

Future of Writing Symposium Program

Online and In Person
May 1, 2023, 9 am - 5 pm PDT

The Writing Program at the University of Southern California and the Annenberg School of Communication and Journalism invite you to **The Future of Writing: A Symposium for Teachers**, a one-day event in which we look down the road to what is coming next.

Join lively interactive sessions on the future of writing with a full slate of in-person and virtual Speakers, Panels, and Workshops on topics from first-year college writing to journalism, from professional to creative writing. Explore the ever-changing norms of digital pedagogy and envision how our choices will shape the classroom praxis of the decade ahead.

Sponsored by the University of Southern California Dornsife Writing Program, USC Marshall Business Communication Department, Viterbi Engineering in Society Program, the Annenberg School of Journalism and Communication, USC Libraries' Ahmanson Lab, Levan Institute, and the Humanities and Critical Code Studies Lab & The Electronic Literature Organization

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Speakers

Virtual Keynote:

Towards an Equitable Community-Oriented Approach to AI in Education

Maha Bali

10:00 am - 10:50 am (Virtual)

[WEBINAR RECORDING](#) (Includes virtual exhibition artist chat)

Maha Bali is a professor of practice at the Center for Learning and Teaching at The American University in Cairo (AUC). She has a PhD in education from the University of Sheffield, United Kingdom. She co-founded [virtually connecting](#), a grassroots movement that challenges academic gatekeeping at conferences. Also, Bali is a co-facilitator of [Equity Unbound](#); an equity-focused, open, connected intercultural learning curriculum, which has also branched into academic community activities. Such activities are *Continuity with Care*, *Socially Just Academia*, a

collaboration with OneHE: [Community-building Resources](#) and [MYFest](#), an innovative three-month professional learning journey.

Virtual Exhibition Artist Chat

12:30 -1:30 pm Live streamed Artist Talk Through

[Art Exhibition](#)

[WEBINAR RECORDING](#) (includes Keynote)

Visit our virtual exhibition of creative work during our lunch break

Hosted by Peggy Weil

Artists: Serge Bouchardon, Erika Fülöp, Siobhan O'Flynn, Nimrod Astarhan, Leanne Johnson, Rob Wittig

In-Person Plenary

Writing To and From, For and Against, With and Without Language Models

How do we come to grips with the enormous possibility space for potential engagement with language models in writing? It is reasonable to anticipate the future ubiquity of language models with text interfaces, not just in education but in society at large, and it is further possible that a major pattern of engagement will be role-based: from virtual assistants and virtual travel agents to virtual colleagues and consultants, subordinates and supervisors. This talk explores two heuristics for addressing this overwhelming field of potential action for writing pedagogy. First "yes, and" thinking as a way to engage pedagogy discourse on language models. Second, the use of personas, roles, and audiences to situate language models within their many potential positions in a richly imagined writing instruction ecosystem, made up of instructors, students, peers, teaching assistants, specialists, observers, mentors, tutors, and more.

Jeremy Douglass

1:30 - 2:30 pm (In Person & Streamed)

[WEBINAR RECORDING](#)

Jeremy Douglass is an Associate Professor of English at University of California, Santa Barbara. Dr. Douglass conducts research on interactive narrative, electronic poetry, and games, with a particular focus on applying the methods of software studies, critical code studies, and information visualization to the analysis of digital texts. Professor Douglass has been supported by agencies including the NEH Office of Digital Humanities, MacArthur Foundation, Mellon Foundation, ACLS, Calit2, HASTAC, and NERSC.

Towards Transparency: How Can We Distinguish AI from Human Text Going Forward?

Anna Mills

3:00 - 3:50 pm (Virtual)

Mills [Webinar Link](#)

Soon, Microsoft and Google will integrate text generation capabilities into Word and Docs, and hybrid use of AI will become common in the writing process. Whether we celebrate, accept, or decry this development, we can probably imagine cases where we will want to know whether a human put together a particular sequence of words. How should we as educators promote an ethic of transparency around AI text? Can AI detection software help, despite its limitations and the risk of creating an adversarial relationship with students?

Anna Mills teaches writing at College of Marin and previously taught at City College of San Francisco for 17 years. Her collection “AI Text Generators and Teaching Writing: Starting Points for Inquiry” is featured in the *Writing Across the Curriculum Clearinghouse*; it includes a curated collection of articles, a set of sample AI essays, and a list of strategies for mitigating educational harms associated with large language models. She has also written an Open Educational Resource (OER) textbook, *How Arguments Work: A Guide to Writing and Analyzing Texts in College*, which has been used at over 45 colleges. Anna's essays have appeared in journals such as *Inside Higher Ed*, *The Writer's Chronicle*, and *The Sun*.

In Person Programming

MINI-WORKSHOPS

Intentional Design in an Artificially Intelligent World

ANN L101, 11:15 am - 12:30 pm

Liviera Lim, Mathew Curtis

Storytelling and Research in Curriculum Development

Storytelling and writing are everywhere. With the rise of AI technology that has the potential to replicate academic and professional writing (like passing the legal bar exam – WHAT?), there arises the potential for new forms and purposes of writing. By exploring the personal and relational benefits of critical literacy and writing, educators now have the opportunity to teach

writing in ways that are deeply personal, connective, and human. In this workshop, participants will touch on the research on personal narrative exploration, consider the implications of critical praxis in writing education, and engage in activities to unlock the roots of our uniquely human perspectives.

Using AI to Create and Improve a Syllabus

Teaching can be fun but the creation of a syllabus is typically not part of that fun. This can be especially true when you are assigned a new class at the last minute or a course that needs a refresh to update materials and topics. ChatGPT can provide a foundational syllabus that reflects typical domain content in a course. This removes your personal bias from content areas and provides potentially a fresh source of topic content. ChatGPT can also suggest additional information such as textbooks and make-up policies.

If there are specific areas you wish to focus on, additional parameters can be provided. Suppose the course is on X you can request ChatGPT include “a focus on ethics”, or “the immigrant experience”. This approach also translates to specific weekly content. ChatGPT can provide suggestions for material for a specific week, such as “Ethics in Big Data”. As might be expected this can again be tweaked to include specific desires by adding parameters such as “in social media”, or “transparency”.

Depending on personal teaching style, this syllabus or week-specific content creation can be done in real time with the class. The class opens with the search query entered into ChatGPT, in tandem with the class the ChatGPT responses are considered and used as a prompt for the remainder of the class. An added benefit of this approach is it allows students to realize that any course cannot cover everything and allows students to be an active decision maker in what content is covered and what content is not covered.

In this workshop, participants will take material from existing syllabi and play with ChatGPT to see what alternative materials AI can generate.

***Liviera Lim** has a B.A. in Theatre from USC, and is pursuing an M.S. in Education from CSU Fullerton. They design curricula, trainings, and workshops for Young Storytellers and freelance as a writer, educational consultant, and performer for escape rooms, video games, and immersive-interactive and devised theatre. Presentation credits include the BOOST and People’s Education Conferences.*

***Mathew Curtis** is a Clinical Professor at USC Annenberg School of Communication and Journalism. He has a PhD in psychology from USC and has taught graduate communication students at USC Annenberg for nearly 20 years. Many years ago he won the USC outstanding teaching assistant award. His classes are writing intensive with a focus on APA style and research writing.*

WORKSHOP

The Future is LARP: Reading, Writing, and Freeform Play

ANN L115, 11:15 am - 12:30 pm

Edmond Y. Chang

According to Evan Torner, classrooms can use “embodied fiction, or live-action role-play (LARP), to adapt and teach film and literature...the act of physically enacting characters in a classroom

grants students access to unique perspectives on characters' motivations and decision trees, as well as what might be described as the 'system' of a particular narrative work."

In a fun, critical, even campy way, this workshop hopes to share how LARPs reconfigure students' relationship to reading, writing, and analysis; how they might encourage the "queering" of spaces and interactions; and finally, how they offer the opportunity for people of different identities, bodies, erotics, and gaming and non-gaming goals to cross paths. In particular, we will be exploring alternative ways to read, analyze, and write about literature or other texts that do not rely only on identification and "relatability." The workshop will offer sample syllabi, assignments, materials, as well as a hands-on LARP experience.

***Edmond Y. Chang** is an Assistant Professor of English at Ohio University. His specializations include technoculture, queer game studies, speculative literature and games of color, popular culture, and 20/21C American Literature. Recent publications include "Imagining Asian American (Environmental) Games" in AMSJ, "Why are the Digital Humanities So Straight?" in *Alternative Historiographies of the Digital Humanities*, and "Queergaming" in *Queer Game Studies*. He is an editor for *Analog Game Studies* as well as the website *Gamers with Glasses*.*

Facilitator: Mark Marino

PANEL + WORKSHOP

Writing for an Uncertain Future: (Human) Sustainability in the Writing Classroom

ANN L116, 11:15 am - 12:30 pm

Rochelle Gold, Corinna Schroeder, Liz Blomstedt, and Rebecca Fullan

In light of climate change and ongoing environmental degradation, it's hard to know what the future might look like. When we teach writing, we often assume that the skills we teach will be useful and legible in a somewhat predictable future. But as the future becomes increasingly unpredictable—as September days so hot that students cannot sleep, let alone write, in their own dorm rooms become increasingly common—we must ask ourselves the following question: what can the writing classroom provide students in the face of an uncertain future?

We, the presenters, all teach writing courses related to the theme of sustainability. Drawing from our experiences in the classroom, we will briefly share specific activities, assignments, and lessons related to the following four issues: 1) eco-feelings; 2) languages "dying out"; 3) place-based writing; and 4) interpreting environmental and writing feedback. These classroom activities reflect some of our emerging ideas about where ecological uncertainty and the future of writing intersect.

After these mini-presentations, we invite attendees to work with us to create a collaborative teaching statement as well as a set of classroom discussion questions for the future of sustainable writing. Attendees will leave with a draft statement that they can share with colleagues and adapt for their future syllabi and assignments, as well as discussion questions they can bring to their classes.

***Rochelle Gold** is an Associate Professor (Teaching) in the Writing Program at the University of Southern California*

***Corinna Schroeder** is a Lecturer in the Writing Program at USC*

***Liz Blomstedt** is a Lecturer in the Writing Program at USC*

***Rebecca Fullan** is a Lecturer in the Writing Program at USC*

PANEL

**Creative, Collaborative, and Communicative:
Storytelling and Community Building in VR**

ANN 209, 11:15 am - 12:30 pm

[Kimberly Cooper](#)

[Wendy F Fok](#)

[Debra De Liso](#)

[Elisabeth Arnold Weiss](#)

Modern society has typically regarded writing as an individualistic endeavor. We have long associated the individual with creativity, imagination, and agency in the production of writing. But with the emergence of generative AI, and the decoupling of author and written word, teachers have an opportunity to engage students in collaborative exercises which spark creativity and generate new forms of communication. Such communication practice is additive, reflecting the synthesized voices of multiple individuals, and as such, becomes a vehicle for community building and new content creation.

This presentation will introduce the use of virtual reality (VR) environments designed to spark interaction, invention, and imagination, through real-time collaboration. Students use theater arts techniques to create stories spontaneously, engage in interactive dialogue, and act out imaginary scenarios. We will explore some of the ways team creativity is enhanced and a “team mindset” cultivated in these dynamic interactions, and how inventing the virtual self can lower psychological barriers to access and promote inclusion.

We will share some practices developed for teaching and learning in VR and how technology can enhance our ability to learn through play and expand the current boundaries of experiential learning.

[Elisabeth Arnold Weiss](#) teaches upper division Advanced Writing and Communication for Engineers and has taught the communication courses for Ph.D. students as well as Freshman Academies. She also teaches in the Aviation Safety and Security Program and has developed the cross-cultural and global community building components of Viterbi’s global innovation course. She is the recipient of the 2019 Viterbi Dean’s Award for Innovation in Teaching and Education. Elisabeth has been teaching in the Viterbi School since 1999 and was previously an instructor at

Harvey Mudd College. She holds degrees from the University of Virginia and Claremont Graduate University.

Kimberly Cooper: Co-Founder & CEO; METAVERSE Leader (since 2014); Emmy Award Winner & National Design Award Nominee; Artist, Motion Designer, Film, VFX, VR, AR; Walmart, Marvel, Apple, Amazon, Netflix, Facebook

Wendy F Fok: (she/them), trained as an architect, is interested in design, technology, and creative solutions for the built environment. They have experience in Product Development and Program Management from Zero to Launch, Design-Build, Manufacturing, Hardware/Software, and Digital Fabrication. Proficient in 3D modelling, innovative material research, design-build, augmented reality (AR) and mixed reality (XR) design, and other types of engagement that could promote a larger discussion of how consumers interact with products and delivery for architecture, real estate, retail, and innovative business development.

Debra De Liso: Debra De Liso has been a faculty member at the USC School of Dramatic Arts since 2002. She is a critically acclaimed and award-winning actor, writer and director, and the recipient of the Rainbow Award from the L.A. Women's Theatre Festival for her decades of work in forgotten communities, including artists with disabilities, institutionalized teens and incarcerated women. She has guided the presentation of over 700 original solo plays and remains passionate about supporting playwrights in developing new works. Her solo play collaborations have premiered in festivals in NYC, Europe and the U.K.

Facilitator: Amber Foster

PANEL + WORKSHOP

Digital Annotation as a Future of Reading

ANN 210, 11:15 am - 12:30 pm

Patricia Taylor, Vanessa Osborne, and Mary Traester

We've become increasingly reliant on digital text and modalities of reading that emphasize scrolling and surface engagement (Carr, Wolf). Such distracted reading may lead to collecting information without critical reflection. But new collaborative/inventive modalities like digital annotation facilitate deep reading skills (or at least offer different ways of deep reading).

These skills are enabled by interactivity in two ways: 1) Through the social aspect, where annotation allows students to engage with their peers' ideas and perspectives, including drawing connections to personal experience as well as to other texts and material from other courses and 2) Anchoring student responses to specific words and lines on the page can help students ask questions about—and gain help from their peers—with difficult spots. Such focus can also help them analyze the text to identify logical fallacies, rhetorical strategies, bias, etc. so as to help them build from this interpretation to form their own opinion of the topic.

Because they invite students to ask more questions or make connections to other classes and personal experience rather than simply write summaries, digital annotation tools also push against the attitudes that encourage students to rely on AI text generators. Students are less likely

to want to respond to a fellow student's genuine question with AI prose; indeed annotation tools decenter the role of the instructor by productively enabling peer-to-peer learning. These tools become a form of community building in the margins (a necessity in the pandemic when so much teaching felt instructor-driven).

And yet, students do have to be taught strategies of deep reading, and how to use the online tools (especially Hypothesis and Perusall). Our presentation will offer practical ways of using these tools for critical reading and conversation with one another. (This includes even turning off features that might hinder deep reading, such as seeing peers' annotations on a first read.) During the presentation, we will invite colleagues to live annotate a shared text as a way to ground our discussion of the uses and limits of these technologies in the classroom.

***Vanessa Osborne** is an Associate Professor (Teaching) in the Dornsife Writing Program at the University of Southern California. She also serves as the Graduate Writing Advisor for Masters Level students in USC's Spatial Sciences Institute. Her research interests include Wikipedia editing and public memory; graduate level writing support; equity and neurodiversity; and Writing Across the Curriculum.*

***Patricia Taylor** is an Assistant Professor (Teaching) in the Dornsife Writing Program at the University of Southern California. Her research interests include early modern literature, adaptation and intertextuality, risk and failure in the composition classroom, and the ethics and impact of authorial collaboration from the sixteenth century to the present.*

***Mary Traester** is an Associate Professor (Teaching) in the Dornsife Writing Program at the University of Southern California. She is a Co-Chair of a Special Interest Group dedicated to Reading, "The Role of Reading in Composition Studies," through the Conference on College Composition and Communication (CCCC). Her research interests include digital literacy pedagogy and social annotation.*

PANEL + WORKSHOP

Anxious Students, Grading Contracts, and the Future of Assessment

ANN L101, 3:00 - 4:30 pm

David Tomkins, Tamara Luque Black, and P.T. McNiff

During COVID, our assessment practices changed as we shifted into crisis-mode. Often that meant prioritizing empathy and patience over deadlines and rigor. As we return to our classrooms, we aim to withdraw from emergency without reverting to flawed "old normal" evaluation strategies. Our panel examines this liminal space, confronting the simultaneously unsettling and promising lessons it holds.

We do this by reflecting on changes to our assessment practices, particularly in relation to our use of grading contracts which, among other things, enabled the stopgap measures we instituted during COVID that we now see use for moving forward. In raising standards of engagement, discussing alternatives to standardized rubrics, and developing new modes for giving feedback

we explore options for a “new normal” under the auspices of contract grading that satisfies both institutional demands and our ambitions as instructors. This panel asks, how do we listen to our uncertainties about assessment, learn to manage them, and chart a path forward in partnership with our colleagues and students?

In “Got Stressed Students? Maybe it’s Time to Raise Your Standards of Engagement,” Speaker 1 examines the interrelated crises of mental health and engagement. Based on a 2-year study of over 1,000 students in 99 sections of Advanced Writing, Speaker 1 finds that Grading Contracts significantly reduce students’ anxiety but also place stricter, standardized demands on students’ labor, at a time when many educators favor compassionate, tailored accommodations.

In “How I Learned to Stop Worrying and Love The Rubric,” Speaker 2 discusses the use of course-generated rubrics to invite students to be equal shareholders in an advanced writing class using a grading contract. By spending multiple class sessions developing a bottom-up construction for a shared set of writing principles, Speaker 2 shares a process through which students and instructors can share ownership of the course goals, assessment, and craft.

Finally, in “Let’s Talk: Grading Contracts and Dialogic Feedback,” Speaker 3 examines the opportunity contract grading affords instructors to experiment with alternative methods of assessment. Having found that grading contracts cast the immediate utility of written feedback into doubt, Speaker 3 proposes a dialogic approach keyed toward contextualization and reflection that seeks to involve students more directly in the assessment process.

Given that many instructors are experimenting with grading contracts and rubrics, our panel intends to reserve ample time following our presentations to share resources and engage in collaborative discussion with the audience. In addition to making our materials available, we will invite attendees to share their experiences, best practices, and adventures in contract and rubric design and implementation.

Tamara Luque Black is an Associate Professor (Teaching) of Writing at the University of Southern California who specializes in writing for the Social Sciences. Her service contributions include coaching Fulbright Grant and Marshall Scholarship applicants and serving as a Faculty Advisor for two student organizations: the Shaukat Initiative and the Transfer Student Assembly. Dr. Black’s research interests include assessment, grading contracts, peer response, empathy, and Humane Composition Pedagogy.

P.T. McNiff is an Associate Professor (Teaching) of Writing at the University of Southern California. He has been teaching a variety of both first-year and advanced writing courses for almost a decade and a half; for the last seven years, he has also co-taught a summer workshop in creative writing for high school students. In addition, he serves on numerous faculty governance committees at the program, college, and university level. He writes non-fiction and fiction, specializing in not completing these projects.

David Tomkins is a Professor (Teaching) of Writing at the University of Southern California. In 2021 he won the Advanced Scholarship in the Humanities and Social Sciences Sabbatical Grant for his book project, *Practicing Assemblage*, which draws on Deleuzian assemblage and

post-process composition scholarship to devise new advanced writing teaching approaches. He has also written on power dynamics, empathy, and performativity in writing classrooms, science fiction, and early 20th-century American literature. In 2020 he co-organized the CCCC Regional Conference “Building Diverse Communities through Writing” held at USC.

WORKSHOP

It Came From the Future

ANN L115, 3:00 - 3:50 pm

Mark Marino

To help us look into the future, we're going to play a game called The Thing From the Future, created by The Situation Lab (Stuart Candy and Jeff Watson). More of a collective thought exploration, the game helps participants look creatively and critically far beyond today's top Tweets.

Mark C. Marino (<https://markcmarino.com>) is a writer and scholar of electronic literature living in Los Angeles. He teaches writing at the University of Southern California where he Directs the Humanities and Critical Code Studies Lab (<http://haccslab.com>). He is also the Director of Communications for the Electronic Literature Organization.

WORKSHOPS

AI and the Practical Classroom:

New Thresholds in Prompt Design, New Strategies for Student

Motivation

ANN L116, 3:00 - 3:50 pm

Join us for three mini-workshops on applications of AI for writing courses, looking at prompt design and cultivating student buy-in.

Introduction to Prompt Engineering for Educators (and Students) in STEM

Jon-Erik Tateri will provide an overview of Meyer and Land's *threshold concepts* of transformation, irreversibility, integration, bounded, and troublesome and connect those characteristics to Bloom's *Taxonomy*'s steps of remembering, understanding, applying, analyzing, evaluating, and creating. By connecting threshold concepts and Bloom's *Taxonomy*, educators will participate in a “Prompt Engineering” workshop. In the workshop, we will review best practices to create more effective and purposeful prompts. We will also delve into how AI complicates how educators compose prompts and how students can use AI to conduct their own “Prompt Engineering” to complicate their research for the better.

The Essay as a Compact Disc?: What Napster and Music Can Teach Us About LLMs and Writing

Andrew De Silva will try to understand the ascent of large language models like ChatGPT, and the sure disruption they'll bring to the teaching of writing, by revisiting the rise of Napster and the shock it brought to the economy of recorded music. How do we continue to sell the value of something—a sound file, the labor of producing language—when it no longer seems to have value? The music industry will provide a creative model for how we might embrace *and* resist the AI-ification of our writing classrooms, and we'll discuss rhetorical frameworks for stoking intrinsic student motivation. Pitched the right way, the human-authored college essay does not have to fade like the compact disc.

ChatGPT & Prompts

Finally, Mathew Curtis will discuss how the creation of a writing prompt takes effort and involves personal bias. AI can reduce both the effort and bias in the creation of prompts. In this session we will talk about how AI can be used by the instructor *and* the student to create writing prompts. We will examine how to use AI to adapt existing writing prompts and also how AI can generate new prompts based on existing course content.

Professor Jon-Erik S. Tateri | USC's Viterbi School of Engineering | Engineering in Society and UC Irvine's Henry Samueli School of Engineering

Andrew De Silva teaches writing and critical reasoning at the University of Southern California. He frequently coordinates the Economics thematic for the university's first-year writing courses, and teaches a popular Micro-Seminar on Spotify and the ecosystem of contemporary music.

Mathew Curtis is a Clinical Professor at USC Annenberg School of Communication and Journalism. He has a PhD in psychology from USC and has taught graduate communication students at USC Annenberg for nearly 20 years. Many years ago he won the USC outstanding teaching assistant award. His classes are writing intensive with a focus on APA style and research writing.

WORKSHOP

Arguing with ChatGPT: A Sample Lesson from WRIT 340

ANN 210, 3:00 - 3:50 pm

Bart Skarzynski

College students are all too likely to use—and perhaps to abuse—any technology that can make their work easier. With ChatGPT, this risk is exacerbated by the AI's cutting-edge and almost sci-fi-like nature. But while ChatGPT is a powerful tool, it's far from being the omnipotent robot intelligence that it might seem to be at first glance. As instructors of writing, we should openly use it in the classroom in order to cut through the hype and to present its strengths and its weaknesses in a way that will benefit our students.

WRIT 340 is a course that lends itself well to the exploration and demonstration of ChatGPT's powers and its limitations. Among other objectives, the course aims to hone the students' brainstorming, academic research, argumentation, and critical thinking skills. This semester I

adapted some of my WRIT 340 (Viterbi) lessons and resorted to in-class interactive ChatGPT demonstrations in order to establish that:

- 1) ChatGPT can be used for idea generation and for idea refinement;
- 2) ChatGPT has limited power when it comes to using and citing research;
- 3) ChatGPT “knows” the best practices of strong argumentation;
- 4) ChatGPT isn’t a sentient or intelligent entity because it can’t readily apply its own best practices of strong argumentation to its own arguments.

At the end of this hands-on demonstration, the students come away with the knowledge that they can rely on ChatGPT in the early stages of the writing process but that in order to create convincing and successful documents, they need to deploy their own knowledge and critical thinking skills to build on whatever ChatGPT generates in response to their prompts.

***Bart Skarzynski** has degrees in math, economics, and creative writing. He's been teaching communication to engineering students since 2007. Currently, he's a part-time lecturer in Viterbi's Engineering in Society Program.*

WORKSHOP

Inventing a Future History: Microscope, a TTRPG

ANN L116, 4:00 - 4:50 pm

Maddox Pennington

[Miro Board for session](https://bit.ly/FWMiro): [BIT.LY/FWMiro](https://bit.ly/FWMiro)

This interactive workshop will begin with a survey of forecasts from sci-fi and fantasy about what to expect from the future—best- and worst-case scenarios. Participants will then play a brainstorming round of [Microscope](#), a tabletop role-playing game of invention and collaboration.

Let’s imagine the future as though it’s already happened by answering the question of “What if”. What if it’s a Skynet situation? What will our writing curriculum look like then? What if we’re teaching alongside androids a la *Ex Machina* or conducting classes in the holodeck? Let’s prepare for the worst, hope for the best, and put some play in our pedagogy.

***Maddox Pennington** (they/he) is a Lecturer in the Writing Program at USC. They received their MFA from Columbia University before publishing a bibliomemoir about the Brontës with Hachette Books in 2017. They’ve been teaching writing courses on “Empathy and Monsters,” Native Identity, Disability Studies topics for eight years and in 2021 received the Floyd Covington Fellowship from the USC Libraries Special Collections to incorporate hands-on archival sourcework in their classes. A member of the 2023 Native American Media Association’s TV Writing Lab, they’re also a playwright and director; their nonbinary rom-com LOVE CHICKEN won the inaugural Theater Theatre Podcast Playwright Award at the 2022 Hollywood Fringe Festival and they’re returning to the festival this year to direct their play [Annex at the Zephyr Theatre](#).*

HYBRID PANEL + WORKSHOP

Making it Personal: A Humanist Re-Appropriation of Genre

ANN L116, 4:00 - 4:50 pm

Jen Sopchockchai Bankard

[Zoom Link](#)

As I hear colleagues discuss ChatGPT and begin to experiment with the tool myself, I begin to think about how it's more important than ever to teach our students how to make their writing personal, even when a genre does not make space for doing so. In my WRIT340 course, I typically teach a professional writing assignment that focuses on a cover letter that goes beyond the generic form letter. In my own time, I write film and television reviews, and find myself leaning into my own subjectivity and sharing my personal relationship with the subject of the review, almost as a way to challenge the stereotype of objective criticism. In this interactive session, I'd like to talk about my experience with making writing more personal and collaborate with attendees to convert a ChatGPT generated piece into something more personal and individualized to their own subjectivity. There are connections I can make to inclusive pedagogy and code-switching vs. code-meshing as well.

Jen Sopchockchai Bankard is an Associate Professor (Teaching) in the Writing Program. She earned her bachelor's degree in English with honors in expository writing from Brown University and a PhD in English with a certificate in cinema studies from Northeastern University. She has been teaching first year and advanced writing courses for over 15 years, and specializes in teaching with technology, equity and access in higher education, and pop culture pedagogy. In 2019, she helped restructure the Norman Topping Student Aid Fund, a scholarship and academic support program for first-gen and other high financial need students. You can find her film and television reviews at thelongtake.substack.com.

HYBRID PANEL + WORKSHOP

A Design Space for Writing Support Tools Using a Cognitive Process Model

ANN 209, 4:00 - 4:50 pm

Hybrid: [Zoom Link](#)

Alex Calderwood

Text-generation-based writing support technology in the vein of ChatGPT or the upcoming Wordcraft aim to support their users in the realization of surface text in a mode of operation that not so much supports a creative writing practice as aims to replace it. These system's conjuring of fully-realized draft text stands in place of writing decisions related to style, diction, and tone—word-production decisions that most lend to rhetorical nuance, the satisfaction of expressive intent, and a sense of ownership of the produced artifact. We may expect that these tools will continue to impact education as we move towards an understanding of their place in student writing as well as knowledge production more broadly.

However, the de-agentic effects of automatic writing and its externalization of rhetorical decisions does not align with creative writing practice or its pedagogy. Creative writing requires maintaining complex connections between syntactic details, word connotations, and rhetorical

flow. Generative deep learning models do not model abstract concepts like metaphor or intentionality, and by targeting the page rather than assisting the writer's internal model, will have limited usefulness in artistic and creative contexts. My review of the recent focus of writing support technology in the computational linguistics literature exposed a lack of support for the stage of writing known as "reviewing" in the cognitive writing model of Flower and Hayes [1].

Reflection and analysis already have a diverse range of computational support techniques, most notably involving interpretive practices in the field of digital humanities. Reading models and exploration software that has been applied to the study of written work may be turned used to aid writing work. Word scrambling techniques like the cut-up, random methods like tarot, and simple ideation aids like thesauri have long been associated with internal divination of creative insight. These will continue to have a place in both creative practice and the future pedagogy of craft. As a new generation of digital native poets and storytellers expand on these usage patterns, we will move to tools that offer creativity support for the internal, reflective, and expressive areas of writing.

This roundtable discussion will focus on creative writing support ideation, with a short demo of tools targeted at writers internal understanding of their work and process.

[1] Katy Gero, Alex Calderwood, Charlotte Li, and Lydia Chilton. 2022. "A Design Space for Writing Support Tools Using a Cognitive Process Model of Writing". In Proceedings of the First Workshop on Intelligent and Interactive Writing Assistants (In2Writing 2022), pages 11–24, Dublin, Ireland. Association for Computational Linguistics.

Alex Calderwood is a Ph.D. student in the Expressive Intelligence Studio at UC Santa Cruz. He received an M.S. in Computer Science from Columbia University, where he also studied art and technology journalism and wrote for the Brown Institute of Media Innovation.

Virtual Programming

VIRTUAL WORKSHOP

Netprov for the Classroom and Beyond

[Zoom Room 1](#)

11:15 am - 12:30 pm PDT

Rob Wittig

Netprov — networked, improvised literature in available media — is a fun, easy-to-begin, collaborative writing practice that builds on students' existing habits and creative expression in text chat and social media. This session will introduce netprov and share & demonstrate a number of quick netprovs ideal for introducing a module on netprov into an existing class or building a whole class around netprov. In addition, there will be a brief discussion of the origins of netprov and how they parallel the origins of the novel and other, now mature, forms of literature. Netprov practice asks — how good, how deep, can the enormous creativity we see all around us in shared media be — if we used a few techniques from older literature to give it shape and substance? Join us and play as we find out!

Rob Wittig plays at the crossroads of literature, graphic design and digital culture. He co-founded the legendary IN.S.OMNIA electronic bulletin board with the literary and art group Invisible Seattle. Rob co-directs Meanwhile... Netprov Studio. meanwhilenetprov.com His book Netprov: Networked Improvised Literature for the Classroom and Beyond appeared in Fall of 2021 from Amherst College Press.

VIRTUAL PANEL

Teaching Writing Amidst Technological Upheaval

From Disruptive AI (ChatGPT) to Disintegrating Platforms (Twitter)

[FRESH LINK](#) (updated 11:50 am)

11:15 am - 12:30 pm PDT

Chris Kamrath, Harriett Jernigan, and Nissa Ren Cannon

At the end of 2022, we faced several technological disruptions in our teaching: the public launch of ChatGPT and the fast/slow disintegration of twitter as a platform for the circulation of writing. In response, we had to adapt our pedagogy on the fly to these new technologies. In each case, the people behind the disruptions (OpenAI and Musk) ignored a good deal of academic research on best practices around technology and ethics related to LLMs and content moderation. In this panel we will discuss the teaching strategies, in-class activities and assignment changes we made. We will share teaching materials and activities as part of our presentations.

That Hits A Little Different: ChatGPT And Linguistic Identity.

Harriett Jernigan, Program on Writing & Rhetoric, Stanford University

Chat GPT has roused curiosity and concern about the role that large language models (LLM) do, can, and will play in academic contexts, particularly regarding critical analysis and inaccuracy (“artificial intelligence hallucination”). Another question, though, centers on the way multilingual, marginalized, and underrepresented writers experience generative pre-trained transformers, and what effects those interactions have on writers’ linguistic identities. This presentation unpacks the interactions of BIPOC students with Chat GPT and their reflections on their identity afterwards.

Teaching In Threads, Or Asking Students To Write For/On A Rapidly Decaying Platform Chris Kamrath, Program on Writing & Rhetoric, Stanford University

For the last several years, I have taught a graduate writing course for the public policy program where students create twitter threads to share op-ed and policy briefs they have crafted for class. Last year, as I introduced the twitter thread assignment, Elon Musk laid off most of the engineering and content moderation staff at twitter. Throughout the process he declared his desire to transform the way in which identity was authenticated and tweets were algorithmically promoted. Suddenly, the platform that had been a problematic, but basic part of life for journalists and policy advocates with relatively clear affordances and community standards became an entirely new platform with rapidly shifting rules of engagement. In this presentation, I will discuss my attempts to re-frame the twitter thread assignment in the context of a collapsing platform dependent on the whims of a single individual. This quarter I have begun to re-think the assignment as part of my second-year writing course on the Rhetoric of Distraction. I want to think through these two questions: How do we teach students to write for and on digital media platforms that are crucial for the circulation of their work? How do we discuss the affordances of platforms when those affordances and community standards shift so quickly and at the whims of a single person?

Asking the Right Questions: ChatGPT in the Research Writing Classroom Nissa Ren Cannon, Program on Writing & Rhetoric, Stanford University

In February of 2023, everyone had the same question for me: what did I think of ChatGPT, and was I worried about how my students would use it? A rush of reactionary journalism suggested writing teachers were the frontlines of a new AI frontier. The answer is that I’m not worried about ChatGPT, but I am deeply curious about its possibilities, and problems, as a writing tool. I decided the best way to satisfy that curiosity was to start using it with students. In this talk, I’ll discuss my introduction of ChatGPT into my research writing class, share the exercises my students and I undertook, and invite discussion of the ways we might ethically and productively use this tool in our classrooms. You can read a few of initial thoughts on [this twitter thread](#):

***Harriett Jernigan** is a Lecturer in the Program in Writing and Rhetoric (PWR) at Stanford University and Coordinator of PWR’s Notation in Cultural Rhetorics. She earned her B.A. in German and Creative Writing at the University of Alabama and her Ph.D. in German Studies at Stanford University. She specializes in writing across the disciplines, second-language acquisition, project-based instruction, and social geography.*

***Chris Kamrath** is an Advanced Lecturer in the Program in Writing and Rhetoric at Stanford University, where he also serves as the Director of the Bing Honors College and Coordinator for Writing in the Major. He was previously Coordinator for PWR's first year writing course, PWR1. Chris teaches first year, second year, and graduate courses on writing and rhetoric. His recent writing classes have focused on public policy discourse; journalism and new media technologies; and digital distractions. Chris received a Ph.D. in Communication Studies at Northwestern University. His research focuses on media and the circulation of writing in the public sphere.*

***Nissa Ren Cannon** is a Lecturer in the Program in Writing and Rhetoric at Stanford University, where she teaches first and second year courses on research writing, and the book reviews editor for the Journal of Modern Periodical Studies. Her research focuses on transatlantic modernism, citizenship, and print culture, and she is working on a book on the interwar infrastructure of expatriation.*

VIRTUAL PANEL + WORKSHOPS

AI and Hybrid Education

[Zoom Room 3](#)

11:15 am - 12:30 pm PDT

These dynamic sessions will begin with a brief introduction from each set of presenters, after which participants will be able to select a breakout room for an interactive workshop.

- **Non-Human Education, the “Wonders” of ChatGPT, and Synthetic Letters**
- **Remixing Teaching Tools For Collaborative Hybrid Classes**
- **Showing One's Work: Assignment Design for Social Beings / How to Create Assignments a ChatBot Cannot Do**
- **Teaching Text Generation, Not Threatening Academic Integrity**

Non-Human Education, the “Wonders” of ChatGPT, and Synthetic Letters

Johannah Rodgers

There are no simple answers to the questions of what writing educators are to do with networked digital automated synthetic text processing tools like GPT3 and the currently free, though eventually fee-based, web interfaces to them, such as ChatGPT. They have been a long time coming and, while I would never dare to say they were an inevitability, left solely to the economics of contemporary technics, i.e, increasing CPU and storage performance at an ever decreasing cost, size and accessibility of digitized data sets, the current and growing inventory of virtually real time streaming human readable text, and machine learning tools, their existence is not new.

This session is composed of three parts: 1/ a brief introduction to some of the many socio-cultural, economic, educational, financial, and historical issues related to the development of automated text processing engines; 2/ two examples of documentary multimedia works that may or may not be "essays" produced by the author "writing" with machines for an audience of humans; 3/ some ideas and provocations for writing with, against, and for automated text generation engines like ChatGPT that workshop participants will engage with and discuss.

Johannah Rodgers is a writer, artist, and educator whose work engages creatively and critically with the histories and presents of print and digital technologies to explore their connections with and their roles in the sociologies and economies of literacies in the U.S. She is the author of "Technology: A Reader for Writers" (Oxford University Press, 2014), the Founding Director of the First Year Writing Program at the New York City College of Technology, where she was Associate Professor in Communications Studies.

Remixing Teaching Tools For Collaborative Hybrid Classes

Ariel M. Goldenthal, Christina Grieco, Shyam Patel, and Suzy Rigdon

This interactive session presents participants with the opportunity to remix familiar teaching tools to deepen collaboration in hybrid classes.

Hybrid classes have grown in both number and variety since the onset of the pandemic, giving faculty more opportunities for innovation and play in this instructional mode. One of the ways instructors can creatively leverage this modality is by developing collaborative activities using the technology already commonly used by both students and instructors. New technologies, while engaging, often have a steep learning curve that faculty, especially those in writing intensive courses, do not always have time to traverse. By employing already familiar tools and technologies, instructors can create fun, interactive, and easy-to-use activities that engage students in collaboration without discussion boards.

During this session, faculty who teach a selection of composition, literature, and creative writing hybrid courses will share successful examples of collaborative assignments and activities that they use to reinforce students' engagement with the concept of audience awareness. These assignments have been designed for both asynchronous and synchronous portions of hybrid classes that are taught in a variety of formats.

Participants will then work through two activities: one with academic writing, and one with creative writing. In the process, they will experience an asynchronous, text-based assignment, as well as one involving live participation. Afterwards, panelists and participants will discuss how to adapt these lessons to their own unique class situations. Participants will leave the workshop with a draft of an engaging activity that uses a familiar technology or tool and a plan for leading that activity in their hybrid class.

Ariel M. Goldenthal is an assistant director of composition at George Mason University. She teaches hybrid courses in first-year composition and advanced composition in the disciplines.

Her work on the hybrid instructional mode has been published in Journal of Response to Writing, Writing Program Administration, and Academic Labor: Research and Artistry.

Christina Grieco holds an M.F.A. in Creative Writing and is an assistant professor in the Department of English at George Mason University. She has taught courses in composition, literature, and developmental writing in online, hybrid, and face-to-face formats.

Shyam Patel teaches hybrid first-year composition as an assistant professor at George Mason University. He received his Ph.D. in English from the University of California at Irvine, where he taught literature and composition in a variety of mixed modalities. His teaching interests include portfolio pedagogy, genre theory, and multimodality.

Suzy Rigdon teaches Digital Creative Writing at George Mason University where she manages the Fall for the Book festival and co-hosts the Fall for the Book Podcast. Her article "Life, Death, and Twine" was published by Teachers & Writers Magazine, and her prose has been published in JMWW, Atlas & Alice, and elsewhere. "

Showing One's Work: Assignment Design for Social Beings

How to Create Assignments a ChatBot Cannot Do

Robert Faivre

How is it possible now to write an assignment that cannot be completed by a digital assistant (bot, AI, et al.)? This question is addressed in terms of a sequence of writing assignments in a sophomore course in writing in and about the sciences. To put it briefly: Papers (quantities of language in form) can be generated by digital assistants today; however, essays, including "showing one's work" in a record of process from notes to drafts to revision and prefinal edits, are marked attempts to make sense, and as of today, no digital assistant can compose an essay through a process of writing, reading, and review. This paper, as part of a panel or as a set-up to a workshop, is designed to theorize and share writing assignment design for social beings involved in learning by doing. The interactive aspect involves both pedagogical discussion and design of writing assignments.

Robert Faivre is Professor of English at SUNY Adirondack in upstate New York, now in his 30th year. He teaches writing for science and for social science, as well as literary courses. Faivre's doctorate from the University at Albany (SUNY) engaged the work of Fredric Jameson to develop a theory of the dialectics of reading as a social act. His research investigates concept pedagogy for transdisciplinary writing studies. He is the new, mildly allergic coordinator of writing assessment in the English Division at the college.

Teaching Text Generation, Not Threatening Academic Integrity

Shu Wan

The emerging text generation technology ChatGPT proves its potential consequences on the menace of academic integrity. An increasing number of humanities scholars and teachers became concerned about how to avoid their students' abuse of this new technology in completing

writing assignments. Based on the pedagogical experiment in a history class, this study aims to explore how to introduce the trending technology and instruct its “threat” to academic integrity.

The first section demonstrates the use of ChatGPT and discusses its threat to academic integrity in the classroom. Teaching an Asian history class this winter, I integrated a section introducing ChatGPT to students. Concerned about the protection of their privacy when creating ChatGPT accounts by providing their email addresses and phone numbers, I assigned students to “play with” this trending anonymous text generator TextSynth (<https://textsynth.com/>) in the class. Unlike ChatGPT's function in answering questions, TextSynth is designed to supplement incomplete sentences and paragraphs entered by users. Students are encouraged to play with the platform inside and outside the classroom.

The second section shifts to reviewing and reflecting on students' feedback. After the class demonstration, I invited students to reflect on their experience with the practice of playing with TextSynth and to post both the machine-generated text and their reflection pieces on the Padlet. This critical reflection section is planned to raise students' awareness of the extent to which the misuse of text generators may be harmful to their learning.

The last section shifts to a theoretical reflection on how to react to the threat brought by text generation technology. While a large number of humanities instructors may be worried about student abuse of text generation technology, there is “Nothing to fear but fear itself.” In other words, While the emergence of GPTZero and other apps may detect misuse, the competition between the technology “advocating” academic misconduct and preventing it is not over. In supplement to the advancement of technology in detecting technology-assisted academic misconduct, this essay contends for the significance of instructing students to learn of its harmful influence in class teaching.

***Shu Wan** is currently matriculated as a doctoral student in history at the University at Buffalo. As a digital and disability historian, he serves in the editorial team of Digital Humanities Quarterly and Nursing Clio.*

VIRTUAL PANEL

Caring, Failing, Embodying: Interdisciplinary Writing in the Fine Arts Classroom

FRESH LINK

11:15 am - 12:30 pm PDT

Sandra Huber and Molly-Claire Gillett

Writing has always been one step in the future. From emojis to slang to song, writing has momentum, and it is up to educators to find ways of moving with it. In the light of current concerns about natural language processing algorithms, how can writing assignments, as well as our pedagogical investment in them, change and adapt, especially in the Fine Arts university classroom? How does the protean nature of writing influence our conception of originality and our methods of teaching core techniques, such as citing, composition, and researching? In this presentation, we will use a class we have been co-teaching for the past year as a case study to explore these questions.

The class, called “Keywords: Reading the Arts Across the Disciplines,” is a year-long (6-credit) foundational core-requirement course in the Fine Arts department at Concordia University in Tio’tia:ke (Montreal), with an enrollment of ~900 students from across the Fine Arts (including dance, studio arts, cinema, theater, game design and more) and a teaching team of two instructors, twenty tutorial leaders, and two writing consultants.

Since the course uses keywords as knots to unravel themes and issues in contemporary society, our presentation will be organized around keywords that we have also used as themes in our class: “care,” “the future,” “the body,” and “failure.” We will discuss how these keywords can inform writing practices through prompts that invite students to engage in playful writing experiments along the lines of Yoko Ono’s Grapefruit, or more embodied and contemplative writing exercises. Finally, we are interested in how failure can be worked into a curriculum with writing at its core. How can accommodating risk and failure be framed as an act of care? How do we create space for failure while remaining within a system that enforces grading?

Using our course as a concrete example of what has worked, failed, or failed well in our experience of teaching such a massive group of students with a collaborative multi-disciplinary team, we will also call in other theoretical voices, such as bell hooks, Paulo Freire, and Caroline Woolard, alongside scholarly work on interdisciplinarity with a focus on the Fine Arts, to explore expanded practices of writing and teaching. Since writing has always been a changeable medium, how can we as educators adapt with it in a classroom context while inviting students to do the same?

***Molly-Claire Gillett** is Scholar-in-Residence in Interdisciplinary Studies and Practices in the Fine Arts at Concordia University. She researches and writes about the intersection of place, materiality, and community, with a focus on Ireland, and has forthcoming publications on craft in New Hibernia Review, The Collections of Alfred Morrison, among others.*

***Sandra Huber** is a writer, researcher, and educator. She is currently Assistant Professor (LTA) Concordia University and has a PhD in Humanities, where she focused on the media of contemporary witchcraft. She wrote *Assembling the Morrow: A Poetics of Sleep* (Talonbooks, 2014), based on a collaboration with sleep scientists.*

VIRTUAL PANEL + WORKSHOP

Critical Writing As Critical Making: The Case for ChatGPT and DALL-E 2

[Zoom Room 5](#)

11:15 am - 12:05 pm PDT

Anna Mukamal and Sarah Whitcomb Laiola

In the era of generative AI, critical writing instruction must become critical making instruction. In this “creativity in praxis” session, we advance this argument, and, following the tenets of critical making pedagogy, do so through interactive praxis with participants, focusing on tools made by OpenAI.

We understand critical making as a mode of feminist humanities work that merges theory with practice to assert that hands-on practices like making, doing, crafting, fabricating, or building constitute intellectual activity no less complex than more traditionally valued critical writing. As pedagogy, critical making places higher value on the making process itself than its outcome—a powerful disruption of traditional academic hierarchies. Importantly, for critical making pedagogy to fulfill its “process-over-product” mission, it engages a complementary writing practice: an “intentionality and design statement,” for instance, asserting making work as critical. Considering this from the position of critical making, it is evident that critical making and critical writing go hand-in-hand—a phenomenon less evident from the other direction, that is, from the position of critical writing engaging critical making. In the age of generative AI, though, this formulation has changed—indeed must change.

Our session opens with a brief discussion of how Open AI’s ChatGPT works, which helps us illuminate its blind spots, factual inaccuracies, and ethical failures. By opening with the backend, we aim to imagine strategies for maximally informed, effective, and creative “critical making” uses of ChatGPT’s frontend. We turn next to a series of hands-on creative experiments, sketched below, that participants will conduct in our session and, we hope, take to their own classrooms at the symposium’s conclusion.

First, as a prompt for creative text-based fabrication: Document the process of drafting a creative text using ChatGPT (eg: “write me a love story with a happy ending”). As ChatGPT’s output reproduces cultural scripts, it simultaneously reaffirms our creative agency to resist such scripts. Second, as a prompt for physical fabrication: Ask ChatGPT to give instructions for a paper-folding activity; then follow them. In our experience, the tool confidently presents instructions that might feel right, but don’t help us materialize an actual or possible product. In failing, we reach the limits of ChatGPT’s performed “humanness.” We see this phenomenon as prompt for renewed focus on iteration. Third, we experiment in visual making with DALL-E 2, prompting participants to document a creative process of “remaking”, and so critiquing, an existing art piece.

As we frame them, these experimental prompts would work in critical and creative writing classrooms. We call the modes of thinking and doing they require revision in writing and iteration in critical making. Iterativity is the value of play and experimentation. If we are going to use these tools, just like pen and paper or a keyboard, we have to iterate on input. This is the unexpected value of these tools—they remind us of the always already draftiness of everything we make. Our session models how generative AI tools make newly evident that writing and making are synthetic; in this era, writing instruction must include making in both pedagogy and praxis."

Sarah Whitcomb Laiola is an assistant professor of Digital Culture and Design at Coastal Carolina University. Her most recent publications appear in *Journal of Interactive Technology and Pedagogy*, *Hyperrhiz*, and *Criticism*. She is the co-founder and managing editor of *Filter*, an Instagram-based venue for electronic literature and textual art.

Anna Mukamal is Assistant Professor of Digital Culture and Design at Coastal Carolina University. She specializes in feminist digital humanities (DH), computational text analysis, and

data visualization for social justice. Her PhD in English and Graduate Certificate in DH are from Stanford University, and she collaborates with the Literary Lab.

VIRTUAL WORKSHOP

TextGenEd Live: Revising Public, Real-World Genres with ChatGPT

[Zoom Room 6](#)

11:15 am - 12:30 pm PDT

Carly Schnitzler, Annette Vee, and Timothy Laquintano

This past November, just before the launch of the ChatGPT research prototype, we invited college instructors working with text generation technologies to submit relevant classroom assignments and activities to an open access edited collection, called TextGenEd: Teaching with Text Generation Technologies, to be published by the WAC Clearinghouse in Aug 2023. Now underway, this collection will serve as a teaching resource, bringing together approaches to AI and procedural text generation across the curriculum, including: composition, education, literature, digital humanities, linguistics, computer science, creative writing, technical communication, computational poetics, and writing in the disciplines. Assignments encourage students to grapple with the technical, ethical, historical, or stylistic aspects of text generation technologies.

In several of the assignments contributors submitted, public-facing, real-world genres (policy paper, Wikipedia article, standards of conduct, press release, etc.) form the basis of engagement with AI-powered writing and revision tools, like ChatGPT. These assignments resemble a real-world setting in which the use of tools like ChatGPT is eminently practical and already widely-used, while providing structure for students to critically examine the inputs, processes, and outputs of the tool.

Using these contributions as a model, this virtual, interactive workshop invites participants to bring in writing assignments that engage real-world, publicly-engaged genres. In the workshop, we will work together to revise these assignments for our contemporary moment, where AI-powered writing has a prominent role in the public genres we read every day. Participants can expect to collaborate with one another and with workshop leaders and will leave the session with an updated version of their assignment, ready to engage with students critically and practically.

***Annette Vee** is Associate Professor of English and Director of the Composition Program at University of Pittsburgh, where she teaches undergraduate and graduate courses in writing, digital composition, materiality, and literacy. She is the author of *Coding Literacy: How Computer Programming is Changing Writing* (MIT Press, 2017), and has published on bots, computer programming, blockchain technologies, intellectual property, and AI-based text generators in *Interfaces*, *Literacy in Composition Studies*, *WAC Clearinghouse*, and *Computational Culture*. Her current book project, *Automating Writing from Automata to AI*, examines why and how humans have sought to automate writing across history.*

***Timothy Laquintano** is Associate Professor of English at Lafayette College and the Director of Lafayette's College Writing Program. He researches reading and writing technologies. His book,*

Mass Authorship and the Rise of Self-Publishing (U of Iowa Press), is a qualitative study of how authors distribute their work across digital networks in the absence of professional publishers. He is currently at work studying writers and their use of large language models.

***Carly Schnitzler** is a Ph.D. candidate at the University of North Carolina at Chapel Hill studying digital rhetoric and creative computation. Her dissertation, ""Generations: Creative Computation, Community, and the Rhetorical Canon,"" is an investigation into how computational poets and artists use the intrinsic rhetoricity of generative computational processes for social critique and community-building, through a renewal of the classical rhetorical canon. Carly's other research and writing explores related themes of data ethics, authorship, and digital infrastructures in creative computing. She also founded and co-organizes *If, Then: Technology and Poetics*, a community working group and event series promoting inclusivity and skills-building in creative computation for artists, scholars, and teachers.*

VIRTUAL WORKSHOP

Insights from a Multiply Marginalized Equity Practitioner

[Zoom Room 2](#)

1:30 - 2:30 pm PDT

This session will highlight trauma-informed consent-based approaches to facilitation that are rooted in a deep understanding of disability justice work for writing instructors who want to think more critically about how to meet marginalized students where they are at, even when it means challenging how things may have traditionally been done.

Having facilitated writing workshops like “Sustainable Resistance for BIPOC Folx,” “Adapting Like a Hermit Crab to Survive Multiple Experiences of Marginalization,” and “Writing for Social Change,” I would love for the future of writing to be more equitable. As a fat brown queer disabled immigrant woman, I am familiar with the gaps, as are those who most benefit from my writing workshops. With all I have learnt since facilitating virtual writing workshops over the course of the pandemic, when I finally got more opportunities for paid freelance writing work following the murder of Mr. George Floyd, which prompted publications to reckon with the whiteness of their writers, I am presenting a workshop to writing instructors about all they can do to make their learning spaces more equitable, based on my past experiences in such roles as mental health therapist and accessibility advisor at Canada's largest university.

***Krystal Kavita Jagoo** has taught "Justice and the Poor: Issues of Race, Class, and Gender" at Nipissing University, and her Inclusive Reproductive Justice essay was published in Volume 2 of the Reproductive Justice Briefing Book. Jagoo has had hundreds of pieces of writing published on a variety of equity issues.*

VIRTUAL PANEL + WORKSHOP

AI + Creativity in the Near-Future Classroom

[Zoom Room 3](#)

1:30 - 2:30 pm PDT

Mackayla Kelsey and Jocelyn Spoor

The What:

When imagining the education frontier of the future, the concept of a classroom offers a wild, experiential space that combines technology, creativity, and immersive learning. The core question many educators of today ask is “What will this technological space look, sound, and feel like in 30 years?”. Inspired by this question, two educators from the fields of English and Emerging Media Arts attempt to materialize a vibrant and dynamic experience seeking to answer this question using tenets of world-building, speculative design, and creative writing. This project aims to first compose a fictional narrative co-written with the current educational technology like ChatGPT and then create an interactive environment where others wondering the same can explore a conceptualized near-future classroom and the sentient, eccentric educational technologies that exist within through an immersive, web-based, 3-D rendered experience built using no-code and/or low-code technologies. Users will enter into this experience and interact (through visual and possibly audio components) to learn about the classroom experiences through their unique perspectives.

The Why:

Technology is always evolving, often at a pace that we cannot imagine, yet imagination remains the most foundational act of creativity. In the education sphere, technology often is viewed as a sort of conflict as teachers and administrators strive to figure out where learning starts and how technology impacts the learning experience of their students. Is too much technology ever an issue? How is a typical educational moment (like learning to write a research report or Javascript code) impacted by technology? We’ve seen this sort of conflict with the recent addition of ChatGPT. But, just as ChatGPT isn’t likely to be removed from society soon, there will be other technologies that directly try to compete with what educators see as “learning.” So, how do we interact with this type of technology that almost seems (or is) sentient in our classrooms?

With these questions in mind, we offer an opportunity to view technology as an emergent, dynamic, responsive, and open medium for creative exploration and expression in teaching and learning. Dreaming big and opening our eyes to emerging and evolving technology allows this collaborative pursuit to investigate the pedagogic implications of cooperating across and between educational disciplines in which writing (of any context) is centered. The educators will expand on the creative process and collaborative relationship through the project's materialization and offer educational implications that can be enacted in the present-day classroom.

***Jocelyn Spoor** is a graduate student at the University of Nebraska-Lincoln set to earn her M.A. in English with a Composition and Rhetoric specialization in May 2023. Jocelyn has a love for teaching and English, which is shown in her ongoing thesis research regarding the transfer of digital literacy skills from high school to college. With certifications to teach 5-12 English, Jocelyn’s passion is engaging middle and high school students in conversations about writing, including how we write, why we write, what comes out of our writing, and what types of technology impact our writing.*

***Mackayla Kelsey** is a PhD student in Education at the University of Nebraska-Lincoln where she teaches and researches with the Johnny Carson Center for Emerging Media Arts. Her teaching and research practices explore embodiment and the processes of becoming embodied teachers and learners in creative coding pedagogy and curriculum secondary and post-secondary*

education. Her current explorative frontiers engage interactions across and between modern dance and contact improvisation performance, gestural coding, computational poetry, speculative design, sensorial ethnographic methods, and socio-transformative constructivism in creative computational education.

VIRTUAL Panel

Teaching and Learning Writing with ChatGPT: A Faculty and Student Perspective

Zoom Room 4

1:30 - 2:30 pm PDT

Emily York and Isaiah Martinez

This interactive session, co-led by a faculty member and an undergraduate student, will engage participants in an approach to teaching writing that uses ChatGPT. This writing pedagogy emerges from an experiment in guiding students through their own evaluation of what ChatGPT enables and constrains while promoting learning related to a number of writing objectives.

The writing objectives included: 1) Fully and clearly responding to a writing prompt using best practices of writing organization, including making claims, providing context, citing evidence, analyzing evidence, and communicating significance; 2) Consistently and correctly citing credible sources; 3) Meaningfully engaging with course theoretical material; 4) Applying critical information literacy (in this case, to recognize when a ChatGPT claim needs a citation and also to identify statements that are incorrect or inadequate); 5) Applying knowledge of how to use features in Word such as Outline View, Track Changes, Insert Footnote, Insert Page Break, Insert Comment, etc.; and 6) Understanding plagiarism and authorship.

Implemented in an introductory Science, Technology, and Society (STS) course that is required in an Integrated Science and Technology (ISAT) applied science major, the initial writing assignment was designed to engage undergraduate STEM students in both the writing objectives listed above as well as concepts and habits of mind associated with the field of STS. Drawing from STS, students were asked to analyze a given object (they could choose from objects ranging from a smartwatch to a Big Mac) as a form of life. The conceptual engagement with technologies as forms of life, and related STS theories of sociotechnical change, created the opportunity to inquire about ChatGPT itself – for example, is it gaining momentum, in what ways is it socially constructed, how might it exhibit interpretive flexibility, how might it be or become a form of life? Rather than ignoring generative AI tools or hoping students would not use them, this experiment started from the perspective that a writing assignment with ChatGPT might provide opportunities to further integrate the writing and STS objectives.

Building on this initial experiment, the co-presenters (the faculty member who designed the initial assignment, and the undergraduate student who completed the assignment) are collaborating to co-design/re-design a future iteration of the assignment that draws on each of their perspectives. For this interactive session, our goal is to present this re-designed approach, to share relevant materials, and to walk participants through a mini-version of the assignment.

Participants will have an opportunity to provide feedback, and to hear reflections from both a faculty perspective and a student perspective.

Emily York is an Associate Professor in the Integrated Science and Technology program at James Madison University. She serves as an Associate Editor in the Editorial Collective of *Engaging Science, Technology, and Society* and is the PI of an NSF award, “CREATE/STS” (#2121207) that uses STS pedagogies to facilitate interdisciplinary collaboration between STEM and Humanities faculty.

Isaiah Martinez is an undergraduate student pursuing a major in Integrated Science and Technology as well as a minor in Science, Technology, and Society at James Madison University. He formerly studied Computer Science and has interned for Accenture Federal for project management and onboarding procedures.

VIRTUAL WORKSHOP

Texts Within Texts: Reconstituting Writing and Teaching Through Twine

Session has been cancelled

4:00 - 4:50 pm PDT

Rachid Benharrousse

Twine is an open-source tool that allows users to create interactive, non-linear stories and games. It can be an excellent tool for teaching and writing, particularly in language arts, creative writing, and game design classes. Because Twine allows the possibility of creating multi-layered formatting, texts can contain texts which can only be uncovered by entering the primary text. Twine can transform writing and teaching. Twine's possibilities through intertextuality are numerous, yet the possibility for texts to exist within texts grounds new possibilities beyond the limitations of the print medium. Writing no longer follows linguistic linearity but becomes a space in which the text is decentered and multi-layered. For instance, a novel can be summarized in a complete sentence while each word expands and details an aspect of the plot. The detailed descriptions can be further linked until the one complete sentence is the first layer of a multi-layered story. Further, teaching can utilize intertextuality to instill courses within courses better. Traditional curriculum development in textbooks focuses on rigorous practice methods. Twine provides the possibility of experiencing the curriculum through interactivity; rather than reading the rules, examples, and doing exercises, this can coincide. Hence, Twine provides a new venue for reconsideration and reconstitution of writing and teaching

Rachid Benharrousse is a Doctoral Candidate at Mohammed V University in Rabat. He was an Early Career Researcher at the Association of Middle Eastern Women's Studies (AMEWS), and a Researcher of Digital Studies at the Berkman Klein Center at Harvard University. Benharrousse was an Early Career Researcher at the African Academy for Migration Research (AAMR) at the University of Witwatersrand, a Researcher at the Palah Light Lab at the University of Buffalo, SUNY, and a Research Collaborator at the Paris Institute for Critical Thinking (PICT).

VIRTUAL WORKSHOP

Does Linear Text Have a Future?

[Zoom Room 3](#)

4:00 - 4:50 pm PDT

Paul Echeverria

The arrival of AI generators has accelerated the necessity for theoretical contemplation and applicable practice. In order to address both needs, Does Linear Text Have a Future? will use the theories of Vilém Flusser as a method for examining the relationship between linear and AI forms of text. It will also include a collaborative exercise that implements writing as an aperture of metacognition.

Flusser, a media philosopher, believed that human communication was fundamentally transformed by the advent of digital technology. He argued that the shift from traditional, linear text to digital, technical images had significant implications for our understanding of language and the self. Flusser's concepts have significant implications for the development of artificial intelligence (AI) generators. AI generators, such as ChatGPT, are capable of producing large amounts of text that mimic the style and structure of human language. By redirecting Flusser's concepts into the AI discourse, it may be possible to envision more dynamic and multilayered approaches to textual expression.

To deconstruct Flusser's ideas in a practical manner, the session will include an interactive writing collaboration. The exercise is designed to help participants reflect on their own writing practices and engage with concepts of linear text and technical image. The workshop will begin with a presentation on Flusser's ideas, followed by an applied activity that explores “writing about writing”. Participants will have an opportunity to discuss their writing processes and share their reflections on linear and AI generated text. By the conclusion of the session, participants will create a metacognitive text that provides additional context for Flusser's theories. This final work will be shared with the group and offered as a template for future versioning and development.

Paul Echeverria is a filmmaker, digital artist, and educator. His creative practice examines the unavoidable collision between humans and technology. Echeverria's films and digital works have been exhibited at multiple events, including the International Symposium on Electronic Arts (ISEA), the Electronic Literature Organization Conference and Media Arts Festival, and the Museum of Modern Art (MoMA). Echeverria is an Assistant Professor of Digital and Emerging Media at Wayne State University in Detroit.

VIRTUAL WORKSHOP

The Means are the Ends: Writing with ChatGPT

[Zoom Room 4](#)

4:00 - 4:50 pm PDT

John Bell, Jon Ippolito

Though ChatGPT is bringing new attention to fundamental questions of the value of original writing, other creative disciplines have been dealing with such questions for years. Whether in the classroom or workplace, programmers, visual artists, and audio engineers have long been immersed in a world where the basic components they manipulate have scaled up: programmers use libraries over statements, artists build from commodity photos and images, and songs are made of sampled notes and clips. The pedagogical response in these fields is a shift toward transparency of methods and sources and a rebalancing between assessment of process and assessment of final output.

We will describe examples of teaching methods in disciplines where there is no longer a presumption creators begin with a blank sheet of paper and a stack of reference books. Through these examples we will show what teachers in those disciplines have learned to look for and reward in student work and discuss how those principles may appear in writing assisted by LLMs such as ChatGPT. Finally, we will lead a workshop prompting participants to apply those principles to a loose assessment rubric to be used in AI-assisted writing.

In the workshop, we will provide examples of conversations with ChatGPT. These conversations will show a hypothetical student discussing an issue with ChatGPT (using the most current model available to ChatGPT Plus account holders). Participants will be asked to work in small groups to analyze the conversations and develop a scoring rubric that identifies key skills embedded in the student's questions and statements. The goal is to develop a theory and method for identifying student progression over the course of a conversation and a framework to assess the new fundamental skill that LLMs have introduced to the classroom: prompt engineering.

***John Bell** is a software developer and artist at Dartmouth College, where he directs the Data Experiences and Visualizations Studio and teaches digital art and culture. His research focuses on collaborative creativity and has produced everything from utilitarian semantic web publishing platforms to aggressively useless installation art.*

***Jon Ippolito** is a new media artist, curator, and educator whose work aims to expand the art world beyond its traditional confines. In almost 200 presentations, his books *At the Edge of Art* and *Re-collection: Art, New Media, and Social Memory*, and articles in periodicals from the *Art Journal* to the *Washington Post*, Ippolito has spoken out on copyright maximalism, academic insularity, and technological obsolescence.*

VIRTUAL WORKSHOP

CreaTures Glossary

[Zoom Room 5](#)

4:00 - 4:50 pm PDT

Amira Hanafi

The workshop will invite interaction with the CreaTures Glossary website, an app developed for co-writing a lexicon of terms related to creative practice and transformational change. The website imagines a possible future for writing on the internet, where the boundary between reader and writer is broken. The Glossary thinks of language as a site where displays of power

are continuously produced and contested. Every text can be shaped, edited, altered, and disturbed by any user.

The website uses open-source, real-time text editors and games that request input from users who can contribute words or definitions, edit existing ones, or remove definitions entirely. Every contribution is meticulously documented via a real-time database, and users can witness each other making meaning simultaneously. Equally important, histories of these interactions remain freely accessible to any user on the site. The database feeds into the interconnected parts of the site, creating a hidden web of linguistic interaction that resembles real-life language acts. The website makes these interactions visible, which under other conditions might remain hidden.

The website has been used in the classroom by students, who use it to consider how language and writing can be tools for imagining the future.

***Amira Hanafi** is a poet and artist who creates systems, games, and interactive digital works to bring different voices and characters into conversation with each other. Her works are widely accessible online and have been shown in offline exhibitions around the world. They are the author of the books *Forgery* and *Mincéd English*, a number of limited-edition artist's books, and a growing number of works of electronic literature.*