blogging sites such as Wordpress, they posted information on upcoming assignments. One instructor also wrote posts about writing topics, such as "the importance of citation," "literature-film comparison," and a post titled "Punch the Keys" accompanied by a clip from the film *Finding Forrester*. Likely because of an audience of potential employers, many instructors' websites included student evaluations or quotes from students about the instructors' strengths. As research on personal archiving has suggested (see Kaye et al., 2006), one goal of faculty's personal archiving is impression management. This website content, which provides evidence of teaching ability, is one example of how instructors use web spaces to manage public impressions of their identity.

As another example of impression management, I found the largest collection of student writing on the website of an alumnus whose personal academic websites includes

a page titled "Writing for Change" with the following introduction: "This page contains outstanding work that is focused on bringing about positive change in the local communities in which I have taught. This work includes service-learning and civic writing projects." The instructors' page includes four projects from students: a memo, essay, and PowerPoint from 2008 about protecting the Wabash River; an exploratory essay and PowerPoint, also from 2008, on international TAs and the language gap; a 2006 essay on solving the hazing problem at Purdue; and a 2006 essay and PowerPoint about improving literacy in Greater Lafayette. Perhaps the degree to which this instructor publicized his students' community-engaged writing projects is attributable to his research specializations in community engagement, making such student projects support for his overall persona as a scholar and teacher.

With the exception of a handful of instructors, however, websites seldom included student writing, especially student discussions and other low-stakes writing assignments[8]. This lack compounds a longstanding issue in archival research in composition—that it is difficult to locate students' in-situ compositions. While an easy answer might be to use a public web space, this may increase student anxiety about their writing as they will do composing in a public space. Websites are one common way to make pedagogy visible; they are not, however, as appropriate for student discussions unless that writing is intended for the public.

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[8] In contrast, more student writing can be found on websites including "Homework Help," which provides access to 19 examples of writing assignments by Purdue Introductory Composition students (none of which appear to be from English 108, specifically). This suggests that archival researchers seeking examples of student writing may have better luck searching in these websites than in institutional archives that have tended to deprioritize the archiving of student writing.

Additionally, students' writing on the web may raise significant legal issues related to the Family Education Rights and Privacy Act (FERPA). Dougherty (2014) discussed the challenges of reconciling the pedagogical desire to make students' writing public with students' right to ownership over this writing. He notes that, "how the pre-Internet FERPA law applies to student writing on the public web is not perfectly clear" (n.p.). He cited a 2011 decision by Georgia Tech to erase student-created wikis because they were interpreted as violating FERPA, a problematic move as "FERPA does not directly address student writing on the public web." Based on conversations with other faculty about their interpretation of FERPA, he follows a policy whereby "I *may* require students to post their writing in public as a course assignment (especially if my syllabus clearly states this in advance), but I *may not* require students to attach their names." To address these issues of student writing on the public web, Kevin Smith, Duke University's Director of Copyright and Scholarly Communication, has recommended that instructors "First, inform students at the beginning of the course that they will be required to post to a public blog(s) and give them the opportunity to speak with you privately if they have any concerns about their privacy when doing so" as well as "make it possible for students to participate in the blog under an alias or pseudonym." Based on these interpretation of FERPA, it would be difficult for a student to make class discussions (such as on a Blackboard discussion board) public unless he or she were willing for students to anonymize their writing so as to be unidentifiable.

### 4.4.1  "Pop-Up Archives"

ICaP instructors also collaborate to create digital spaces for sharing teaching materials.

They often do so through their mentor groups, cohorts of new instructors assigned to a

teaching mentor to meet regularly during their first year of teaching; and syllabus

approach groups, composed of instructors who follow a similar composition syllabus.

The technologies these groups use to share materials vary, with mentor groups deciding

independently which platform to use to share syllabi, assignment sheets, lesson plans, and

other materials. As an example, when I was a mentee, our group created a shared wiki for

posting assignments and activities. Two years later, I wanted to access an assignment

sheet that I could no longer find in my personal files, and the first place I thought to look

was this wiki. In its place, I found the webpage illustrated in Figure 4.2, showing that the

groups of instructors who created this shared archives did not have a sustainability plan.



**This PBworks workspace is not available.**

This workspace — all pages, files, comments etc — has been deleted. Please update your links and bookmarks.

If you want another free public or private workspace, just click here to make your own!
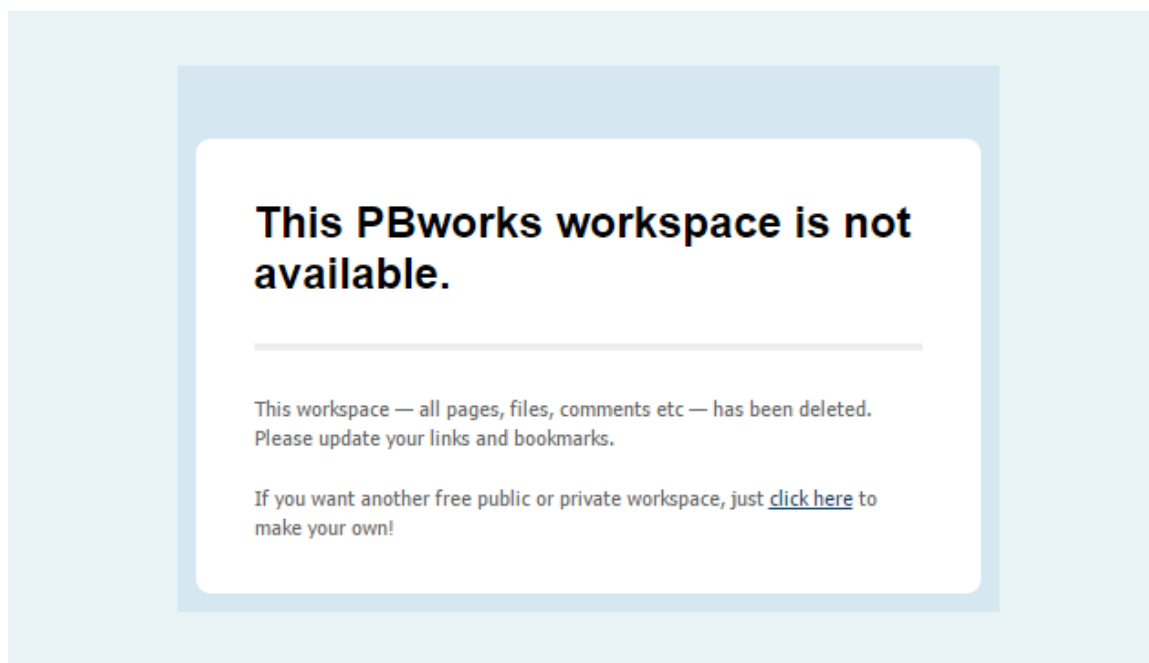
Figure 4.2 A "Pop-Up" Digital Archive

In addition to websites and wikis, instructors have created Facebook pages to

share teaching ideas and materials, and to ask questions of their materials. For example,

during the 2011-12 and 2012-13 academic years, the Writing about Writing syllabus

approach, for which I was a syllabus approach leader (an experienced instructor who

leads a group of peer instructors following the same syllabus approach) in 2012-13, had a

Facebook page to share resources. As seen in Figure 4.3, this Facebook page was not

sustained beyond the 2013 academic year, as the last post is dated April 18, 2013.



Figure 4.3 An Unsustained Facebook Page

I hesitate to call these archives "failed" archives, as they may have achieved their

initial objective of cultivating a community of resource-sharing (although during my time

as a Syllabus Approach leader I was disappointed in the lack of Facebook participation).

They thus may be more akin to what Jenny and Jeff Rice (2015) have called "pop-up

archives," which they argue challenge the traditional archival "goals, methods, and values

of preservation" through emphasizing action over preservation. Discussing a community-

based video project as an example of such a temporary archive, they write:

> The Kentucky Food Project does not aim only to preserve ephemera or small details that might help tell a more complete story of food cultures in Kentucky. In fact, this archive's own permanence may not even be its most valuable aspect. It is possible that this pop-up archive will not remain online forever. By the time you read this, it may have grown, or it may have disappeared. While its longevity may be useful for a number of reasons, we would not consider this archive a failure if it were erased tomorrow. The pop-up archive's focus is not in preservation but in the gesture and performance of archiving moments" (251)

The point that permanence need not determine an archive's success helped me

to reconcile a nagging conflict during my research. For an archive to be worthwhile,

or to be an archive at all, does it need to be permanent? Surely these archives served a

purpose during their time, if only as a transient site for collaborative inquiry about

teaching. Not unlike the pop-up archives (and restaurants and architecture) discussed

by Jenny Rice and Jeff Rice, these sites also provide an opportunity for experiment-

ation—for testing out and soliciting peers' insight on new approaches to teaching.

"Pop-up" archives like wikis and Facebook pages may be temporary, but

the collaborative act of creating them provided instructors with a collaborative space

for resource-sharing and pedagogical reflection.

As discussed in Chapter 2, the archival profession characterizes archives by their

"enduring value." The value of "pop-up archives," however, is less their historical

significance than the opportunities they provide instructors to collaborate in a virtual

space. Even though these sites may have achieved their primary purpose, it would still be

wise for instructors to consider their long-term sustainability, perhaps through using some

of the web archiving technologies discussed in Chapter 6. For example, had I archived the contents of my mentor group's wiki, I would still have access to these materials for my current use.

While the use of collaborative web spaces for resource sharing is not equivalent to institutional repositories, many of the findings from research on institutional repositories might be applied to research on what encourages instructors to share their teaching knowledge and resources in collaborative digital spaces. In-depth, empirical research on this topic is outside the boundaries of this study, but I want to point out here that the lack of sustainment of the "pop-up" archives discussed in this section might be better addressed if we understood the reasons for the lack of this sustainment. I work towards such research in the following section, which discusses a case study of an abandoned archive.

## 4.4.2   Abandoned Archives

Unlike "pop-up" archives, some of the archives I researched never achieved their intended purpose. I call these archives abandoned not only because they are no longer accessible for research. Rather, did not achieve the sustainment intended by their creators. As a case study of such an abandoned archive, I discuss COIN, or Collaborative Online Instructors Network, a Purdue-based initiative that was not used or sustained due to a variety of reasons discussed below.

In discussing my dissertation research with other graduate instructors, they mentioned a past initiative called COIN (Collaborative Online Instructors Network). COIN was initiated ten years ago, when two Rhetoric and Composition graduate students

received a year-long fellowship from Purdue to research peer mentoring within the ICaP program. They distributed a survey and conducted focus groups with instructors, through which they found that instructors wanted a location to share additional teaching materials and discuss challenges they faced in the classroom. To respond to these instructors' needs, they created a digital archive and forum for

Purdue's composition instructors. Its location was digitalparlor.org, which at that time was the space used for the ICaP website. According to a seminar paper about COIN, written by Purdue graduate student Patti Poblete in 2012 (which Poblete shared with me via e-mail because, as with most unpublished scholarship, it has not been archived), "the COIN archive is currently locked and essentially defunct. While the links and materials are still housed on the site, an administrative password is needed to access any page or document." Poblete then quotes the ICaP site's webmaster as stating, "No one has used that site in ages. I'm shocked it's still there, actually" (1). Like many digital sites currently used by ICaP staff, a password is needed to access COIN's contents; thus, even if COIN were currently used, its contents would be of limited use to outside researchers, if they even knew it existed.

As digital technologies provide more opportunities for instructors to develop shared archives of teaching resources, it is important to learn from the experiences of those who have attempted to create such archives, especially the challenges they have faced in doing so. Graban, Myers, and Ramsay-Tobienne (2014) discuss that those in the field who build digital archives "do more than just proliferate digital information—they participate in a larger dialogue about access, proprietary rights, the boundaries of technology, and the conflicts between personal and communal interest" (235). I therefore

provide a narrative about why COIN was abandoned, in the hopes that it can provide WPAs and instructors with insight into challenges they may face in pursuing similar initiatives. To learn more about COIN, I interviewed Kristen Seas, one of the databases' creators, via telephone. I was grateful that Seas accepted my request and approved the following narrative of this initiative.

Seas recounted why she created COIN in collaboration with Ramsey: "We were both trying to figure stuff on our own to get better as teachers. I had not taught prior to attending Purdue," and "I was trying to figure out how to incorporate technology and multimodality." Seas points here to a characteristic of academic culture that many other teaching repositories have tried to address: creating a community of open resource sharing among instructors who would otherwise be isolated. In Seas words, she aimed for teaching to be less of a "private endeavor," explaining that "If we sit in isolation, that's ultimately a disservice to our students."

Seas and Ramsey began their project by conducting secondary research on teacher-to-teacher mentoring, but they found few resources on the topic. They therefore held focus groups with ICaP instructors to ascertain what teaching resources they most needed. As Seas recalls, she and Ramsey found that instructors wanted an opportunity to "discuss classroom management issues or how you execute this kind of lesson, and then the other big thing was an archive of assignments and lessons." As Seas suggests, what was lacking in terms of a program archive were the invisible aspects of composition pedagogy such as managing a classroom and executing a lesson. Moreover, instructors did not have access to a variety of assignments and lesson plans from their fellow instructors.

### 4.4.3  Resistance to Community Archiving

Seas and Ramsey accounted for instructor feedback when designing COIN, creating

pages where instructors could archive their assignments, lesson plans, and discussion

boards and also share and troubleshoot classroom management issues. Unfortunately,

when the site became live it was, in Seas' words, like "crickets chirping"; Seas said that

instructors didn't participate, saying "I'm too busy trying to get myself afloat." She also

sensed that some instructors were "hesitant to put their pedagogy out there for fear of

being judged." Seas' recollections suggest a major barrier to creating successful,

sustained shared digital archives: instructors are either too busy to contribute or fear

judgment about the quality of their work.

This narrative is only one example of an abandoned archival initiative, and

therefore cannot be taken as representative of similar efforts across the field. But,

scholarship on digital repositories suggests that the resistance that Seas and Ramsey

encountered is more the norm than the exception. Within academia overall, faculty have

increasing opportunities to contribute their scholarship materials to institutional

repositories but library archives staff have faced considerable challenges in obtaining

materials.

While this dissertation is not about university-level institutional repositories, some

of the findings from IR research may help inform instructors' efforts to develop

collaborative digital archives. Scholarship on institutional repositories—which Foster and

Gibbins (2005) defined as "an electronic system that captures, preserves, and provides

access to the digital work products of a community"—find that faculty are often deterred

from contributing to these repositories because of concerns about ownership of

copyrights and plagiarism. According to Foster and Gibbons (2005), faculty also resisted contributing to institutional repositories because they perceived it would entail additional work, while Davis and Connolly (2007) additionally found that faculty at Cornell had little motivation to use their institution's repository partly because they preferred alternatives that included their personal web spaces and their disciplinary repositories.

This research also finds that faculty are more motivated to contribute to IR's if they have both extrinsic and intrinsic motivations. Kim (2007) wrote that such extrinsic motivations include accessibility and forms of professional and institutional recognition including academic rewards. Intrinsic motivations, on the other hand, include altruistic intentions. The example of COIN suggests that intrinsic motivations were not sufficient in gaining instructor buy-in. It is also difficult to provide extrinsic motivations for instructors to share materials on collaborative repositories, especially those created by peers. What seemed to be the larger issue for COIN was the creators' transient relationship to the graduate institution; if the initiative were incorporated into an existing infrastructure, such as the ICaP website, and overseen by a permanent position, such as the assistant director, perhaps COIN would still be used today.

Extant studies also suggest that teachers resist sharing not only their research, but also their educational materials. Davis et al. (2010) explored why the "take-up" of open educational resources "has been disappointingly small, particularly in University and Higher Education." From conversations with academic staff, they "observed that few of our colleagues look for learning objects to reuse in their teaching" and yet still search for resources on the Web that they then "mash-up in numerous ways to create new, tailor-made resources." Based on their interviews, they concluded that faculty must be

interested in reusing teaching materials but lack a suitable infrastructure in their local academic communities for doing so (p. 96). They noted, for example, that teaching resources are often locked into an institution's learning management systems so that only individual teachers and their current classes can access them.

WPA scholarship has not studied such resistance within writing programs, although Thoune recalled that as a new WPA, her "requests to faculty for examples of syllabi and assignments to share were met with skepticism (I didn't even have any samples to build my own syllabus from when I was hired" (p. 157). Although Thoune's experience seems to be an extreme, her narrative does suggest that WPAs want to create a more collaborative culture for resource sharing but lack examples of how to do so. Thoune glossed over the skepticism of the faculty, leading the reader to question why faculty resisted sharing their syllabi.

What then, are the implications of this resistance for other attempts to create shared repositories, and how might it be overcome? To return to the example of COIN, Seas and Ramsey did many things "right"; they spoke with instructors about what they needed and provided these resources in a platform that they thought would be convenient for instructors; despite all their efforts, instructors did not share materials with the explanation they were too busy. One likely factor is that Seas and Ramsey graduated from the program soon after creating the site, and therefore were not present to revise the site based on what they learned. If the project were overseen by a faculty member, perhaps it could have been better sustained. Today, with services like Dropbox, the time devoted to maintenance of these kinds of archives drops considerably, making them easier to sustain. This does not change, however, the fact that instructors were resistant to

contributing to the archive, a response that echoes findings on faculty resistance to institutional repositories.

As the assistant director, I sought to address such resistance through my service on ICaP's Pedagogical Initiatives Committee (PIC), which I facilitated during the 2014-15 academic year. As mentioned in the introduction, the committee members had found it difficult to gather teaching materials from other instructors. The leaders expressed to me that it was hard to "track down" instructors repeatedly in the hopes that they would contribute materials. While I did not research the reasons for this specific case of resistance, I knew from my research on COIN and others' IR research that busyness, anxiety about the quality of one's work, and possible concerns about intellectual property may have played a role.

The committee's proposed solution was to host workshops for gathering teaching materials that would serve a primary purpose of sharing teaching strategies but also asked that instructors bring in examples of their teaching materials to discuss with the group. The committee hoped that by integrating document collection into a collaborative event, rather than making document submission an isolated task with no clear incentive or motivation, instructors would be more likely to contribute.

## 4.5    Reconstructing a History of English 108

The previous section analyzed the various sites in which teaching artifacts are located, the potential challenges involved in making digital archives more collaborative, and suggestions for WPAs to improve and update their documentation strategies. The following section discusses how archival research is affected by the decentralized nature

of the 21<sup>st</sup> century writing program archive, using my institutional research on English

108 as a case study.

As I searched the various archival sites discussed in this chapter, I sought to

answer a series of questions about English 108. Answers to these questions could be

important for an administrator or researcher to answer, as they would provide insight into

the programmatic and institutional significance of community engagement for student

learning and relationships with the larger community. Question 3 could help those faculty

or WPAs serving as mentors to the course's instructors.

1. Why did English 108 become a service-learning course?

2. What were the course deliverables and how did they benefit community
   partners?

3. What challenges did instructors face when incorporating service-learning into
   their composition curriculum?

### 4.5.1    The Origins of English 108

In order to determine why English 108 became a service learning course, I began by

researching the analog archives in the ICaP program. The director's archives did not

provide insight into the development of English 108 as a SL/CE course, although the

ICaP advisor's guide, available on the ICaP website, noted that since the 2011-12

academic year all sections of English 108 have included a service-learning component.

On the other hand, the file cabinets in the office of the assistant director include minutes

from a 2007 Introductory Writing Committee meeting that included a draft of a document

titled "English 108 Course Requirements and Suggestions." According to the meeting

minutes, this document intended to "expand on the guidelines provided by the 108 Goals, Means, and Outcomes (found online at http://icap.english.purdue/edu/108gmo)." The link provided in this document no longer worked at the time of my research, although my search directed me to ICaP's more recent rhetorike.org site, which included updated goals, means, and outcomes for the course. Since then, ICaP has further redesigned its website, suggesting that locating historical documents such as the 2007 goals, means, and outcomes can be challenging to archival researchers. While the agenda states that these are meant to be "a living document that can be revised periodically based on student and instructor needs and interests," ideally one would be able to track such changes to the course curriculum. This information could be helpful, for example, if a WPA wanted to explain why the course has a community engagement component.

The 2007 meeting minutes did provide some insight into why English 108 became a service-learning course. At this time English 108 was not yet a service-learning course, as the description of the course did not mention service-learning, and neither did the proposed course requirements (i.e., "significant instruction and practice in research writing; "at least one multi-media assignment; challenging reading material"; and "at least one 15-20 minute one-one-one conference with instructors and students to discuss a particular writing project." However, the end of the document adds that instructors might also consider the following: "Offer students different learning opportunities outside of the classroom, including service learning events that are incorporated into the course assignments and grade" and "Invite students to make their writing public by providing opportunities to showcase their work. This could include participating in the ICaP showcase, a specific themed showcase (such as the *1984* showcase last fall), a 108

publication of excellent essays, etc."). These minutes therefore illustrated that at this time, the ICaP program was finding ways for students to make their writing public, possibly through service learning but also through showcasing their work within the university.

These committee minutes provided limited context for this curriculum development, so I drew upon what I already knew about the institutional and disciplinary context at this time, specifically the growing emphasis on service learning. This re-envisioning of English 108 to include more opportunities for experiential learning and public writing likely responded to a disciplinary and institutional turn to engagement around this time, as five years earlier Ellen Cushman published "Sustainable Service-Learning Programs" and three years later Rose and Weiser's *Going Public* discussed writing program responses to the "engagement movement." As discussed in Chapter Three, Purdue University's land-grant identity has made community engagement and service-learning central to its mission. This emphasis on engagement was only heightened in the early 2000's, when "in Purdue's strategic plan, the traditional missions of the university—teaching, research, and service—were identified with new terms: learning, discovery, and *engagement*" (Bergmann, 2010, p. 161). When reading the 2007 IWC agenda through the lens of the institutional climate and renewed emphasis on engagement, available through other published documents, I could begin to piece together the larger exigence for ICaP's turn to service learning. As to when the service-learning component of English 108 became a central part of the curriculum, the Program documents provided little insight into this stage in English 108's history.

## 4.5.2    Course Deliverables

In terms of English 108, Dropbox contains syllabi and final project descriptions, poster presentations from the ICaP showcase, and important forms for instructors like memos of understanding (see Figure 4.4). Only one instructor's materials were given their own folder, perhaps because of the large amount of materials that this instructor shared with the assistant director at the time. Notably, there are no examples of student writing in these folders, which may be because the Dropbox folder was intended mostly as a resource for ICaP staff in order to support instructors. In an effort to create better institutional memory of English 108, I added a 2014-2015 Instructor Documents folder and gathered syllabi, assignment sheets, and other documents there, which I requested via e-mail.



Figure 4.4 English 108 Dropbox Folder

This Dropbox folder provides insight into approaches to teaching English 108, namely through example syllabi and assignment sheets. This would be potentially useful to historical researchers, were they interested in writing about English 108, but as a hidden archive it is unlikely that this repository would be available for future historical research.

While Dropbox is the most extensive shared archive about English 108, it offers little insight into teachers' daily experiences. Although one of the instructors in the 2014-15 academic year contributed documents including "Tips for Student-Initiated Service" and "Group Presentations-Peer Evaluation Form," she was the only instructor from that year to give me materials other than syllabi and assignment sheets (in retrospect, I might have been more explicit that I wanted to archive a wider variety of materials than have typically been stored in Dropbox).

As illustrated in Figure 4.5, the showcase poster presentations include submissions from English 108 courses. This is one current way in which the processes behind community engagement projects are made visible to a broader community, as the showcase is open to the public, although the poster presentations might be made even more visible by being digitized and uploaded to the ICaP website or another public space.

Figure 4.5 A Poster from the ICaP Showcase

I gathered additional information about the development of English 108 through my interviews, which are the focus of Chapter 5. During my interviews with the Purdue alumni, I was directed to two published articles on English 108. Neither of these articles are stored in ICaP program files, suggesting that writing program might incorporate scholarship into their documentation strategies.[9]

These articles provided information about English 108 pedagogy. "We Don't Need Any More Brochures: Rethinking Deliverables in Service-Learning Curricula" (2013) by Kendall Leon and Tom Sura, propose what they term "engagement portfolios" as a means of providing community partners with deliverables that are meaningful and

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[9] During the 2014-15 academic year, the ICaP Director instituted a research policy whereby the ICaP program must be informed of research projects conducted about the program—instituted in part because of this problem.

encourage students' inquiry. The other, Alex Hidalgo and Kendall Leon's "Rhetoric, Multimedia Technology and the Service Learning Classroom" (2012) discusses the authors' experience teaching three semesters of English 108. This article also provided some additional insight into why English 108 became a service-learning course; Hidalgo and Leon write that the new focus on service learning was because of its relevance to Purdue's mission as a land-grant university, and that "the excitement surrounding service-learning, coupled with increased university funding for these initiatives, resulted in Purdue's introductory composition program's decision to pilot a service-learning approach to teaching first year composition." This helped corroborate my assumption that the disciplinary and institutional context informed the development of this course curriculum.

Both articles suggest that at the time they were published, English 108, with its focus on deliverables for community partners, aligned most closely with what Deans (2002) has called a "writing for" approach, where students produce writing intended for use by their community partner (as opposed to a "writing about" model whereby students volunteer and then reflect on their service, or a "write with" model in which students collaboratively compose with community partners, a common example of which is tutoring in literacy centers).

My research in the ICaP analog and digital files, as well as a perusal of instructors' shared repositories and social media pages, found few examples of student composing. This suggests that instructors might make greater efforts to archive student projects in a public spaces. While composition students are composing in online forums, such as blogs and discussion boards, there are few examples online. As discussed in

Chapter 3, it is important for humanities faculty and scholars to make their engagement

with communities visible to public audiences. One of the ways they could do so is

through sharing examples of their students' public writing.

When students' writing in public web spaces is online, its locations are

decentralized and therefore not easily locatable. For example, student videos are posted to

YouTube. Videos produced in English 108, specifically, include a video about the history

of Varsity Apartments, one of the oldest buildings in Lafayette, the "metadata" of which

reads "Published on Dec 21, 2012. Video created by ENGL 108 students of Purdue

University." It does not provide the instructor's name, however, so if another instructor

wanted to learn more about this project, he or she would have to conduct further research.

Another is a series of videos about the Sagamore Farmer's Market, the metadata of which

is slightly more extensive: "A short documentary created for English 108 at Purdue

University; this is one of a group of documentaries concerning the West Lafayette

Farmer's Market. This micro-documentary focuses on Bloomers Greenhouse which is

owned by Dean Fallis of West Point, Indiana."

These examples suggest that instructors might better contextualize examples of

their students' public composing, contextualization that would be easier to provide

through a personal website than on YouTube. WPAs who seek to create a more extensive

repository of student writing might encourage instructors to not only have their students

post their videos to YouTube or other public sites, but also allow the writing program to

archive them in a shared space, so that the program can maintain an ongoing,

comprehensive repository of students' public, digital writing.

### 4.5.3    Instructors' Pedagogical Challenges

As discussed in Chapter 2, WPA scholarship has noted that the affective, interpersonal

dimensions of administrative work are seldom archived. This seems to be the case for

archives of teaching as well, in that the more frequently archived genres of syllabi and

assignment sheets are not amenable to sharing pedagogical challenges. As I knew from

my experience as the assistant director for program development, challenges were being

shared, but in hallways conversations and committee meetings and not through written

documentation. Nonetheless, I was curious whether the ICaP program files contained any

insight into challenges English 108 instructors faced as they incorporated service-learning

projects into their composition curriculum.

A potential source for this information was the committee minutes, which I found

in the hard copy files in the AD's office. This folder contained handwritten notes from

various Service-Learning Initiative Committee meetings with English 108 instructors.

These notes included "Anybody w/a flexible idea for partnership? Need continuance for

[instructor's] project," showing that the meetings of English 108 instructors discussed

sustainability of partnerships across academic years. The notes also included a list of one

semester's projects, which notably was not saved in a digital, shared space despite the

value of knowing past partnerships. They also noted challenges instructors faced with

university technology (e.g., "IPads only usable b/c of quality of video on it"; Flip

cameras work, but they have the wrong aspect ratio and quality isn't great"). The

instructors' challenges are also alluded to in an agenda meeting for an orientation

meeting; this item is titled "Questions, concerns, panics, anxieties, fears, hopes, dreams,

etc." Whether instructors discussed this item, and if they did, what concerns were raised

is unknown as this was not mentioned in notes accompanying the agenda. As an insider

researcher and also assistant director at the beginning of my study, I was disappointed by

the lack of information in these notes. I cannot fault the author, however, as there was not

a strong incentive to document such conversations. In fact, conversations about the

affective dimensions of teaching—a troubling student, conflicts with a community

partner, anxiety about qualifications to teach a digital project—are perhaps better left in

the realm of spoken communication where these issues of a sensitive nature can remain

confidential. I also cannot fault the author of these notes because, despite this project, I

also took shorthand notes during many of these meetings that could have provided

significantly more detail about instructors' challenges, so that the next assistant director

could refer to them for institutional memory.

In other words, the absence of detailed narratives in these documents is

understandable. The purpose of these meetings was not to provide oversight—and hence

require thorough documentation—but rather to encourage conversation. Lore, as

Pemberton (1993) defined it, is "experience-based knowledge…a cumulative assortment

of anecdotal information about writing and writers that is passed from teacher to teacher

on an ad hoc basis" (p. 160). In his article on the need for formalized graduate curriculum

on writing program administration, Pemberton discussed how much of the knowledge of

teachers is gained not through formal transfer, but rather through informal immersion, the

result of working as a TA in a program. Pemberton writes, "Lore is the medium of

'shared institutional experience' (p. 28), a sort of 'common wisdom' that is exchanged in

coffee shops, offices, informal gatherings, and hallways, not codified in the more

structured and public venues of the classroom, the syllabus, or the course catalogue" (p.

160). As both North and Pemberton discussed, teachers learn what works and what doesn't through ad hoc, informal conversation. Given the longstanding tradition of lore within composition studies, it can be expected that the pedagogical changes that instructors face are unlikely to be archived in program documents.

In addition to providing a better sense of the kinds of projects students did in this course, the articles discussed earlier also provide useful insight into some significant challenges that instructors faced in doing service-learning within their specific institutional and community context—insights that would surely be helpful for other instructors teaching service-learning in the same community. Moreover, given that they are examples of scholarship published in nationally recognized journals, they help make the often-invisible work of service learning more visible to a wide audience. Had I not spoken with these two instructors, however, I might not have come across these articles. This suggests that there are untapped opportunities to make graduate student scholarship more visible institutionally through archiving it to shared repositories.

Finally, I researched community partners' websites for examples of community partnerships. Based on my insider knowledge, I knew how to locate the websites of community partners for most of the last several years' courses, so searched online to see if community partner deliverables were posted to the sites. One of these examples included my own English 108 students' writing and multimedia work about the local community, which are posted on the community organization website, the West Lafayette Memories Blog, and the West Lafayette Public Library site. By putting my students' writing in a consistently maintained organizational web space, and distributing their work across a variety of sites, I sought to ensure that my students' work would be better

preserved and more widely accessible to the community. I also gave the public library

hard copies of my students' papers, which are now in their archives, both in response to

the library's needs and a deliberate choice on my part to avoid the erasure that can

happen in digital-only spaces.
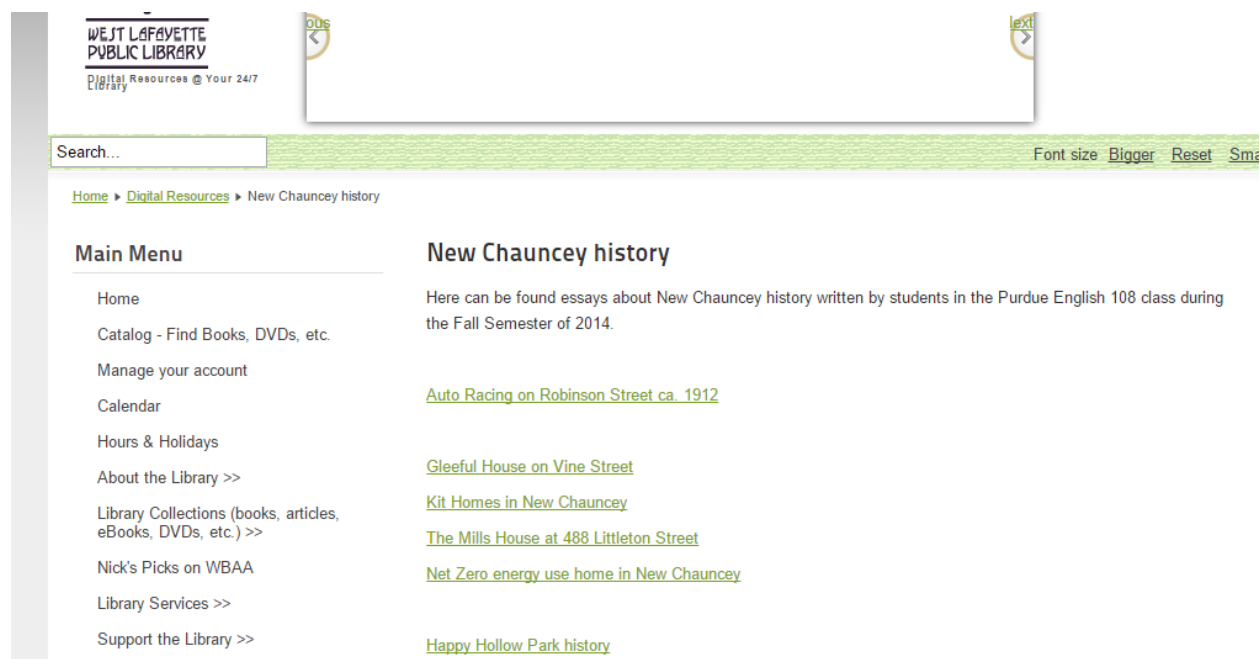


Figure 4.6 A Public Archive of English 108 Project

Other than this example, I found only one other instance of a community partner

website with an English 108 deliverable: a video documentary about the New Chauncey

neighborhood shared on the New Chauncey Neighborhood Website. This may not mean,

however, that other deliverables are not online. As suggested by students' YouTube

videos discussed earlier, some English 108 digital projects lack contextualization.

Similarly, other deliverables for community partners might be online yet not labeled as

English 108 projects. Additionally, more insight on deliverables could be acquired

through speaking with the community partners themselves. A more detailed history of community partnerships in any writing program, then, would best be developed in collaboration with the community partner.

## 4.6 Conclusion

At both the program and individual level, the analog and digital records of composition that are visible (i.e., in publicly accessible spaces on the internet or saved to shared program archives) focus on the administrative documents of composition, but much less so the daily texts produced by teachers and students, such as in-class writing, comments on student drafts, and discussion prompts.

In terms of the invisible work of composition, archives created by both WPAs and instructors seldom provided information on how community partners were identified and logistical and interpersonal challenges faced by both instructors and students. Even the products resulting from these partnerships were challenging to recover, despite the ostensibly public audience for many of them. My difficulty was partly because I could not access many of instructors' digital archives; for example, password-protected archives like course management systems and instructors' personal files. One of my goals for the interviews was to learn which teaching artifacts instructors do not make accessible to the public and their reasons for this. While individual instructors may maintain their own records of these daily classroom practices, these methods haven't been explored beyond anecdotally. In the next chapter, I share narratives about instructors' archival practices.

# CHAPTER 5. THE INSTRUCTOR AS ARCHIVIST

## 5.1    Introduction

This chapter discusses semi-structured interviews with English 108 instructors about their personal archival practices. Chapter 4 discussed archival research that identified the various analog and digital sites in which ICaP archives are located: these included file cabinets, academic websites, and social media. Through interviewing instructors about what they saved from their 108 classes, with what technologies they saved these materials, and why, I responded to recent calls to assess not only what materials are currently being saved by writing programs, but also which materials should be included in program archives.

Current scholarship on writing program documentation strategies rarely considers what and how instructors archive. To fill this gap, my interviews provide insight on what teaching materials instructors think it is important to save for future use. In theorizing archives as created, used, and contextualized by a community of records, I also sought information about how pedagogical documents circulate among instructors. The circulation of teaching was not limited to print documentation such as syllabi and assignment sheets; I also explored the function of face-to-face meetings in instructors' resource sharing. Given that spoken lore is a widely acknowledged form of knowledge

making in composition studies, particularly in pedagogical contexts, I expected that

conversation would play a large role in how instructors shared their teaching knowledge.

Therefore, while the focus of my interviews remained on archives—defined broadly as

the artifacts that instructors kept for future use—they also inquired into how instructors

share knowledge about their teaching practices through informal conversation.

The interactions between written and oral means of memory-making relates to

invisible and visible work within composition studies. The teaching experiences of my

interview subjects, graduate instructors teaching a service-learning composition course,

are prone to being invisible. This invisibility is due to their position as graduate students

as well as the interpersonal and other affective elements of their teaching and community

partnerships. As Chapter 4 discussed, because of digital archives, graduate instructors'

pedagogy may be more visible than through analog archives alone. That is, while the

analog program archives contained a limited range of classroom artifacts (primarily

syllabi), digital spaces like academic and course websites allow instructors to create their

own repositories of teaching and make a larger variety of these materials visible to public

audiences.

This chapter reports on a survey of instructors used primarily for recruitment

purposes, then discusses the interview phase of my study.

## 5.2    Survey Results

I began my study by surveying instructors who have taught English 108: Engaging in

Public Discourse using Qualtrics. 13 current and previous instructors responded to this

survey, which asked what projects instructors had assigned as well as how they

archived student projects and other course materials (see Appendix B for survey questions).

The first survey question sought to identify the various kinds of writing projects assigned in English 108. Based on my own experience as an instructor of this course and casual observations of other instructors' curriculum, I assumed that English 108 assignments included a range of reflective essays, research papers, and deliverables for community partners. I also assumed that at least one of these would be a born-digital project due to ICaP's expectation that students in both English 106 and English 108 will compose in multiple media.

According to the survey results, 100% (13 out of 13) of instructors assigned "students' reflections on their service experiences"; 54% (7 out of 13) assigned research-based writing shared with a community partner; 54% (7 out of 13) assigned research-based writing shared only with the instructor; 69% (9 out of 13) assigned website or other born-digital materials, such as documentaries, and 46% (6 out of 13) assigned print publicity (brochures, posters, etc.) for the community partner. Additionally, 38% (5 out of 13) respondents assigned "other" assignments that includes public service announcements (PSA's) for in-class use only, grant proposals, and literacy narratives. These responses were about what I expected. As a countless number of publications on service-learning and community engagement discuss, reflection is often a central assignment for such courses. Given the ICaP curriculum's incorporation of multimedia writing, I was also not surprised to see that websites, documentaries, and born-digital materials were assigned by over half of the instructors. Print publicity for the community partners, such as brochures and posters, were a slightly less common assignment, but that

6 out of 13 instructors assigned them was again not surprising. As Sura and Leon (2013) noted, brochures have become a ubiquitous product in service-learning partnerships, not always to the appreciation of community partners.

The next question, "Where have you saved your students' writing for the course(s)," was intended to provide insight on how instructors created their own archives of the course. According to the survey results (see Figure 5.1), 23% (3 out of 13) respondents saved student writing to a course website, 23% saved them to Blackboard, 38% (5 out of 13) saved them in hard copy files, 46% (6 out of 13) saved them to a flash drive or other portable storage device, 15% (2 out of 13) saved them to Dropbox, and 38% (5 out of 13) responded in the "other" category and provided Google Docs, Google Drive, "email and they are posted online since they are videos and websites," and Hard Drive as the way they saved these materials. Notably, no respondents stated that they "no longer have them/I threw them away."
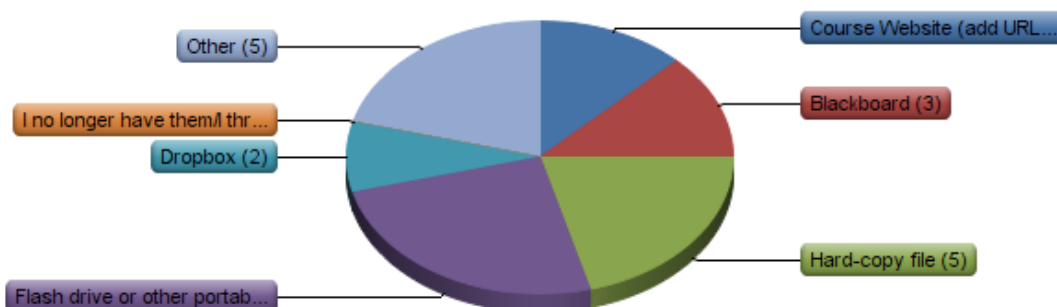


Figure 5.1 Where Instructors Save Student Writing

The main conclusion drawn from this data is that the majority of instructors save their materials to personal filing systems that are more often digitally than in hard copy, as suggested by the relatively small percentage (38%) of instructors who saved students' writing to hard copy files. I was initially surprised that no instructors said they "no longer have them/I threw them away." Upon further reflection, however, I realized that institutional constraints—specifically that instructors are required to keep student writing for three years—was likely one factor in why instructors kept all their students' writing.

The next question was "Did you share any of these documents with other instructors," to which 69% of instructors (9 out of 13) responded "no" and 31% of instructors (4 out of 13) responded "yes." Because "these documents" referred to the previous question which only included categories of student writing, it is possible that a higher number of instructors shared other documents from the course like syllabi, calendars, and assignment sheets, and the interviews with instructors sought to fill this gap in the survey design. Instructors were then asked, "What English 108 course materials from other instructors did you access while planning and/or teaching the course," which also helped to answer the gap noted above as potential answers were not limited to student writing specifically (see Figure 5.2). While 46% (6 out of 13) instructors did not access other instructors' materials, the remaining 54% accessed the following: syllabi (54%); assignment sheets (46%); and student projects (31%). Syllabi were therefore the most commonly accessed materials, followed by assignment sheets and student projects. As with the previous question, the interviews sought to acquire additional context for these responses by inquiring into why instructors referred to each other's syllabi, assignments, and class projects.
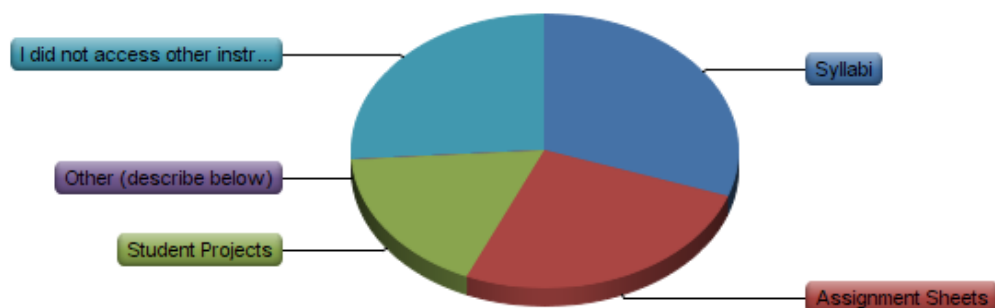
Figure 5.2 Sharing of English 108 Course Materials

In response to the final question, "Do you have plans for the long-term storage/archiving of your English 108 course materials?" two-thirds of respondents said they did not, while one-third of respondents said that they did have plans for doing so. Again, this question was somewhat problematic in that I did not explain what I meant by "long-term storage."

Although survey response was low due to my study's local context, the responses confirmed my assumptions that instructors are using digital, but also analog, technologies to save their teaching materials; and that many of them lack a long-term strategy for archiving these materials.

## 5.3    Interview Results

This section reports on semi-structured interviews with instructors that used photo study methods to support recall of personal archival practices. With the aim of telling stories about instructors as they create and use records as part of their day-to-day pedagogy, I

profile four of the instructors. Each of the instructors illustrates a theme that emerged

from the interviews that informed one's personal archival practices: innovation; student-

centered pedagogy; mentorship; and benign neglect. In these profiles, I attend to the role

of digital archives (e.g., google docs, Blackboard and other LMS's) in teaching students,

building a community of instructors, and presenting one's pedagogical achievements to a

larger public community. Each of these profiles first describes the instructors'

background in teaching English 108, then provides context about the instructors'

pedagogical approach or other experiences that seem to have informed their archival

practices.

 In addition to providing an overview of key themes coded during my analysis

(technologies, purpose, audiences, and challenges), I profile four of the instructors who

exhibited distinct archival "personalities" that were influenced by their pedagogical

approaches and experiences. My structure for this chapter was informed by other articles

in the field that incorporate interview research, and especially Anson and Forsberg's

(1990) case study of six professional writing students transitioning to workplace writing.

Similar to my study, Anson and Forsberg organize their findings along several themes

(expectation, disorientation, transition, and resolution) and support their analysis with

examples from their interviews. I referred to research on internships, specifically, because

they most closely approximate the work of graduate teaching assistants (who are

completing a form of apprenticeship work in graduate school).

 I provide stories about personal archiving in part because, as discussed in Chapter

4, teacher lore is an important form of knowledge making in composition studies,

including in writing program administration. Within the WPA field, lore has been

translated into published narratives that help WPAs to contextualize their administrative experiences and share with wider audiences why they do what they do. Shirley Rose writes that stories "allow their narrators to integrate the experiences of the individual agent into the broader social experience by naming them, describing them, and contextualizing them" (Rose, 2004, p. 222), while Sura et al. (2009) write that "Narratives are ubiquitous throughout WPA scholarship because they help WPAs situate their reader within an otherwise possibly foreign context. It is through narrative that WPAs are best able to share with a larger audience what they do and why" (p. 80). While WPA narratives are often first-person stories told by individual WPAs, tell narratives about the instructors that constitute a writing program. Through decentering scholarship on writing program archival strategies, I bring greater visibility to the experiences of graduate student instructors as well as offer insight into how they save and share their teaching materials.

Over the past two decades there has been an increased interest in bringing greater visibility to teacher's lore and positioning it as legitimate scholarship. Cynthia Lewiecki-Wilson (1999) wrote that, "The turn to teaching stories as scholarly writing could therefore be read as an act of restoring to the laborer/teacher what has been dispossessed by alienation—the understanding of her or his own practice as intellectual knowledge for circulation" (p. 100). To date, much of the literature on how instructors disseminate pedagogical practice has focused on lore. Anson, Joliffe, and Shapiro (1995) wrote that "teachers spend a great deal of time telling each other interesting stories about their classes, students, programs, and campuses, stories to which their colleagues can immediately relate. The stories make up the daily fare [of] teachers' work, and the issues

come out of the immediate need to solve specific problems." Lore additionally informs

my interview methodology, as my telling of stories related to instructors' everyday

archiving in order to "tear down the walls of the dichotomy between lived experience and

scholarly research" (Anson, Joliffe, & Shapiro, p. 25-26). Influenced by these authors, I

blur this dichotomy through providing narratives of lived experience that corroborate

scholarly narratives describing archival researchers' difficulty in uncovering classroom

materials. The reasons for these archival absences are often presented as conjecture; for

example, that universities have no need to archive materials that will be reproduced

annually, or that teachers' decisions on what to keep and what to discard are random.

While these are likely true in many cases, no one has collected instructors' narratives

about their archival practices. The stories in this chapter assign greater validity the claims

of archival research narratives.

## 5.4    Themes in Personal Archiving

Before narrating four archival personalities, each illustrating how one's approach

to teaching affects their personal archiving, I provide an overview of the themes of

personal archiving that I coded for during interview analysis: technologies, purpose,

challenges, and audience. The last of these themes, audience, often overlapped with

purpose and often related more specifically to the community engagement component of

the course. I therefore discuss this theme in both the purpose section, below, as well as in

a later section on aspects of personal archiving that seemed unique to community

engagement pedagogy. Another of the themes I coded for, informal oral communication,

also pertained more community engagement and thus is discussed in the later section as

well. Also, the findings discussed in this section do not include quotes from the four instructors profiled in section 5.6, as that section is intended to provide a more in-depth picture of the themes as they materialize in individual instructors' personal archival practices

### 5.4.1   Technologies

The instructors asked students to submit assignments via e-mail as a Microsoft Word document, via Google Drive, or though Dropbox. To manage their course in general, instructors used either proprietary or non-proprietary course management systems, most often Blackboard but occasionally Canvas. Some also used blogs like Wordpress. When archiving their materials for personal use, instructors used a variety of technologies including e-mail, Dropbox, Google drive, their flash drives, and hard drives.

Many instructors saved materials digitally, claiming that digital tools make it easier for them to locate materials when they need them. According to one instructor, "I don't use much of it but I have it, so you know, I've found that it's impossible to predict what you use so keeping pretty much everything in digital form makes it easy to go back and see what you want." Were digital archival technologies not available, it would likely be more difficult to "save everything" as this instructor does, suggesting that digital technologies perhaps expand the amount of materials that instructors are willing to personally archive.

As I expected, instructors saved materials in both digital and analog form. Although the use of digital technologies in composition pedagogy now seems ubiquitous, several instructors mentioned preferring pen and paper for course planning and

notetaking. One genre more commonly saved in hard copy than digitally is lesson plans, which instructors kept as handwritten notes on scrap paper or in a notebook. Some of the instructors interviewed explained that they could more easily refer to lesson plans in analog form; one instructor talked about "being able to flip through and reference previous classes this way," and another said "I liked being able to do [lesson planning] by hand where I could draw weird lines and circle things." Even this analog documentation presented some challenges to instructors. For example, one instructor shared that when she read her handwritten notes several years later as she was planning to teach the course a third time, they no longer made sense to her due to a lack of detail.

In explaining why they archived student writing either digitally or in hard copy, instructors referred to time and efficiency as the determining factors in their technology choices. Two different instructors said the following:

- "I ask students to do as much digitally as possible, simply because it makes archiving easier."

- "I don't know exactly why, but I remember thinking I'd have everyone print them out and I'll grade it without typing. I think I was hoping to cut down on the time."

One instructor noted that when he used a hard-copy system, he did not retain photocopies and as a result he no longer has this student writing. Another instructor similarly asked for digital submissions of student writing when she realized she "never saw [paper copies] again because the student kept a paper copy." A documentation strategy for instructors, then, might address the pros and cons of collecting and responding to student

writing in either hard copy, e-mail, or other digital forms. As the instructors interviewed

attest, collecting student writing digitally can make it easier to save student writing.

## 5.4.2    Purpose

Instructors' purposes for personal archiving included having examples to share with

mentees and students and administrative organization (i.e., they utilized digital spaces in

order to better organize course materials). Other purposes were mentioned as well, such

as sharing examples with community partners, but these are discussed in more

detail later in this chapter, in a section on archival concerns specific to community

engagement.

### 5.4.2.1   Examples for Teaching Mentees and Prospective Employers

Two of the instructors interviewed were also mentors to the program's first-year

instructors. They described sharing their teaching materials with mentees, materials that

included their comments on student papers. One of these instructors shared that his

mentees "wanted assignments that I had graded with comments…and I was selective

because just I mean you know sometimes you do a better job I guess than others. I didn't

give them everything but I gave them two or three examples of papers that I'd graded

over the years." The tendency to save the best versions of writing also extended to this

instructors' own comments.

Instructors also referred to the usefulness of having student examples to

demonstrate their teaching ability, especially for the academic job market. One instructor

who was on the job market mentioned that he shared the most exemplary multimedia projects from English 108 on several of his job applications, sharing that they helped him "articulate" what he has "done as a teacher." Another instructor noted that his examples from English 108 have been well received at his campus visits, especially at teaching-oriented institutions. He stated, "I sort of like tangible artifacts to show that this is what they did. And those usually get a pretty good response on the job market." In sharing students' writing in order to present their teaching skills, these instructors were not unlike the faculty in Kaye et al.'s (2006) study, for whom personal archives served as a tool for impression management. Kaye et al. wrote that archiving "went well beyond the personal systems people used for filing. In particular, we started to notice how archiving was used as an expression and crafting of identity" (p. 5).

### 5.4.2.2   Course Organization

Instructors used both digital and analog spaces to coordinate their teaching and collaboration with community partners. For many of the instructors interviewed, digital learning management systems helped them to better organize course materials. For example, one instructor noted that she sometimes accesses a previous course's discussion board (on Blackboard) to pull the discussion question she needs for the current course. Another uses her personal website as an organizational system, stating, "I'm a pretty organized person and have all my syllabi in folders. But when it comes down to it I usually go to my website. The website is for people, but it's also for me."

As noted above, instructors also kept track of their day-to-day pedagogy through analog notetaking. For example, the same instructor who developed a detailed note-taking system said that his lesson plans helped "keep [him] focused on the day to day," which he thought was especially challenging for English 108 due to its additional logistical complexities. "You have to keep track of so many things," he reflected," so he started keeping notes on what happened in that class, where he wanted to class to be headed, and what he needed to remember.

### 5.4.3    Challenges

In order to provide suggestions for professional development, I asked instructors about the challenges they faced when archiving their materials, often by prompting them to recall a moment when they had difficulties with wayfinding or lost a teaching artifact. Overall, the major challenges that instructors faced were failing to save materials to multiple locations; this challenge usually emerged when they moved or changed computers.

While instructors saved much of their students' work in digital spaces, many also saved hard copies of their material; for example, one instructor explained that he saves student papers in a file cabinet in his office in the English department and another instructor mentioned storing them in file boxes at her home, with a folder for each course; she simultaneously keeps digital records on her computer, also arranged in folders for each course. This was not surprising, given that one technology never completely supplants the other.

A solution to unsustainability is saving multiple copies of materials, and a few instructors mentioned doing so, for example, by saving documents to their hard drive but also on Dropbox "in case something happens with the computer."

Instructors also had trouble recovering some documents because they only kept them in one place: one instructor stated that he couldn't find a few assignment sheets he needed, stated "I wanted to look at those but they're nowhere to be found. So I gotta track them down they're probably on my home machine or something." Another instructors shared, "I think I might have had a DVD copy [of a community-based project] at some point but I've moved twice since then."

Additionally, two instructors noted that they are unable to access some previous course materials because they no longer have access to the learning management systems used for those courses. One instructor who had hoped to view another instructors' materials stated, "I don't have access it because I don't have the permissions or whatever," while another noted that because she had used Drupal for a previous course, which she believed she no longer could access, she might have "lost some of those student examples."

Instructors therefore lost materials for a variety of reasons that included moving homes, changing computers, and no longer having access to course management systems. In most cases, instructors admitted what Sas and Whittaker (2012) call a "laissez-faire" attitude towards personal archiving, reflecting that the interviews had made them more aware of their need to keep multiple copies of materials and better anticipate digital obsolescence.

5.5     Profiles of Four Archival "Personalities"

This section provides narratives about four instructors whose teaching approaches and experiences informed their personal archival practices—including the technologies they used, their purposes for archiving and, when applicable, the challenges they faced in maintaining personal archives of their community engagement courses.

5.5.1 The Innovator

The first time Stephanie taught English 108, she partnered with a local nature center. She chose this partnership partly because she was interested in environmental literature and had studied it in her master's program. She also had previous experience with the center, having collaborated with its staff as a graduate student in a seminar on community engagement and experiential learning, For this class, she worked in a small group to develop instructional guides for the center's webcam, which allowed visitors to view the center's wildlife from inside the center.

Stephanie's students collaborated with the community partner to determine some of the center's needs, then proposed a variety of projects to the center's director at the end of the semester. Stephanie encouraged students to bring their own technological and disciplinary expertise to their projects; for example, one student group designed a plan for an amphitheater, with some of her engineering majors determining the best dimensions and materials for the project. Stephanie recalls that one of the group's members knew Autocad so was able to make an Autocad drawing as part of the project's multimedia component. For another project, the group designed interpretive signs for the center's trails, but Stephanie did not think they ended up being used by the community partner.

The community engagement projects that Stephanie's students developed, then, led to development of their collaboration skills and application of their disciplinary knowledge to meet a community need. Not always, however, did they result in a project that was used by the community partner. This lack of use by the partner might impact the long-term visibility of such projects; that is, unless an instructor were to self-publish the student's work in an online space, it is likely that the project's visibility would terminate at the end of the semester.

Stephanie's strong sense of identity as an instructor informed the extent to which she adapted others' teaching materials. She described her peer instructors' course materials as resources but not models, explaining that one of her peer's assignment sheets, which she had accessed through the graduate seminar on engagement, "just seemed kind of too complex for me. I like to have my assignment sheets very simple and then they can add the complexity on their own…so they didn't seem to mesh with my teaching style."

Stephanie also exhibited innovation in how she used digital technologies to showcase student examples. She explained that she created a Prezi of place studies (see Figure 5.3) where "I took the multimedia components of the place studies from 108 and I put them into a Prezi so you could go into different areas and see student examples of place studies. And I have shown that in subsequent classes where I've assigned place studies. I think students found that helpful." Notably, Stephanie did not make this Prezi public, but rather limited her audience to students within her own classroom.
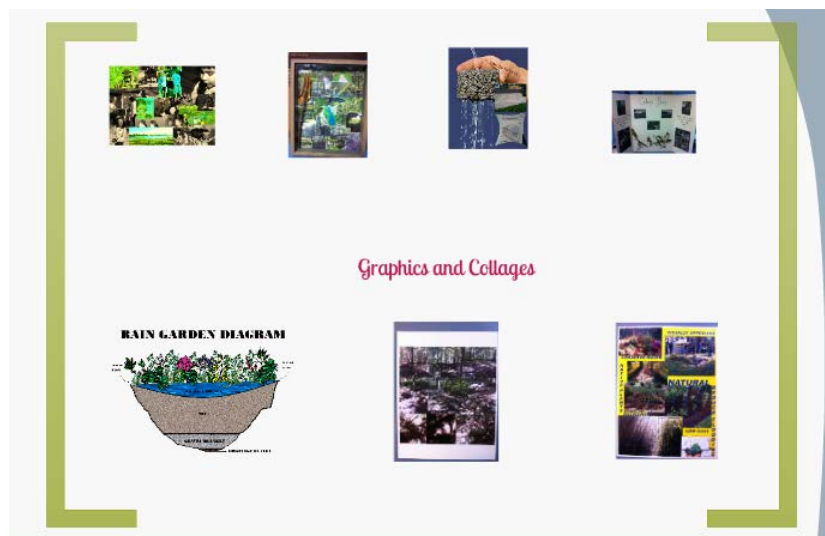
Figure 5.3 Stephanie's Prezi of Student Examples

As a more public space Stephanie also created a website that highlights the history of the Celery Bog app projects, telling "how we broke the project into groups… it was just a very big kind of administration challenge to coordinate all of their work and I wanted to document who did what and I took pictures of each of the teams and I put them on my little website so that was nice." This website notably recounts the partnership across multiple semesters, including in an upper-division professional writing course. This continuation of a partnership begun in English 108 further speaks to Stephanie's innovative approach to community engagement, as most instructors do not sustain their partnerships by adapting them to more advanced courses.

For Stephanie, creating her own website was a means to highlight this community engagement project for both her personal use and to recognize the work of her students. That this history of partnerships is now online and publicly viewable is due largely to her initiative and technical know-how (she is skilled in web design and has a scholarly and

pedagogical interest in databases). Her motivation for creating this website was less

visibility to the wider public—although because it is on her academic website it provides

evidence of her teaching skills to potential employers—than her need to organize her

materials for herself and also recognize her students' work.


### 5.5.2    The Student-Centered Instructor

Carolyn was first introduced to community engagement as a master's student at another

university, where she took a course in rhetoric that included readings on service learning

and community engagement. Interested in not only reading about, but also practicing and

teaching service-learning, she participated in several graduate courses at Purdue that

involved service-learning projects. Through these projects, Carolyn says she gained

valuable experience that she was able to translate into her service-learning teaching. This

included her selection of a community partner as, similar to Stephanie, she had

collaborated with a neighborhood organization as part of a graduate seminar and wanted

to sustain this partnership through her own service-learning course. Her students' final

deliverable was a video documentary highlighting the bonds between this community and

the University and featuring interviews with residents.

As Carolyn shared how she archived her teaching materials for this course, it was

evident that she takes a student-centered approach not only to her pedagogy, but also her

archival strategies. She explained that in selected a course website, she thought about the

types of student interactions she hoped to cultivate. She explains, "I decided to use

Wordpress instead of Blackboard, which is maybe more commonly used, because I

thought it was a better space for students to interact with each other." While she included

the "traditional information" she would also post to Blackboard, "like the syllabus and readings and assignment sheets and rubrics," she preferred Wordpress because it has a blog function that she found more user-friendly than the Blackboard's discussion functionality. Showing me a screenshot of her Wordpress site and also opening it on her computer, she explained that her students tagged different themes that emerged in their blog posts, which she would then refer to during class discussions. For example, "if we wanted to talk about genre we could click on that and see what everyone posted about genre." Although Carolyn used Wordpress in both English 106 and English 108, she found this site more useful in English 108 because of the class's focus on group projects. She explained, "I found Wordpress to be an easy way for them to share resources and blog about their projects."
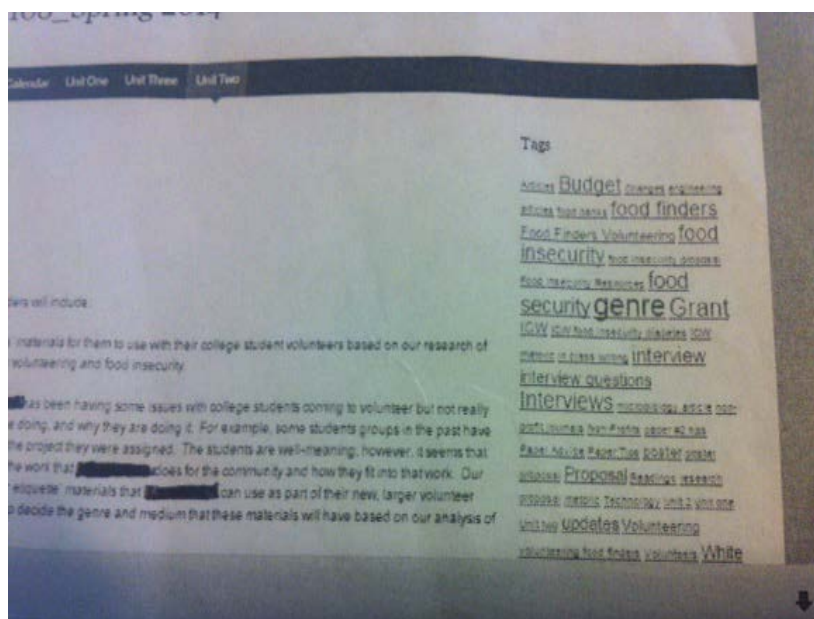


Figure 5.4 Carolyn's Wordle

Carolyn used Wordpress to track the progress of individual students and the class overall. In this respect, Wordpress was a digital archive of ongoing class discussions. The tag function, she said, "was useful to me as the instructor to see what students were blogging about and to see trends in what they were communicating about." She recognized, however, that Wordpress was inadequate as a space for storing final products. Although conducive to blogging and providing links to student resources, it was not an appropriate space for posting individual research papers and the class's video documentary. Carolyn instead asked "them to turn in either a paper copy or e-mail it to me because the Wordpress site is not really conducive to students turning in formal projects, whereas on Blackboard you can have them submit formal assignments that only the instructor and the student can see." She explained that because Wordpress is a "very communal space" where she did not save students' projects, "two years later I have paper copies of the students' project somewhere (laughter) but I don't have a digital record of all of their work, which I would have if I had used something like Blackboard." As for born-digital projects including the video documentary and personal digital histories that students created to prepare them for the community-based video, Carolyn saved those to google drive due to the size of the movie files. "In retrospect," she realized, "I have multiple different locations where I have their work saved and it's not all centrally located. I guess things were pretty scattered in terms of how I was saving them." Scrolling through her google drive folder as we spoke, she realized that her materials from the course were "not very organized." "This is just organized alphabetically," she noted, and "I don't know if I ever got around to making a folder for all of their projects. I

have all these kind of random google drive files with these students personal digital stories, so yeah, it's not all centralized."

Although Carolyn realized that she could have a better system for saving student projects to her digital folders, she noted that she needs to access student projects less often than she does assignment descriptions. For example, every semester that she taught English 108, she would refer back to the sites to access her assignment sheets. Even though she also saved assignment sheets to her computer, she said, "it was easier to go to this site because I have all my assignments in the final version."

Carolyn also shared these sites with other instructors who were interested in teaching English 108 or were preparing to teach it for the first time, "to just show them some of the things that I had done in 108." While Carolyn could have e-mailed instructors her course materials, she instead gave them a link to her Wordpress sites "because they did have some student content. For example, when an instructor e-mailed me to know more about 108 I could have just e-mailed them word docs but I felt like it would be useful to show them these sites because they also have some student blog posts and student-generated content…I thought it would be useful for them to see what English 108 students were blogging about." Of all the instructors interviewed, Carolyn was among the few who mentioned that she utilized digital sites to share student examples with other instructors.

Overall, in determining how to save and share her teaching materials, Carolyn was highly responsive to what she thought would most benefit students. One semester, for example, she used Blackboard instead of Wordpress in response to student feedback that they wanted to be able to access their grades digitally (which is not a capability of

Wordpress). Carolyn recalled, "I've used Wordpress for three of my 108s, and then in my third 108 class I got some feedback in my evals that said, 'I wish you would have used Blackboard because then we could see our grades...So with my 108 class this semester, I used Blackboard, and I didn't have the students do any blogging or anything.' When using Blackboard, she says, "I don't think students are engaging with each other because the interface of the forum is a little clunky. So I think I've lost that more interactive side."

Carolyn's approach to using digital sites for managing her course materials was also characterized by experimentation and adaptation, often in response to the needs of the course, the community partner, and the students. She said, "I think because every semester I've done something a little different in terms of how I ask students to submit their writing. And some of that depends on the projects. For this course they did digital stories which had to be submitted digitally and for the next 108 class they didn't do digital stories so pretty much everything they turned in was paper based…Part of my lack of consistency is me trying to figure out what my preferred method and what the students' preferred method is." As a result of these differences across semesters, when Carolyn needs to access student writing to show instructors or students, "I'll have to stop and think, was that the semester I was asking students to submit things in paper or was that the semester I was asking students to submit things digital." While this flexible, responsive approach to archiving led to some inefficiencies, it also has allowed Carolyn to choose a course website or course management system based on the needs of the community partnerships and her students.

### 5.5.3    The Mentee

Graham demonstrates the importance of mentorship to sustaining community partnerships. As discussed at various points in this study, informal conversations and networking are a frequent way that instructors share teaching insights and materials. This was especially the case for Graham, who partnered with a retirement community to create oral histories for its residents. While taking a graduate seminar on experiential learning and engagement theory (required of all English 108 instructors), he developed an interest in doing work with oral histories through encountering Alex Hidalgo and Kendall Leon's article on their pilot 108 course "Rhetoric, Multimedia, and Service Learning." Reading this article, Graham realized that that was the kind of work he wanted to do in English 108. As is frequently the case for community engagement pedagogy, Graham's arrival at his service-learning project was somewhat accidental. When asked how he found Hidalgo and Leon's article, Graham said he found it when looking at one of the authors' websites: "I was looking at that for other reasons but then I encountered her article reference there and, uhm, and I clicked on it and was intrigued. I clicked on it and read it and oh this is what I want to be doing." This suggests the value, in the absence of a comprehensive shared archive among instructors, of putting one's own pedagogical projects and research online, such as on academic websites like Hidalgo did. This way, self-motivated instructors can find them more easily.

After Graham acquired this interest in oral histories, he reached out to Hidalgo and Leon and "chatted with them about how they kind of approached their course and Alex did a lot of work with video but I was more interested in doing the strictly audio stuff so I talked with Kendall." He met with her in person at a conference, where she

gave him a zip drive containing her course materials—"all of her handouts, assignments, everything." Referring to the drive contents as we talked, Graham said she gave him "a list of all the major assignment handouts, the daily planning, powerpoints, handouts, basically there was something for every day of the course." Graham recalled that the instructor apologized for materials being "out of order" and not being sure "where things are arranged," but regardless, Graham appreciated the comprehensiveness of her materials. Graham then "kind of modified a few of her major assignments and used them for myself." Graham's use of other instructors' materials is unlike the approach of Stephanie, who rarely adapted others' materials. This difference suggests that, while instructors may variety in their adaptation of others' materials, at least some instructors would benefit from sharing repositories of their course materials.

Graham uploaded his course documents to OneDrive (Figure 5.2). He decided to archive files on OneDrive when he bought a version of Office 365 that included free access. As illustrated below, Graham's OneDrive contains a course syllabus and calendar but also project descriptions and "Writing Opportunities," in-class writing exercises similar to those assigned by Kendall.
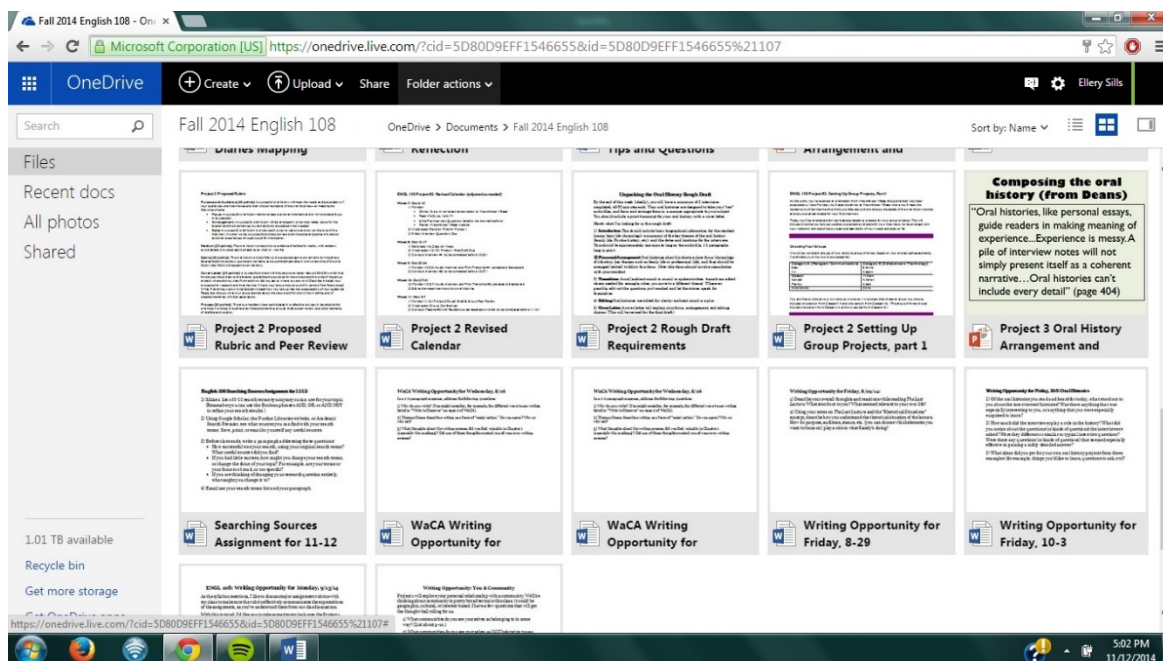
Figure 5.5 Graham's OneDrive Folder for English 108 Documents

Graham benefited from another instructor's course materials, and returned the

favor when a new 108 instructor picked up the community partnership from Graham.

Unfortunately, Graham now realizes that he could have been more conscientious about

his saving practices. He told me that at the end of the semester the community partner

asked for a copy of the oral histories. Because he hadn't kept personal copies, he could

not provide them unless he reached out to his students after the semester had ended. This

partnership was somewhat unique in that the intended recipient of the students' oral

history project was not the director of the retirement community who contacted Graham,

but rather each resident. As one of the other instructors who partnered with this

retirement community noted, the oral history project was framed as a gift to residents and

their families with nothing expected in return—which, it turned out, affected this instructor's approach to archiving students' projects.

In a follow-up email, Graham explained that a combination of factors informed his decision not to save the oral histories. He wrote that "On the one hand, the retirement community's volunteer coordinator did have students sign a confidentiality agreement not to share these histories other than with the immediate classroom and with residents; I felt bound to this agreement as well, so I didn't feel right about keeping them for future use (other than for residents who otherwise gave permission). However, it's true I also didn't anticipate that the retirement community as an institution might want copies as well."

### 5.5.4    The Convert

Jack, now a full-time WPA, taught English 108 for two semesters; the first semester it was just English 108: Accelerated Writing, and the next semester he piloted it as a community engagement course. During the course piloting, he mentioned occasionally meeting with the other instructors to talk about the course and their progress, but this was not as formal as the graduate seminar that all English 108 instructors are now required to take.

Jack partnered with an on-campus program that was bringing an author to campus to talk about his graphic novel. He recalled, "We didn't provide much. We tried to promote the events, or maybe we made a documentary of the events." He recalled that he decided to not make brochures because of feedback from Purdue's service learning coordinator that he should avoid assigning brochures because, as Jack recalled, "service-learning is a hot topic, a buzz word, and everyone wants to do it, they make a brochure,

and by and large the brochures are not usable because they're amateur work and then they're gone." He notes the problem of service-learning projects not providing any value, with the community partner "not having anything to show for it other than giving the class what they needed." For the English 108 course, he believes his students completed multimodal research projects and then documented some of the campus events for the community partner.

When Jack taught English 108, he rarely thought about how he was saving materials. He attributes this in part of the transient nature of his position as a graduate instructor. When he entered a full-time position, he recalls, "I started collecting everything digitally for students in order to keep more accurate records and not lose as much stuff. I lose stuff naturally, but I lose a lot less stuff if I save it digitally. I just save them on my hard drive, but I haven't thought about backing up that writing, or creating an archive of student writing."

Once Jack realized the value of personal archiving, he drew upon best practices he had learned in his graduate courses and books he had read. These included a Rhetoric of Archives" course and David Allen's popular press book, *Getting Things Done*. Applying this knowledge, Jack developed naming conventions that begin with the last name of the document's producer, a hyphen, the type of document (e.g., literacy narrative) and the date it was produced (e.g., 5May2013). This system, he says, helps him to more easily search for documents in his files. It was only when he became a faculty member and WPA that he realized the necessity of creating naming conventions for his files, as he "realized how much documentation I had to deal with."

Jack's current personal archiving system contrasts with his practices as a graduate instructor. As we discussed Jack's English 108 partnerships, he initially had trouble remembering what his students had done: "I don't know if we did brochures, or tried to promote it, we might have done documentaries. I remember students going to an event and why they thought it was important added element of, kind of recordkeeping or record creation for the event." His difficulty recalling these projects is understandable given the time that had passed since teaching the course and our interview. That said, it also suggests the importance of building repositories of student projects to ensure better memory of our teaching. Another reason, one that is echoed by other instructors, is that the projects were not, ultimately, usable by the partners—a unique challenge of community engagement that I discuss later in this chapter.

Jack's experiences also illustrate how changing technologies influence instructors' documentation practices. For example, while my peer instructors and I are now accustomed to using Dropbox to store and share our documents, this was not an option for Jack when he was a graduate student less than five years ago. "We didn't have Dropbox at the time," he said, "Files existed on the computer hard drive, and if you didn't have it, someone had to e-mail it to you."

Now, Jack is more conscientious about documentation, although he recognizes that for many instructors document retention and recordkeeping is "almost like a luxury item. Documents don't make a lot of noise, so you worry about it last." As this quote evidences, personal archiving is an infrastructure that only becomes invisible upon breakdown; as a result, it may rarely be a priority for instructors and WPAs. Recognizing

this, Jack has to remind himself to maintain files, which for him includes making a spreadsheet so that he can keep track of and update their contents.

The difference between Jack's documentation practices as a graduate student and as a faculty member can be partly attributed to his transition to a more permanent position. He explained that when he was a graduate student, "even the desk I sat in didn't feel like my desk. [There were] old file cabinets with stuff other people had left in them." Whereas now, this is *my* office, this is just *my* filing cabinet." He concluded our conversation by urging graduate students to nevertheless take greater care in documenting their teaching and research. "Promotion and Tenure relies on good recordkeeping. You've got to document all the research that you do. You have to document all the teaching that you do, service that you do, and administration that you do." Jack explained that "Your professorial report card depends on your ability to document how you spend your time—you were never accountable on that level in graduate school, so I never thought about it." Materials that he includes in his file include "student evaluations, syllabi, a writing assignment, a sample feedback, and examples of a student's first and later draft to show evidence of improvement. To ensure that he keeps copies of responses for his files, he writes his comments in an e-mail message so he knows that he has a copy of it.

## 5.6    Profile Analysis

The above profiles illustrate how instructors' pedagogical approaches and background inform their perspectives on personal archiving. For example, instructors varied significantly in how much they adapted other instructors' materials. Stephanie, for

example, viewed others' materials as potential resources but rarely borrowed from them directly, confident in her own teaching "style." Graham, on the other hand, freely adapted another instructors' materials that she had willingly shared with him. Although my interviews with Carolyn and Jack did not address adaptation of others' materials, Carolyn importantly shared her Wordpress site with other instructors should they wish to view her materials. Jack, on the other hand, recalled sharing best practices over conversation more than document sharing; he and the other instructors piloting the service-learning version of English 108 met several times over the summer, and more sporadically during the fall semester, to plan for the course and share their progress.

Like most of the interview participants, the instructors profiled above used digital sites to organize their course material. Stephanie created a Prezi to share student examples and a website to organize materials for her community partnership with a local nature center. In both of these cases, her primary audiences were her students and herself, and only secondarily the community partner and the wider public. While the Prezi was a way for her to share student examples with future courses, the website served as a personal memory aid. For Carolyn, web spaces (in her case, Wordpress and Blackboard) served to facilitate and track student engagement in her course. Adapting to her students' preferences, she has made decisions about what course management system to use based on their feedback. Wordpress also allowed Carolyn to share course materials with other instructors: as she noted in her interview, Wordpress allowed her to give instructors access to student content (such as online discussions). For Graham and Jack, on the other hand, web spaces seemed to be less integral to their course management. In the case of

Graham, this was likely due to the more private nature of his community project—oral histories that were intended for only the retirement home residents.

Collectively, the interviews illustrate the value of personal digital archiving as a memory aid and a means to share examples with students and other instructors. While instructors recognized the importance of archiving to their daily work, however, they realized that they could do more to effectively maintain their files. Notably, it was Jack, now a WPA, who appeared to be most conscientious about his archival practice. His interview, in which he attributes his previous laissez-faire approach to his transient position as a graduate student, suggests that instructors' personal archiving practices might be influenced by their temporary position within their writing program.

Seldom did instructors consider public audiences when archiving their course artifacts in digital sites—which surprised me given the English 108 projects' ostensibly public nature. In the next section, I discuss aspects of instructors' personal digital archiving that were unique to community engagement, including the reasons why student projects are less visible to the public than might be expected.

## 5.7    The Influence of Community Engagement

Because I interviewed instructors of a community-engagement course, some of my findings cannot be generalized to other composition courses. The additional factors of public writing, a community partner, and greater logistical challenges affected how instructors gathered and circulated knowledge about the course. In the following section I discuss two themes that emerged in our interviews: 1) the role of conversation in forming partnerships and peer mentoring; 2) logistic challenges that are sometimes unique to

community engagement and are rarely shared in documented form; and 3) a paradoxical lack of visibility for student projects, despite the typical focus of community-engagement pedagogy on public writing.

### 5.7.1 The Role of Spoken Communication

As discussed in Chapter 3, my interviews attended not only to the physical documentation of the course, but also ways in which institutional memory and pedagogical practice have been disseminated through spoken communication. Teacher lore has always been central to how instructors communicate with each other about their classrooms, but the community engagement aspect of the course added another dimension. For example, because of the unique challenges of service-learning, instructors seemed to especially rely on each other, in informal mentoring contexts, to discuss and troubleshoot challenging scenarios, or brainstorm project ideas. One of the instructors, for example, recalled having many conversations with a junior faculty member who not only had taught English 108 but also was a close friend and neighbor. She said that "through our conversations we figured out what worked and what hadn't," particularly in relation to a shared partnership with the retirement community over two different semesters. Through conversation, she was given contact names at the community but, more important in her perspective, she "asked her what I always ask: what worked and what didn't work." As a self-described experienced instructor, she also didn't ask her colleague for syllabi, assignment sheets, or other materials from the course. Instead, she "was more interested in her ideas. I wanted anecdotal information. I had already taught filmmaking and had a pretty strong sense of how I wanted to teach it…what I wanted were warnings

and recommendations." Notably, this instructor contrasted documents (syllabi, assignment sheets) with ideas; the anecdotal information she wanted was only communicated orally and therefore became part of the invisible history of community engagement in this writing program.

Instructors were also able to share their insights through more organized forums including the required summer course for 108 instructors. This course, "Engagement Theory and Experiential Learning," introduced students who would be teaching English 108 to key scholarship on experiential learning, community engagement, and service-learning, and also paired student groups with a community organization so that they would have experience participating in a service-learning partnership prior to overseeing such projects as instructors. As part of the course, students also accessed a sample of course syllabi from previous 108 courses and then had the option of creating their own syllabus as part of the final course project.

Those who had previously taught English 108 occasionally visited the Maymester course to share their experiences, providing an opportunity for incoming instructors to learn about other instructors' successes and challenges. For example, one of the instructors shared a model for how she scheduled a week of the course and facilitated team work, and a new instructor who was interviewed for this project adapted her approach: spending the first half of each class covering concepts and the second half facilitating work time and meeting with "team leads."

Through conversation with new instructors of English 108, a few of the more experienced instructors provided insight on best practices. An instructor who is now a faculty member, for example, talked to two new instructors about selecting the

appropriate media for the community projects. With one of the other instructors interviewed for this project, she "did a lot of mentoring with him when he was still there on how to teach video and how to do service learning and all that stuff so his course ended up looking similar to mine." With Graham (profiled earlier in this chapter), who was less experienced with teaching video projects, she suggested that he assign podcasts instead, "because my suggestion is if you're going to be teaching a given medium don't do it for the first time in service-learning. Not video, at least, because it can go so wrong so fast."

My interviews with instructors and some publications on the subject discuss how many community partnerships are initiated and developed in undocumented ways. For example, many community engagement relationships begin with the proverbial talk around the water cooler. Others framed their selection of a community partner and project as serendipitous and occurring through in-person meetings. One of the instructors, for example, said that "it all sort of just happens in conversation where you know I was lucky to be aware of the cemetery project that was done previously," and through further conversations with the partner she learned of their need for grant writing to fund cemetery restoration. Another instructor recalled that "I went into the class with a partner because, uhm, I was working closely with [the community partner] for the archival grad class, and in conversation with her she mentioned uhm the kind of project that she wanted some course to kind of work with her on." From there, this partner introduced him to contacts at the farmer's market.

While this instructor's identification of a community partner through a graduate seminar project is perhaps unique to Purdue, the more general "word of mouth" means of

initiating and developing community partnerships is not. As Simmons (2010) recounted, "Some of our relationships with community partners were the result of word of mouth—an alum or a faculty member in another department or program mentioning a need in the community they heard about; some of the relationships were the result of an organization calling the English department to ask if there was anyone who could help with a need they had. For our program, the process of locating community partners is not systematic, but requires a great deal of discussion between individual faculty members and potential community partners" (n.p.). Simmons points to trade-offs between organic conversation and a more systematic way of developing community partnerships, given that the process "requires a great deal of discussion." Simmons' experience rings true at my institution and is also supported by the literature on campus-community partnerships. However, relationships are more likely to be documented, when documented at all, in e-mails and other personal communication than in a shared space easily accessed by other instructors and students. If not documented in writing, then these partnerships

will remain in the individual memories of instructors, shared with others mostly—and even only— through spoken conversation.

As with the conversations among instructors, institutional memory of community partnerships has not been confined to digital files or the walls of the community organization. Public forums like board meetings, class discussions, and writing program events like the Introductory Composition at Purdue (ICaP) showcase were all additional venues where instructors presented their work to the community partners, fellow instructors, and the wider university and local community. Stephanie, for example, decided to hold a presentation of her students' work to the community partner and invited

fellow instructors and faculty to attend. To highlight the importance of this event, she also reserved a lecture hall on campus that was more spacious and conducive to presentations than her classroom. Stephanie's purpose for holding this special presentation seemed to have less to do with visibility, however, than with providing students with a rewarding opportunity to share their work. As she recalled, although only two other instructors attended the presentation, "the students enjoyed the space and giving presentations."

### 5.7.2  Pedagogical Challenges

As discussed in Chapter 2, one of the goals of this project was to bring forward some of the invisible work involved in teaching, and especially teaching community engagement. Examples of invisible challenges, both logistical and interpersonal, emerged during the interviews. Knowledge of these challenges can inform future professional development for instructors teaching this or similar courses, and the instructors' insights suggest a need to better document these challenges as well. One instructor, for example, said she would like to have seen "documentation in terms of the part that I struggled the most, which was the day to day activities. Both of my projects have really been writing for the community type projects, so balancing that writing with more academic writing, and normal kind of classroom stuff— that's something I would say was hard to really see how other instructors did that." This instructors' feedback suggests that it might be helpful for WPAs or instructors to develop strategies for archiving this usually invisible work. While these strategies will of course vary based on the needs of a program's instructors and the specifics of the curriculum, one approach would be to solicit sample lesson plans that

instructors are particularly proud of. Within a community engagement context, these might be lesson plans for class periods that incorporated "academic writing" with a discussion of the community-based deliverables.

Others mentioned unexpected technological challenges. Graham, for example, remembered needing recording devices for his oral history project and assuming that they could be reserved from the English department, only to find out that the previous instructor who had taught oral histories had procured the devices on her own. Graham recalled, "So then I realized, Oh, OK, I'm going to have to improvise a little bit and create stuff, and then I talked to [the ICaP Director] and she recommended having students bring in what technologies that had. Whether they used their phones, whether they used their own recorders or laptop microphones and have them try these different equipment out and see what they think works best…So I had to change things up." Here, improvisation was used to handle a specifically technological challenge, but through my insider knowledge I was aware that improvisation is a major challenge of service-learning pedagogy. On numerous occasions outside of these interviews, I have spoken with instructors about the difficulty in planning a full semester course while needing to adapt to the changing needs of the community partnership.

Additional challenges included initiating partnerships. For example, one instructor said that when his first idea for a partnership "was just sort of going nowhere," he contacted another instructor who had worked with an interdisciplinary, Purdue-based organization and found out that they were looking for someone to incorporate assignments related to the organization. Here, the informal network of instructors allowed this instructor to improvise when his initial plan did not materialize. This further

demonstrated the reliance in this community of records on informal conversation rather than a formalized database of past partnerships, although a database or other documented chronology of community partnerships might have helped this instructor to be aware of and consider additional partnership opportunities.

Several instructors mentioned that teaching English 108 was a new challenge compared to English 106 or other composition courses they had taught. In the words of one instructor, "it was a trial by fire," with one of her students dropping the course and not completing a video project for the community partner, and another group running out of time to finish. While now she is a more seasoned instructor, she explained that this "was the first time that I had ever tried to have students make DVDs and it didn't work out as well as it could have." This instructor, while now an alumni of the graduate program, made herself available after graduating to share lessons learned and provide suggestions to instructors.

As instructors discussed their difficulties as new instructors of English 108, it was clear that these were occasionally stressful and frustrating. Affective responses to community partnerships were not limited to instructors, however, as students also found themselves in new, challenging situations. For example, one of the instructors who partnered with the retirement community to create oral histories recounted an unexpected response from one of the residents of the retirement home, who said "something about she wouldn't have had children if she had to do it over. And the kids they didn't know how to deal with that kind of revelation and I think they followed up with a question about what she liked best about college or something. You know. They were not prepared to deal with something of that emotional weight." Now, this instructor makes sure to

prepare students for the possibility of touchy emotional situations like this one. While it may be difficult to anticipate the circumstances in which emotional challenges like this would arise, more might be done to provide instructors with ways to document these challenges and their responses so that other instructors could learn from them.

In addition to talking with students about affective challenges, community engagement pedagogy often requires more extended time with students outside of the standard class period. Another instructor who taught a film project recalled:

> It was the only time I had ever taught film but because it was going to be shown in front of a live audience I definitely had more of a hand in wanting to go to their shoots to make sure they're doing stuff right, so as you're collecting your footage you don't have to redo it. So that dynamic was very different. Like going to the dorm with students while they interviewed other students and hanging back in case they had any questions or issues.

While all teaching, of course, involves a significant amount of time spent outside of the classroom, it seemed that this was even more so the case for community engagement courses.

### 5.7.3    (In) Visibility

Chapter 4 categorized many of the ICaP archives as hidden; that is, artifacts related to the program were often stored in spaces inaccessible to researchers. Even though instructors were insiders to the program, they expressed a need for additional archives of past partnerships and projects. Interestingly, some instructors learned about what students had already created for the community partners not through the program archives, but through the community partner (although many of these projects were by courses outside of the English department). At the beginning of the semester, for example, one of the instructors

brought his students to a local nature center with which was partnering. During their visit, the center director showed them "other projects other instructors had done and he had a lot of posters that communications instructors had created with their classes." He also mentioned some of the other projects that had been completed within the English department, including a webcam that he and a team of fellow graduate students had completed in a graduate seminar.

While this instructor relied on in-person meetings, Carolyn learned about the history of and options for community projects with the New Chauncey Neighborhood Association through digital research: "Since it was a neighborhood association, the materials I had access to were the website of the organization and that was the target space where the students' documentary was intended to go up. So I looked a lot at their website." The use of digital sites in course design extended, then, to those of community partners, which this instructor referred to in order to better understand the social and technological context for her students' project.

Overall, however, instructors noted that the audience for the projects completed in English 108 have been too limited and have missed opportunities for gaining visibility. When discussing her discussions for an archive of English 108, she expressed that "there's a value for the public as well…there are some of these more prominent community engagement projects within the university where you know we're doing that work but it's not represented really anywhere…it feels like other community engagement programs get more money to do things that we certainly have an argument for but we haven't made that presentation of how community engagement works within the English department." Archiving and visibility, then, have implications that extend beyond the

community of instructors, students, and community partners. It can also lead to better acknowledgement in the form of funding. In terms of how the program might do so, one of the instructors suggested reaching out to University media, and specifically the Purdue Exponent campus newspaper. Outreach to local media therefore has untapped potential for increasing the course's visibility.

Several instructors suggested that their students' projects were not archived publicly either because they served their initial purpose or were not used by the community partner. For example, one instructor said that although each project he facilitated in two separate semesters was intended to be public, they ended up having little visibility. While the first project, a promotional video for a neighborhood organization, was posted on YouTube and the organization's webpage, and also shared with the individuals in the documentaries, the second project completed for a nearby community center "did not go public because they were not what they wanted. They were more like profile pieces, whereas they wanted much more targeted advertisements—and so I don't even know if those saw the light of day. They were really appreciative but they didn't meet the purpose that they kind of saw." Like Graham, it seemed that this instructor didn't see the student projects as his to archive; this suggests that the service dimension of community engagement courses makes it less likely for instructors to see deliverables as their or their students' property. It is also important to note that these were all born digital projects, perhaps furthering their ephemerality.

As mentioned above, Jack found his students' projects less than memorable. "They [the student projects]," Jack said, "were exploratory projects. They didn't have the polish that experienced researchers or coders might give it. They were exploratory in the

sense that this was the first time anyone's done this stuff." The caliber of these projects, which he described as "not particularly memorable," were presented at ICaP's annual showcase of student work but, Jack said, "they just weren't of a caliber for more circulation." Circulation, which in this context is synonymous with visibility, was dependent on the perceived quality of student work. While the research on community partnerships tends to hold up an ideal of delivering useful products to community partners, the reality is that student writing is very much a learning experience for students, and therefore the larger value of the projects may be in the skills and strategies that students learn through completing them. That Jack, as well as other instructors, kept exemplary versions of student projects to share with teaching mentees and prospective employers, but did not do the same for projects of lower "caliber," further suggests the role of impression management in archival decision-making.

In Chapter 4, I discussed the concept of "pop-up archives" as relevant to the short-term, unsustained archives created by instructors to share their teaching resources. I suggest that this concept might also be applied to the products of community engagement, in that they are often created for a specific occasion, even if only student learning, and may outlive that usefulness after the semester is over. For example, an instructor described one of his community projects as follows:

> They posted them (to YouTube) and it wasn't a succinct you know marketing campaign; it was more like, look at these kind of highlights and profiles of the people who participate in our market. And it was more kind of a special interest piece would kind of be of passing use, but not any kind of intent on using these for anything beyond, you know, just sharing them and showing people what's going on with the market.

As I listened to this instructor describing the temporality of this project—of "passing use"—I recalled Jenny and Jeff Rice's similar partnership with their own local farmer's market, and their similar argument that "We must shift from thinking of archives as spaces (physical or digital) of preservation to thinking of them more as an action that happens between two or more users" (p. 251). However, while the artifacts themselves might have been intended for short-term use, not archiving them for the long-term prevents institutional memory about these projects.

5.8    Benefits of Interviews to Instructors

Fulfilling one of the ideals of feminist research methodology, the interviews benefited not only my research but also the interview participants. Several of the instructors concluded the interview by stating that the interviews helped them to reflect on the degree to which they are effectively preserving their pedagogical work. One instructor, for example, said the series of interviews "has been a good process because it's made me more conscious of what I need to do to save examples" of student writing, a type of artifact she found helpful to share with other students. She added that through the process of interviewing she realized that she wasn't "really that conscious of all the work that I've been doing for 108."

Another instructor similarly stated that our conversations "made me think more closely about my documentation practices and I think I would definitely like to keep digital copies of student work more than I do now. I would like to have some kind of more structured method for how I save things and even in what formats I ask for things but what has happened so far is it ends up being haphazard." She noted that part of the

reason is she doesn't reflect in the moment on how her practices of collecting student writing are also part of her record-keeping: "Like when I ask for a paper copy from students I'm not really thinking in terms of my records at that point. I'm just thinking in terms of I give better feedback when I have a paper and pencil."

These instructors' realization that they could have a more consistent, well thought-out recordkeeping practice suggests the need for more professional development around this under-discussed aspect of composition and service-learning pedagogy. Most of the instructors who were interviewed for this study were not given any formal training in strategies for personal digital archiving, and this was evident in their stated lack of reflection on their own practices. As Stephanie said near the end of our interview, "As far as file systems, what I keep, archival systems, or whatever. I don't. When it comes down to it I need to take the time to make sure I knew where things were so they would be handy to reference." This quote, similar to those expressed in other interviews, suggests that while instructors felt that organizing their archival systems is important, they a mythical period when put it off until they had "more time." But while creating a personal archiving strategy takes time, it can also *save* time through enabling more efficient wayfinding. As I discuss in the next chapter, my abstract for a personal digital archiving workshop for instructors, developed in collaboration with the Purdue Libraries digital archivist, appealed to the instructors' valuing of time and efficiency when making archival decisions.

5.9    Conclusion

My interviews with instructors aligned with what much of the scholarship on composition's archives says: instructors tend to save exemplary, final versions of student writing more than less successful papers or those produced in-situ; and instructors are often not conscientious about their saving practices, making decisions randomly. The instructors I interviewed rarely discarded materials outright (perhaps because instructors are required to keep student writing for three years); rather their process is one of "benign neglect." Yet the stories instructors told me suggest that the issue is also more complex than this. Navigating a diverse, ever-changing number of technologies in which to manage their classrooms, instructors also make careful decisions about which course management systems they are using and how their choice of a platform will either help or hinder students' learning, particularly in a collaborative sense. Sometimes, as was the case with Stephanie, they adapt technologies (like Prezis and course websites) for context-specific archival purposes.

My interview findings suggest that WPAs might place more emphasis on professional development in personal digital archiving, and in doing so appeal to the values expressed by instructors during the interviews: personal organization; efficiency; resource sharing; and impression management. While some instructors mentioned the programmatic value of wider visibility for community engagement, they tended to place more importance on their own ability to manage their courses and share exemplary student projects with their future students, mentees, and employers. The next and final chapter concludes my study and offers some suggestions on how writing programs might partner with their

institutions' archival professionals on professional development in personal digital

archiving.

## CHAPTER 6. CONCLUSIONS AND RECOMMENDATIONS

### 6.1    Research Findings

This project researched how composition instructors in Introductory Composition at

Purdue (ICaP) use and create digital archives to save and share their teaching materials.

While extant scholarship on writing program archives tends to focus on the WPA as de-

facto archivist, this project decenters the writing program archive by locating additional,

instructor-created sites where teaching artifacts can be located. Through semi-structured

interviews, this study also identifies some of the challenges that instructors have faced in

maintaining their personal archives and developing collaborative archives of teaching

materials through websites and social media. With a focus on a community engagement

course, more specifically, this dissertation also reveals some of the unique considerations

when instructors archive artifacts related to community partnerships.

Additionally, the research methods employed in this dissertation provide a model

for future research on this topic. Research on writing program archives has tended to

either 1) use archives as sources of historical knowledge; and 2) recommend writing

program documentation strategies based on the author's personal experiences as a WPA.

In contrast, this study utilized archival ethnography that included insider archival

research and photo study-based interview methods. While many writing program

histories have been based on insider research, this dissertation

is the first to use insider research to gain insight into instructors' personal archival practices. My programmatic archival research suggested that many of ICaP's archives are unprocessed and hidden to outside researchers due to their being password protected or distributed across personal files. Others have been abandoned and are now inaccessible, due to either technological obsolescence or a lack of participation. Some of these archives, however, did serve their primary purpose of collaborative resource-sharing, and thus they are more comparable to the "pop-up archives" theorized by Jeff and Jenny Rice. For "pop-up" archives, they explained, "endurance or endurability is neither a criterion nor a telos" (247). Pop-ups in all forms (e.g., pop-up restaurants, pop-up archives) provide space for experimentation and "capturing what otherwise would be dismissed as trivial, passing, or unimportant" (248). When instructors' collaborative digital archives, such as wikis and Facebook, are read through the lens of pop-up archives, it appears that they serve as a contrast to the "official" University archival spaces in which day-to-day pedagogical experimentation is seen as less valuable than peer-reviewed publications and other artifacts by more established scholars.

Through sharing their teaching ideas, questions, and materials in their own, collaborative digital archives, instructors create a space for preserving work that might otherwise remain invisible. Thus, despite achieving their immediate purpose of resource- and information-sharing, the digital transience of many of these instructor-created sites suggests opportunities to cultivate an archival mindset among composition instructors. Such an archival mindset might result in web archiving of these sites and then saving them to a centralized, programmatic location overseen by ICaP. As a result, such sites might be more accessible to subsequent instructors, WPAs, and researchers.

On the other hand, digital archives that do remain visible and accessible tend to contain few artifacts of day-to-day teaching and student writing. Instructors' websites that are publicly accessible often include teaching philosophies, syllabi and, occasionally, assignment sheets. That these sites primarily contain final versions of classroom documents is understandable given the ostensible purpose of instructors' academic websites—to present their public persona as a teacher and scholar. Meanwhile, "behind-the-scenes," everyday pedagogy—such as student discussions, works-in-progress, and teachers' comments on student writing—are more often found in password protected course websites, collaborative writing spaces (i.e., Blackboard, Canvas, Google Docs), and similar sites unavailable to other instructors and researchers.

To gather narratives about instructors' purposes for and challenges in archiving their teaching materials, semi-structured interviews were conducted with ten current and previous instructors of English 108: Engaging in Public Discourse. These instructors varied in their need to access instructors' teaching materials and use them as models. Those who had taught for a shorter amount of time, particularly in community engagement contexts, were among those who most wanted to access examples. Instructors also varied in whether they responded to students' writing digitally or via hard copy; in both cases, however, their motivations were largely about efficiency rather than archive-ability.

In general, instructors did not prioritize their personal archiving; like those academics that have been studied in personal information management (PIM) literature, they took a "laissez-fare" approach to archiving. As Jack, one of the instructors, put it, "Documents don't make noise," so they are likely to take priority. Perhaps because of this

laissez faire approach, several instructors mentioned difficulties locating teaching materials during transitions (e.g., when they moved homes or changed computers). To better organize their course and easily access teaching materials, some instructors used course management systems and academic websites as their personal organization systems.

Instructors expressed several motivations for saving pedagogical artifacts for future use. These included sharing examples with teaching mentees and with their students, presenting their pedagogical identity while on the job market (a form of impression management), and organizing their pedagogical materials so they could more efficiently access them. Rarely, however, did instructors express an interest in saving their teaching materials for the purposes of others' historical research. This suggests that efforts to create and sustain shared repositories, particularly those containing teaching materials, should anticipate resistance from instructors for whom time and efficiency is a driving motivation.

## 6.2    Study Limitations

Because of the local scope of this study, its findings are not representative of all composition instructors' archival practices. What instructors save and with whom they share their records is influenced by various institutional factors, including documentation requirements from the writing program administration or university-level administration, and intrinsic motivations related to the closeness of the instructors' community—i.e., how likely they are to want to share materials with each other and the degree to which they have an infrastructure for doing so. In my own experiences at conferences, campus

visits, and other conversations with colleagues, I have found that the degree of oversight over the sharing of materials differs significantly. A cross-institutional study would make it easier to generalize about instructors' documentation processes; however, by studying one group of instructors at a single institution in depth, it was easier to fully analyze the values of this community of records. It was also easier to achieve one of the goals of insider research-praxis: to use one's research to fulfill needs at the research site.

Additional limitations of this study also included unanticipated but avoidable challenges in applying the research methods, namely the photo study component. First, not all instructors remembered to bring images to their interviews. In retrospect, I should have been more explicit about what I wanted instructors to bring to the interview and provide models as a guide, perhaps providing example screenshots prior to the interviews.

## 6.3    Recommendations

Recognizing that each writing program will have a unique social and technological infrastructure for archiving its pedagogical artifacts, in this chapter I present some possibilities for creating a writing program culture that is more proactive and conscientious about archiving. While possible initiatives might vary significantly across institutions, professional development for instructors can address instructors' lack of awareness of best practices for digital archiving, which may lead to disorganization and inconsistency in how they saved their teaching materials.

### 6.3.1   Instructors' Personal Archiving Strategies

The shift from thinking of archives as preservation to thinking of them as action aligns

with instructors' responses during our interviews. Often, the goal of long-term

preservation simply did not resonate with instructors. Rather, they viewed their personal

archiving in the shorter-term context of what would be most expedient and facilitate their

day-to-day lesson planning. Perhaps it is these shorter-term goals that WPAs should

appeal to when providing guidance to instructors on how to better archive their teaching

materials. That said, below I offer a set of proposed guidelines for instructors' personal

archiving strategies. Modeled off of Shirley Rose's and Doug Hesse's recommendations

for a WPA documentation strategy, the list of recommended instructor archives below

draws from the archival practices of the instructors interviewed for this project. While the

following list discusses content and not archival processes, the next section of this

conclusion discusses best practices for *preserving* this content.

- Examples of commenting strategies to share as models with instructors you might

  mentor in the future. Include your "best" comments, but also examples of

  comments you might have approached differently (as one of the instructors

  interviewed mentioned, he wishes he had saved a wider range of comments to

  share with his mentees).

- Examples of student papers in various drafts that show improvement over time,

  accompanied by your feedback. These examples may prove useful when you are

  asked for evidence of teaching effectiveness.

- Lesson plans in digital copy, so that you can more easily share them with other

  instructors who would like support for their day-to-day pedagogy.

- For English 108, specifically, community-based projects that highlight your effective service-learning pedagogy and can offer an example of your students' work to future community partners.

- Documentation of the "invisible work" of your pedagogy. Are there ways to document and share your lesson plans and reflections so that other instructors can learn from them, and so that you can understand them several semesters from now?

Many instructors, including those interviewed, keep teaching notebooks and reflective journals. However, two of the instructors interviewed noted that when they read them a semester or two later (e.g., when preparing for another course), they found the contents difficult to understand. One way to archive more extended and accessible reflections would be to keep a teaching blog that could be either public or private depending on the instructor's preference.

### 6.3.2    Collaboration with the Purdue University Libraries

I concluded this study by collaborating with the Purdue Libraries to develop professional development materials on personal digital archiving. I first met with Sammie Morris, Purdue Libraries Archivist, to discuss current holdings related to the English department. She directed me to Carly Dearborn, Digital Records Specialist, who I met with to discuss my research project (Personal Communication, October 15, 2014).

After our conversation, Dearborn referred me to a resource on archiving personal websites, blogs, and social media. This resource, available on the Library of Congress website along with a downloadable PDF, provides guidance for those wanting to better

preserve their personal archives. This resource outlines several steps to archiving one's personal digital belongings, below, which would be helpful to many of the instructors interviewed for this project. Through identifying where they are saving their materials, which might have long-term value, and providing descriptive file names, it will likely be easier for instructors to locate their materials in the future. Moreover, the advice about exporting web-based information can address some of the issues with sustainability of digital archives that were discussed in Chapter 4.

1. Identify the multiple places where you save and share information. This includes digital document files; your content on the Web (e.g., personal websites and social media sites); current information and archived content.

2. Select the information that you believe has long-term value.

3. Export the selected information (for limited amounts of information, this can be done by using the "save as" command in the web browser and exporting as individual files; when saving entire pages, they can be automatically exported as a series of linked files).

4. Provide metadata for Web content (e.g., site name or date created).

5. Organize the information, assigning descriptive file names.

6. Create a directory/folder structure for the information, and write a brief summary of the structure and its files. Save this in a secure location.

7. Make at least two copies of the selected information and manage them in different places (i.e., one on your computer or laptop, and other copies on separate media [DVDs, CDs, portable hard drives, thumb drives or Internet storage].

8. Check your saved files annually to make sure they are still readable, and to avoid data loss make new media copies every five years.

A few months after our initial meeting I shared with Dearborn a draft of my (anonymized) interview results, so that she could be more aware of the challenges instructors face when archiving their teaching materials. We then met over coffee to plan a professional development opportunity for ICaP instructors that would be informed by my interviews (Personal Communication, November 15, 2015). I collaborated with Dearborn to develop an abstract (Fig. 6.1), which was e-mailed to Write-L, the listserv for ICaP Instructors. ICaP mentors were also asked to encourage their mentees to attend.

**"File Not Found"?: Managing your Digital Records of Teaching and Research**
*Facilitated by Carly Dearborn, Digital Preservation and Electronic Records Specialist*

**Do you always have to search multiple places for your files (dropbox, your computer, google docs)? Do you have too many files named "syllabus.docx" in different folders? Do you have websites with materials and don't know what to do with them after you leave Purdue? This workshop will help you to better manage your teaching and research files to save time and increase productivity. In addition to providing techniques and best practices for organizing your personal files, this workshop will also address records management in a collaborative setting.**
**After attending this workshop, you will be able to:**
**❑Learn how to better preserve born-digital materials**
**❑Apply organizational strategies to your own digital materials, both personal and professional**
**This workshop will include collaborative exercises so bring a laptop if possible.**

Figure 6.1 Workshop Abstract

The workshop was attended by only four participants, perhaps because of the time (5 p.m.) at which it was scheduled. The low turnout suggests that such workshops should perhaps be mandatory of all new instructors in order to emphasize the value of personal records management practices. I therefore recommend that such workshops be required (in the case of ICaP, this would mean a mandatory mentor group session).

To inform future workshops, participants completed a brief post-workshop survey that asked the following questions: 1) Why did you attend today's workshop? What were you hoping to learn?; 2) What was the most useful thing you learned from today's workshop?; and 3) What suggestions do you have for additional workshop contents? The participants shared that they attended so they could learn strategies for organizing their files and their work. According to one participant, "I know this [organization] is a weak point for me, and I think I could be more effective as a teacher and researcher if I had a

better handle on my files." A participant who was also a mentor for first-year instructors

stated, "I was looking for things to pass on to students and to think about

programmatically." The most important things they learned including "how to name my

files and back them up for safety" and the important of replicating one's files. One of the

instructors added, "I also thought about preservation for the first time." As for

suggestions for additional content, the participants expressed wanting time during the

workshop to organize their files, as well as more information about the "nuts and bolts of

FERPA." This feedback suggests that WPAs, in both ICaP and other writing programs,

might consider providing a forum for instructors to "workshop" their file organization

systems. Additionally, as was discussed earlier in this dissertation, there appear to be

untapped

opportunities to provide instructors with greater clarity about FERPA, especially as it

applies to one's digital files.

At this workshop, Dearborn provided instructors with a handout of personal

digital archiving tools (see Appendix C), including several resources for web archiving

(e.g., WAIL, HTTrack). After the workshop, I also asked Dearborn for suggestions on

archiving Blackboard, as this is the course management system used by most ICaP

instructors. She explained that most installations offer an option to export or archive data,

with archiving best for long-term purposes (as it preserves interactions and more metadata

than an export).

As was noted in Chapter 4, collaborative structures for writing program

administration may require stakeholders to discuss their shared archival strategies, including

shared naming conventions. To provide some suggestions for collaborative archival

strategies, Dearborn shared an early draft of a Digital Information Plan for academic departments (which I do not include as an attachment because it is still in draft form). This document includes questions such as "How will you structure your file organization?; How will you structure the names of your digital files?; and How will you demonstrate document versioning?" In e-mail correspondence about this document, she explained that "ideally, a group would sit down at the start of a project and work through this document, then save the document on a shared space so that they can refer to it when they forget a past decision." These guidelines, which Dearborn plans to share with academic departments, can be helpful not only for writing program administrators working within a collaborative WPA structure, but also instructors seeking to develop shared repositories.

## 6.4    Conclusion

Among the interviews I conducted for this project, I most vividly remember my conversation with one of the graduate program alumni who was also an assistant director during his time at Purdue. He noted that Dropbox "didn't exist" when he was a graduate student and administrator, so instructors and administrators kept their own files and used e-mail to share them. That this was the case just several years ago illustrates how rapidly our archival technologies are developing, and how these developments are changing how we archive and share our pedagogical and administrative materials. It also heightens my awareness of the inevitable obsolescence of many of the observations and recommendations made in the previous pages. What makes digital archival practices an exciting area of inquiry is that they are ever-changing and offering us new opportunities for research.

Additional research projects might, for example, study WPAs' adaptation to changing archival technologies over the course of their careers, or research the use of file sharing and collaborative writing tools in collaborative WPA structures. Studies of instructors' archiving, on the other hand, might trace the development and usage of participatory digital archives (such as OCELOT at Virginia Tech) to develop lessons learned for the field. These are just a few of many potential projects on digital archiving in writing programs. Through this localized portrait of one writing program's archival practices, I provide a model for research that will lead not only to more effective "everyday archiving," but also histories of 21st century composition that include instructors' digital pedagogy and engagement.

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APPENDICES

Appendix A    Recruitment E-mail


Dear Purdue Composition Instructors/Dear English Program Alumni:

I am writing to invite you to participate in my research about how composition instructors document and prepare for service learning-based writing courses. The study seeks to identify 1) the range of materials being produced in these courses; 2) the ways that instructors save these materials and share them with others; and 3) how they access and use course materials from other instructors.

If you have taught or are currently teaching an English 108 course with a service-learning component, I hope that you will participate in a brief, 10-minute survey, which you can access via the link below.

Thank you in advance for your participation.


Best,

Stacy Nall

Doctoral Candidate, Rhetoric and Composition

Assistant Director of Introductory Composition

Appendix B    Survey Questions

| QID7 | 1 | DB | TB | |
|------|---|----|----|--|
| Selected | | | | |

.

**Hello! I am conducting a brief, 10 minute survey of instructors who have taught/are currently teaching versions of English 108 that include a service-learning component. Participants will be asked seven questions about their documentation of and preparation for English 108.**

**This research is being led by Stacy Nall from Purdue University. The survey is anonymous. You may skip any question you feel uncomfortable answering and may stop the survey at any time. If you have any questions, you may contact me at snall@purdue.edu. Thank you for participating.**

| 1 | QID2 | 1|2|3 | MC | SAHR | TX |
|---|------|-------|----|------|----|

**1. For how many semesters have you taught English 108?**
1        2        3 or more
○        ○        ○

| YToxOntzOjc6IIF: | 1 | QID3 | 1|2|3|4|5|6 | MC | MAVR |
|------------------|---|------|-------------|----|------|
| TX | | | | | |

**2. What kinds of writing did you assign in your English 108 course(s)? (click all that apply)**

☐    Students' reflections on their service experiences

☐    Research-based writing shared with a community partner

☐    Research-based writing shared only with the instructor

☐    Website or other born-digital materials (websites, documentaries, etc.) for community partner

☐    Print publicity (brochures, posters, etc.) for community partner

☐    Other (describe below) _____

| 1 | QID4 | 1|2|3|4|5|6|7 | MC | MACOL | TX |
|---|------|---------------|----|-------|----|

**3. Where have you saved your students' writing for the course(s)? (click all that apply)**

☐ Course Website (describe below)
    _____                               ☐  Dropbox

☐  Blackboard                              ☐  I no longer have them/I threw them away

☐  Hard-copy file                          ☐  Other (describe below) _____

☐  Flash drive or other portable device

| 1 | QID8 | 1|2 | MC | SAVR | TX |
|---|------|-----|----|------|----|

**4. Did you share any of these documents with other instructors?**

○ Yes

○ No

| Y ToxOntzOjc6IIF | | | | | |
|---|---|---|---|---|---|
| 1 | QID9 | 1|2|3|4|5 | MC | MAVR | TX |

**5. What English 108 course materials from other instructors did you access while planning and/or teaching the course?(click all that apply)**

☐ Syllabi

☐ Assignment Sheets

☐ Student Projects

☐ Other (describe below) [ ]

☐ I did not access other instructors' materials

| 1 | QID10 | 1|2 | MC | SAVR | TX |
|---|---|---|---|---|---|

**6. Do you have plans for the long-term storage/archiving of your English 108 course materials?**

○ Yes

○ No

| Y ToxOntzOjg6IIF | 1 | QID5 | 1|2|3 | TE | FORM |
|---|---|---|---|---|---|
| | | | | | |

7. **Would you be willing to participate in a follow-up interview, for which you will be compensated $10?**

**If yes, please include your name and contact information below:**

| Name | [ ] |
|---|---|
| E-mail Address | [ ] |
| Phone Number | [ ] |

# PERSONAL DIGITAL ARCHIVING

## BACKGROUND

We all generate digital records on a daily basis. It is a natural consequence of living and working with electronic devices. Some of those files will be created, used, and disposed of. But some will hold personal, financial, or historical value. Understanding how to make the valuable digital records last long-term and how to eliminate the digital noise of temporary records is known as **Personal Digital Archiving**. The key steps to developing your own method to personal digital archiving are 1.) identify where your important digital records are, 2.) determine their value; keep some, delete some, 3.) create an organization system you understand, 4.) and finally, store and manage multiple copies to prevent loss. This document is designed to give you the tools to make your own choices about each of these steps. Below you will find resources and guides for a number of tasks associated with caring for a personal archive. If you have any questions about these resources or how to develop a personal digital archiving plan of your own, please contact Digital Preservation Archivist Carly Dearborn at cdearbor@purdue.edu or at 795-494-6766.

## TOOLS

### File formats

- Library of Congress Recommended File Formats:
  http://www.loc.gov/preservation/resources/rfs/index.html?loclr=blogsig
- Purdue University Research Repository (PURR) format recommendations:
  https://purr.purdue.edu/legal/file-format-recommendations
- Guide to digitizing analog records:
  https://www.lib.purdue.edu/sites/default/files/spcol/digitization_guide_for departments.pdf
  departments.pdf

## Metadata/tagging

- Tag photos in Windows: http://windows.microsoft.com/en-us/windows/tag-pictures-easier-find#1TC=windows-7
- Tag files in Mac: https://support.apple.com/en-us/HT202754
- Tutorials to add metadata to digital image files: http://www.photometadata.org/META-Tutorials
- Guide on preparing documentation and metadata: http://daac.ornl.gov/PI/manage.shtml#prepare_documentation

## File naming

- Choosing a descriptive file name: http://www.jiscdigitalmedia.ac.uk/guide/choosing-a-file-name/
- File naming conventions: http://guides.lib.purdue.edu/c.php?g=353298&p=2378641

## Websites, email, and social media

- WAIL (Web Archiving Integration Layer): http://matkelly.com/wail/
- HTTrack: open source website copier http://www.httrack.com
- SiteSucker: free Mac application that copies website files http://sitesucker.us/mac/mac.html
- Guide to archiving email: http://www.digitalpreservation.gov/personalarchiving/documents/archive_email.pdf
- Download your Google data: https://support.google.com/accounts/answer/3024190
- Software (Windows) for archiving or migrating email: http://www.aid4mail.com/
- Guides to harvesting social media accounts: http://www.lib.ncsu.edu/social-media-archives-toolkit/collecting/facebook-and-twitter-personal-archives

## Storage

- Back up your data: https://www.dataone.org/best-practices/backup-your-data
- How long will storage media last?

VITA

VITA

**Education**

**Purdue University Ph.D. in English – Rhetoric and Composition** (Expected August 2016)   Dissertation: "Decentering the Writing Program Archive: How Composition Instructors Save and Share their Teaching Materials" Committee: Jennifer Bay (Chair), Richard Johnson-Sheehan, Shirley Rose, Patricia Sullivan, Irwin Weiser

**Georgetown University M.A. in English** (May 2010)
Thesis: "Nurseries of Good and Wise Men: Early American Children's Literature and the    Construction of the American Citizen" (High Pass)

**University of Wisconsin-Madison B.A. in English** (May 2004)
Comprehensive Honors, Phi Beta Kappa

**Awards, Grants, and Fellowships**

Bilsland Dissertation Fellowship, Purdue, 2015-2016
Introductory Composition at Purdue Conference Travel Grant, 2015
Purdue Research Foundation Grant, Summer 2015
Andrews Graduate Fellowship, Purdue, 2012-2014
Purdue Teaching Academy Graduate Student Teaching Award, 2015
English Department Excellence in Teaching Award, Purdue, 2013-14
Muriel Harris Travel Grant, Purdue, 2013 and 2014
Quintilian Award for Fostering Professional Development, Purdue, 2013
Emerging Scholars Travel Award, Purdue, 201
John Quincy Adams Award for Excellence in the History of Rhetoric, 2013
Service-Learning Grant Recipient, Purdue, 2012-13
Writing Center Associate Fellowship, Georgetown, 2008-10

**Publications**

"Remembering Writing Center Partnerships: Recommendations for Archival
      Strategies." *Writing Center Journal* 33.2 (April 2014). Print.

"Composing with Communities: Digital Collaboration in Community Engagements."
      Cowritten with Kathryn Trauth Taylor. *Reflections: A Journal of Public*
      *Rhetoric, Civic Writing, and Service Learning* 12.2 (Spring 2013): 9-26.
      Print.

"Crossbreeding Disciplines: Collaboratively Developing a Writing Culture in Animal
      Sciences Courses." In Alice Myatt and Lyneé Gaillet (Eds). *Writing Programs,*
      *Collaborations, and Partnerships: Working Across Boundaries*. Cowritten
      with Fernando Sánchez.  Forthcoming 2016.

"Decentering our Histories of Writing Program Administration." *WPA: Writing*
      *Program Administration*. Revise and Resubmit.

"Digital Legacies: Women in Early English Books Online, 1486-1660. Cowritten with
      Christine Masters Jach. *Peitho*. Revise and Resubmit.


**Conference Presentations**

**National Conferences**

"When Graduate Students Teach Service-Learning: Building Infrastructures that
Support  Sustainable Partnerships." **Conference on Community Writing**. Boulder,
CO. October 2015.

"Lessons from a Case Study in Partnering with a Campus LGBTQ Center."
**International Writing Centers Association Conference.** Pittsburgh, PA. October
2015.

"Untenured WPAs go WAC: Building Sustainable Partnerships." **Conference of the
Council of Writing Program Administrators**. Boise, ID. July 2015.

"Going Public in the Humanities: Creating Rhetorical Archives of Community
Engagement." Research Network Forum, **Conference on College Composition and
Communication**. Tampa, FL. March 2015.

"Volunteers as Rhetorical Agents in Everyday Community Work." **Thomas R. Watson
Conference**. Louisville, KY. September 2014.

"Shifting Gears: Iterative Changes in Assessment Methods, Student Genre Perceptions, and Archival Practices in a WAC Program." **International Writing across the Curriculum Conference**. Minneapolis, MN. June 2014.

"The Stories We Tell: Narratives, Institutional Discourse, and the Public Documents of Writing Centers." **Conference on College Composition and Communication**. Indianapolis, IN. March 2014.

"Mothers' Legacies: Revisiting an Early Modern Genre." **Feminisms and Rhetorics**. Stanford, CA. September 2013.

"[Re]Building Stories: Writing Programs, Institutional Change." **Council of Writing Program Administrators Conference**. Savannah, GA. July 2013.

"The Archival Construction of Writing Program Histories." Research Network Forum, **Conference on College Composition and Communication**. Las Vegas, NV. March 2013.

"When Graduate Students Teach Service Learning: Semester-Based Schedules and the Problem of Sustainability." **Thomas R. Watson Conference**. Louisville, KY. September 2012.

"Composing with Communities: Digital Collaboration in Community Engagements." **Computers and Writing**. Raleigh, NC. May 2012.


**Regional Conferences**

"Extending Writing Center Infrastructures to Support the Work of Student Activists." **East Central Writing Centers Association Conference**. South Bend, IN. April 2015.

"Mothers and Midwives: Early Modern Alliances in the Digital Archive." **Early Atlantic Reading Group Colloquium**. West Lafayette, IN. April 2014.

"Increasing Writing Center Visibility through Digital Repositories." **East Central Writing Centers Association Conference**.  Miami, OH. March 2014.

"Digital Legacies: Women Writers in Early English Books Online (EEBO), 1486-1660."  **Being Undisciplined: An Interdisciplinary Graduate Student Conference**. Cincinnati, OH.  April 2013.

"Common Values at a Corporate University: Using Annual Reports to Assert and Preserve the 'Common' Identity of the Writing Center." **East Central Writing Centers Association Conference**. April 2013.

"Multilingual Matters: What We Can Learn from the Experiences of Linguistically Diverse  Tutors." **Symposium on Second Language Writing**. West Lafayette, IN. September 2012.

"Modern (Class)Warfare: Exclusion and Conformity in Education During the Modern Period of Rhetoric and Today." w/Fernando Sanchez. **Working Class/Poverty Class Academics Conference**. Madison, WI. June 2012.

"Getting Lost in a Book: Reader Immersion and the Changing Physicality of Reading Practices." **Modern Brains: Literary Studies and the Cognitive Sciences**. Urbana-Champaign, IL. March 2012.

"Continuing Success: Approaches to First-Year and Returning Student Writers." **Praxis, Pedagogy, People: Writing Studies in the DC Metropolitan Area**. Washington, DC. January 2009

"Technology, Abolitionism, and the Nineteenth-Century Body Politic." **(Media)tions: Translating the Body Politic**. College Park, MD. February 2009

"'Nurseries of Good and Wise Men': Early Republican Children's Literature and the Construction of the American Citizen." **New American Spaces: Chesapeake American Studies Association Annual Conference**. Washington, DC. March 2010

**Teaching**

**Composition**

> **Introductory Composition, Purdue University** (3 sections)
> This course teaches first-year students to compose and analyze written, visual, and oral texts. My students write in a variety of genres using the *Writing about Writing* framework.  Course projects have included documentaries of campus organizations, websites about the students' academic discourse communities, and intergenerational literacy narratives involving interview research.

> **Engaging in Public Discourse, Purdue University** (2 sections)
> This accelerated introductory composition course involves students in public writing and community engagement. Students in this course develop awareness of the rhetorical strategies involved in the composition of effective written and multimedia texts, while also engaging with the local community through

service-learning projects. My students partnered with the New Chauncey Neighborhood Association and the West Lafayette Public Library, creating research papers and an online map of historical sites in the New Chauncey Community that are now housed in their organizational archives and accessible to the public.

**Academic Writing, Marymount University** (2sections)
Taught academic research and writing based on the course theme of the 1920s; facilitated discussions about literature, film, and advertisements from the period; supported students' primary and secondary research using online journals and digital archives.

**Introduction to Writing, Trinity Washington University** (2 sections)

Engaged students in analytical and persuasive writing on topics relevant to their lives and communities; facilitated grammar and style instruction using MyWritingLab; held individual conferences to discuss strengths and areas for improvement.

**Cristo Rey Summer College Prep Program, Georgetown University**
 Developed and implemented writing curriculum for summer intensive program; Facilitated online discussions about course readings; taught elements of and strategies for college-level analytical writing.

## Professional Writing

**Internship in Professional Writing, Purdue University** (1 section)
This upper-level course prepares professional writing majors for their workplace experiences. Students submitted weekly reflections and discussed theoretical and practical readings about internships and the workplace. In addition to facilitating in-class discussions, I mentored students outside of class to further develop their interpersonal and writing skills.

**Worksite Internship Practicum, Purdue University** (1 section) Online course provides professional writing interns the opportunity to discuss workplace experiences. Students participated in online forums to share challenges and successes and relate their experiences to the course readings.

## Writing Centers

**Writing Lab Graduate Teaching Assistant, Purdue University** (4 semesters)   Conferenced individually with undergraduates and graduate students, many of whom are in the STEM disciplines; planned and led ESL conversation groups; planned and facilitated professionalization workshops for composition instructors and tutors.

**Writing Center Associate**, **Georgetown University** (4 semesters)
Tutored graduate and continuing adult students from a variety of disciplines, helping them to improve their research and writing skills; developed and facilitated workshops tailored to both continuing adult and international students.

**Writing across the Curriculum**

**WAC Coordinator, Animal Sciences 311, Purdue University** (2 semesters)  Developed writing curriculum and facilitated workshops and presentations for lecture course enrolling 50-60 students per semester; graded memos, annotations, and research papers; met individually with students to discuss my written feedback and provide suggestions for improvement.

**Grader, ME Writing Enhancement Program, Purdue University**
Evaluated memos and other discipline-specific documents written by students in Mechanical Engineering program; collaborated with program coordinator to improve writing assessment in the School of Engineering.

**WAC Workshop Facilitator, Purdue Writing Lab** (4 semesters)
Organized and facilitated a variety of workshops for faculty across the curriculum, which involved collaboration with faculty to meet students' writing needs and the development of original workshop materials. These workshops were delivered in both face-to-face and online environments.

Selected workshops include:  APA Citation for Non-Traditional Adult Students in School of Technology (March 2015); Personal Statements (November 2014 and February 2015); Grant Writing for the Life Sciences (October 2014); Grant Writing for Global
Entrepreneurs (June 2014); Agenda Setting and Tutoring Pedagogy (February 2014);
Academic Research and Writing for Engineers (November 2013); Creating a Resume (October 2013)

**Writing Specialist, Georgetown School of Continuing Studies** (2 sections)
Co-taught continuing adult students in writing-intensive courses in disability studies and journalism; facilitated discussions about course readings and lectured on the writing process; tutored and provided written feedback on student writing.

**Writing Fellow**, **University of Wisconsin** (4 sections)
Collaborated with faculty in writing-intensive courses across the disciplines; provided written feedback on student writing and met individually with students to discuss revision strategies.

**Invited Lectures and Workshops**

**English 630: Modern Rhetoric**: Invited by Patricia Sullivan to lecture and facilitate discussion of rhetoricians of the Scottish Enlightenment. October 2014.

**English 390: Writing Center Practicum**: Invited by Tammy Conard-Salvo to teach this course for undergraduate writing center tutors. Led discussion about tutoring students with learning disabilities and varied learning styles. October 2014.

**English 108: Engaging in Public Discourse**: Invited by course instructor to design and lead training on effective tutoring and peer review. September 2015.

**Administrative and Consulting Experience**

**Assistant Director, Introductory Composition at Purdue**, 2014-2015
Facilitated program communication to over 100 instructors; developed resources, policies and professional development programs; coordinated annual Writing Showcase; managed program archives and website. I also created a conferencing manual for graduate instructors; collected materials for and published a new ICaP newsletter; and re-envisioned the mission, roles, and responsibilities of the Pedagogical Initiatives Committee (PIC), an elected group of experienced graduate instructors.

**Taylor Technical Consulting**, Writer and Editor, 2015-Present
Provide writing, editing, and qualitative research services for non-profit and government organizations. Recent projects include white papers, scholarly articles, and a book manuscript.

**President** (2013-2014) and **Secretary/Treasurer** (2012-2013), Graduate Student English Association
Planned and implemented fundraising and social events; met with faculty and department chair to communicate graduate student concerns; wrote grant proposals for funding of professional development activities; oversaw organization sub-committees on professional development and fundraising.

**Development Specialist**, Literacy Council of Northern Virginia, 2010-2011
Planned all special events including annual fundraiser; submitted grant proposals; wrote and proofread organizational correspondence and articles for quarterly newsletter.

**Grants and Foundations Manager**, Boston Children's Museum, 2005-2008
Managed proposal and funding process, from proposal development to grant implementation; wrote and submitted government grant proposals; collaborated with education program managers to develop and revise program descriptions; initiated and maintained communication with funders, including site visits.

**AmeriCorps Training Associate**, Generations Incorporated, 2004-2005
Trained older adult literacy volunteers to teach reading and writing to K-6 students; developed literacy training curriculum; mentored students at a South Boston elementary school; planned special events including annual retreat; wrote and edited monthly newsletter.

**Honors Program Academic Advisor**, University of Wisconsin, 2003-2004
Coordinated and conducted individual and small group academic advising for honors students; developed and implemented workshops to facilitate student academic involvement and achievement, including workshop on writing a senior thesis; wrote articles for Honors Program newsletter.

**Committee Work**

Introductory Writing Committee, 2014-2015
Pedagogical Initiatives Committee, 2014-2015
Co-founder, Ongoing Peer Education Network (OPEN), 2014-Present
Writing about Writing Syllabus Approach Leader, 2013-2014
Job Search Committee Graduate Student Representative, 2013-14
Cancer, Culture, and Committee Steering Committee Member, 2014-2015

**Graduate Coursework**

**Ph.D. Primary Area in Rhetoric and Composition**
Composition Theory
Classical Rhetoric
Empirical Research Methods
Modern Rhetoric
Postmodernism and Issues in Composition
Studies in Second Language Writing

**Ph.D. Secondary Areas in Public Rhetorics and Writing Program Administration**
Archival Research Methods
Engagement Theory and Experiential Learning
Computers in Language and Rhetoric
Minority Rhetorics
Public Rhetorics
Writing Center Theory and Administration
Writing Program Administration

**Teaching Practica**
      Practicum in Teaching Composition
      Practicum in Writing Centers

**M.A. in English Literature**
      Staging Anti-Slavery
      Literature of the Transatlantic Empire
      Literature and Commodity Culture
      Milton
      Wordsworth and the Anglo-American Poetic Tradition
      Performance/Theory
      Age of Johnson
      Approaches to Teaching Writing

**Professional Memberships**

Conference on College Composition and Communication (CCCC)
National Council for Teachers of English (NCTE)
Coalition of Women Scholars in the History of Rhetoric and Composition
Rhetoric Society of America (RSA), Purdue Graduate Chapter
Society of Indiana Archivists