THE "HUMAN" NETWORK:
DIGITAL, PROFESSIONAL, and CULTURAL ACCESS ENACTED

By

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The idea of technological access has been a core concern in the field of rhetoric and composition (computers and composition). Traditionally, access has been understood as a literacy issue located in classrooms and framed in political terms such as race, class, gender, technological materiality and activity in networked writing environments. That is to say, access has been a trait to learn or to be possessed. Yet, with the emergence of pervasive socially networked writing environments like Facebook and Twitter, issues of social, cultural, and technological access express themselves much earlier in students' lives and linger throughout professional careers. Such writing technologies collapse moments of access in activities that are enacted across traditional private/public divides. These social writing technologies make access harder to theorize and locate than it was even a five years ago by moving across academic disciplinary divides like cultural rhetoric, professional writing, and computers and composition. In this work, I update the definition of access as enacted to ask two important questions: what does access mean today and can we locate access as it happens?

To address these questions, this dissertation builds a methodology at the level of theory and empirical research that enables researchers, theorists, and rhetors to find specific moments of access that span both the cultural and the technological simultaneously. I theorize and trace access not as a trait to be assigned to individuals or in reference to specific technologies but instead as moments of accessing enacted by people, tools, and cultures in professional and personal lifespheres. I build my definition and methodology of access-as-enacted by drawing on

a variety of research methods (creative non-fiction, theory building critical analysis, network analysis, and participant interview). These methods trace the professional and personal/cultural lifesphere issues that are coordinated around and through writing technologies not by defining access but rather by locating when and where access occurs.

This dissertation demonstrates that attention to social media, careers, and lived cultural experiences when placed alongside traditional concerns of access give us new insights into the interconnectedness of new media writing. Women and nonwhite ethnicities with lower social power have spent more time struggling with the practices of access, which now include social writing technologies. As such, their actions in social writing environments highlight the cultural and career relationships of social writing technologies. Their actions and lived experiences index a more accurate understanding of both cultural and technological rhetorical issues than others who might not have to work as hard to deploy such rhetorically loaded technologies. This dissertation helps us to understand new concerns in the field of Rhetoric and Composition about the relationship between careers, culture, and technologically supported social media writing.

DEDICATION

This work is dedicated to my Father and, especially, my Mother.

ACKNOWLEDGMENTS

I am not prone to gushing, especially in print. As a writing theorist and instructor I am somewhat out of type by claiming that there are some emotions, some experiences, which cannot be translated into words. The irony is not lost on me. I would like to thank the Rhetoric & Writing program at Michigan State University. I would first and foremost like to thank my committee members– Dr. William Hart-Davidson, Dr. Malea Powell, Dr. Jeffery T. Grabill, and Dr. Danielle Nicole Devoss for their valuable guidance, feedback, and time. I consider myself lucky to have had each of you involved in this project.

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I cannot express enough thanks to the women who decided to participate in this project and cannot be identified here. Your generosity, time, and trust continue to humble me. I would also like to thank my family for their support and belief in me despite their utter mystification as to what I was doing while they were celebrating Christmas, Birthdays, Easter, Arbor Day, Easter again, etc. I would especially like to thank my parents who taught me that writing was collaborative and does work.

Finally, I would like to thank Leslie Wolcott for . . . well, she knows.

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Introduction - The "Human" Network

"It's nobody's business," Mami would say . . . I can't just say nothing. But there's Mami and the Latino ways: private things should remain private. So, play out the tensions.
Victor Villanueva Bootstraps, Notes from an Academic of Color

Welcome. Welcome to a brand new day, a new way of getting things done. Welcome to a place where maps are rewritten and remote villages are included. A place where body language is business language, where people subscribe to people not magazines, and the team you follow now follows you. Welcome to a place where a wedding is captured and will be captured again and again. Where books rewrite themselves. Where a phone doubles as a train ticket. Where businesses are born, countries are transformed, and where we're more powerful together than we could ever be apart.
Welcome to the human network.
Cisco Systems, "Cisco Anthem" spoken over The Who's Baba O'Riley (Teenage Wasteland)

This dissertation is about what access might mean today and if we can locate it. Access is usually discussed in terms of technological access or access to systems, yet increasingly we live in a world where issues of technological access have become inescapably linked to issues of culture. Rather than setting out by focusing on what is being accessed (technology, culture, ideology, literacy, etc.) as research on access usually does, I intend with my work to complicate the very notion of access as a trait. The dissertation takes its name from Cisco Systems branding and advertising campaign. Cisco Systems is a publicly traded worldwide company that makes a large variety of networked technology from consumer wifi routers to the backbone infrastructures of the global internet. Anyone who watches Sunday news shows or public television is bound to be familiar with the Cisco Anthem as a commercial piece or their corporate branding "Welcome to the human network" set unironically to The Who's "Baba O'Riley" commonly thought of by the song's most well remembered refrain, "Teenage Wasteland." In the long form, global images appear rapidly on the screen. A brightly colored wedding in India, a remote village in Nepal, a young white male in a European style café in world football colors,

Tibetan Buddhist monks huddled around a laptop, Japanese businessmen around a desk in suits, and lots of computers and phones. What one doesn't see is exactly what Cisco makes.

We don't see Cisco's technological network backend. We don't see racks and racks of servers or server farms. We don't see call centers or engineers struggling to design routers. We don't see people struggling with getting a device connected. The viewer does not have any sense of history of how any of the people we are seeing got those technologies in the first place or figured out how to do any of the activities. Cisco knows that routers don't capture the imagination the same way people-using technology does. No matter what one is doing, leave that to Cisco. We don't see the struggle of being networked in any way. After all, books rewrite themselves. Cultures come together unproblematically. We don't even see the tensions that Villanueva alludes to, tensions between self and a dominant culture, between a profession and experience, tensions that might mean, literally, that which we do should not be anyone's *actual* business. Yet, there is something real about the fact that without a technological back end, the very thing Cisco sells, there would be no "human network" to promote. In an odd way, Cisco is trying to see itself by making itself and its goods invisible and focusing on a "human network." The "human" network is one that Cisco would have us believe that they *enact and coordinate* all the while trying to remain as invisible as possible.

Technological access means something different today than it did even five years ago. In the early years of desk top publishing and mass internet use, access in Rhetoric and Composition used to mean addressing a "gap" in a digital divide. It used to mean providing Composition courses that brought marginalized students from nonstandard Englishes (i.e. not European American) up to college level. It used to mean getting a good job, a career. That is to say, access is one of the main values that Rhetoric and Composition itself brought to education. This

commitment means in a vast and shifting world means we must continue to reexamine what does access means today? And can we even locate access?

This dissertation is an attempt to develop a methodology to locate access as something deeply distributed rather than as a trait that someone or something has. Here I use methodology to mean both a theoretical and empirical form of coordination that helps us see where access happens, when it happens, and what agents are involved in those moments. In an effort to locate access, theoretically I draw on a great deal of the totality of Rhetoric and Composition but most especially I draw on theories of Cultural rhetoric and Professional Writing to broaden our perspectives of access beyond just the classroom. Along the way, I draw on a lot of "personal" writing to locate my own rhetorical theory building and moments of access. These "interruptions" have been attempts to locate the complex nature of access as a sustained activity in my own career and educational process. The interruptions also locate myself as a researcher in the voices of other theorists. Rather than a single trait that can be assigned or taught, access is something of a practice that is deeply distributed between spaces and places, between identity and cultural experience, and deeply related to what the body means in any given rhetorical situation. Access, then, is something that is managed rather than something that is gained.

Access Granted: A Narrative Account

I had really wanted to get in to Digital Media And Composition (DMAC). By "get in" I mean not only have the money to go but also to meet and study with people like Cynthia Selfe, Beverly Moss, and Scott DeWitt. In my work at the Writing in Digital Environments (WIDE) center, I had gotten to meet Dr. Selfe, even have lunch with her when she came in as an external expert for WIDE's research unit evaluation. That had been a big deal for me. I had written about her work for my masters thesis. Plus, I had wanted to take a class from another school. There had

been another opportunity to take classes at other Big Ten universities for a semester but I had someone in my life who I had convinced to interrupt her own life to come to Lansing. That had made it pretty impossible to say, “Hey, you know that job you just got after looking for four months? Quit it. Were moving to Happy Valley so I can take a semester at Penn State.”

Here is what I had learned so far about careers at MSU. As I had said during my job campus visit, “Working at a WIDE and working with Native Americans in my program has taught me a valuable lesson: alliances matter.” I had learned that the relationships I had to MSU were a responsibility as well as an advantage and that one cultivated alliances by *doing things* for others that were valuable to them. So when the call came out on the PhD list serve for a free trip to DMAC hosted by The Ohio State, I wrote up a letter where I said just that. I knew that I could be a representative of WIDE there. I knew I could look and listen for opportunities in other participants' projects to work with WIDE while I was there. Oh sure, I listed what it could do for me but I am sure everyone does those things. I was one of two who got to go. Lucky, I thought to myself.

While I had had to go cheap on living accommodations the camp/class was fun. I could tell it was more challenging for the faculty who had come to take the camp. They were trying to figure out how to “sell” technology to English departments. I didn’t have that pressure. As someone who would have to make those arguments soon, I really paid attention to trying to figure out the warrants of their comments about technology. This group of attendees and instructors were a lively, excited, and enthusiastic bunch willing to put aside their reserve and inhibitions to really discuss and wrap their heads around what was being presented to them. Conversations moved through the first week at a very quick pace and often extended into our “off” time around lunch and dinner or just running into other attendees over coffee. Because

many of the ideas or the technologies (with the exception of Adobe's Flash. Damn you, Flash!) I was being exposed to were not particularly new or challenging I was having fun. A lot of fun. I mean, playing around with words and ideas and talking were the reasons I became a teacher. I liked it.

The class/camp was all those things, until we got to the issue of "race" and "technology."

The first Friday morning was going to be dedicated to the issue. I was excited by the idea of getting to discuss some ideas I was mulling at the time about Identity as Informatics and what that might mean. I was excited about getting to discuss with other smart people the history of technological adaptation and hybridization, especially in the areas of writing technologies. I was thinking that I could share a lot with this conversation being of complicated ethnic background myself. I was excited that our conversations about these issues was going to have the same intensity, passion, and drive that our conversations about the other aspects about digital media had up to that point.

That is not what happened.

What happened was the moderator, a fairly prominent scholar in the field of African American literacy got up and asked some of what I thought were some very, very basic questions about issues of race, collective identity, and technology. And nothing happened. I mean absolute silence. She wasn't asking hard questions either. "What has been your experience in seeing students of color interact with any kind of technology?" is not exactly high theoretical discussion material. I moved to answer some, held back trying to answer all, and for at least the first half hour the conversation was only between myself and a few other people.

After a half an hour of teeth pullingly uncomfortable silences the conference organizer bravely flat out asked the rest of the camp why they weren't mentioning that the topic of race?

She went as far as to even say it made her uncomfortable too but it was important. People began to talk but the conversation relegated itself into one of haves and have-nots in a way that anyone familiar with the phrase "digital divide" would immediately recognize. That "digital divide" conversation was about classrooms rather than systematic forms of oppression that the divide might be caused by. And why not? Everyone else in the room *was* a teacher after all? Some people relied on counter stories as instructors. One or two participants mentioned successful students of a variety of nonwhite backgrounds that they had had who had shown great technological knowledge. It wasn't like it was just a room full of white people either. I was crushed. It wasn't supposed to be like this was it? I wanted those smart people to be just as smart about this. I wanted them to say smart things that I hadn't thought about that helped me figure out the problems I was having articulating about those issues. I wanted them to be better and I was angry that they were not because I didn't think I could do it by myself.

The reality is I had avoided having conversations in my classroom about race and technology for exactly the same reasons I was so disappointed in that moment. I didn't *want* to be angry with them but I was. I expected these conversations with family members, at cocktail parties, places away from work not from people who had written books! Conversations like this frequently oscillate between reducing communities of ethnicity into communities of practice i.e. race = access in totality rather than by different relationships with technology. Arguments moved to the synecdochic as either endorsing the "digital divide" narrative or running counter examples ("This one time I had an African American student who insisted on using top end gear because . . ."). This conversation was no exception. Either way, the conversation reduced students' experience and background to their race/ethnicity exclusively. As such reductive conversations almost inevitably lead to and quickly became about material access, a topic too often reduced in

complexity. Brown students are the techno poor, white students are not.

This conversation was no exception. The conversation about haves and have-nots was exclusively localized to the comfortable and relatively and known safe sphere of the classroom. "Answers" to our "problems" became things like "online textbooks" and "cheap Flip ™cameras". In short, it went along a very familiar sort of rhetorical path that one who is interested in these issues has been exposed to before, material wealth. I thought about everything that had come to this moment. Perhaps it was making only one day "black people and technology day" instead of bringing up the issue everyday? Eventually, the conversation culminated with a Professor Emeritus asking, rather honestly if not slightly annoyed I think, "Well, why are we talking about race and technology? Why not something else like being gay and technology?"

I don't remember what happened after that. I didn't know what to say or do. I didn't know how I could represent anyone I needed to, my family, my culture, the research center, anyone in that moment so I did nothing. The idea that "gay" and "race" could be hot swapped out for each other in oppressive structures? Mostly though I was just as angry with myself for not being able to make a turn in that room, for not being able to explain exactly how important the issue was. I had missed an opportunity to represent my community, *mi familia,* because I had let my own frustration get in the way.

That evening I went to the huka smoke filled den of the undergraduates I had been staying (I didn't have the money for a hotel for the two weeks I was there) and in the 90 degree heat wrote a blog post that reduced why, indeed, I thought that race, ethnicity, and technology were important to think about and posted the most important ten reasons (restricting myself to ten) why a new media writing instructor should, indeed, think about race and technology. Often. I doubted its ability to make any dent in shaping the very nature of the conversation. I despaired.

So with the next day off, I tried to forget about how angry I was and I went to a play.

That weekend Ohio State's recently assembled Black Student Theatre Network (BSTN) happened to be producing its premier production, *The Colored Museum* (1988) by George C. Wolfe. Here I have to make a confession, I spent a little over ten years of my life in the theatre as a sometimes paid professional armature. By professional I mean the work of the theatre dominated my life and its schedules and rhythms had to be negotiated with, and quite frequently blurred, all the other aspects of my so-called "personal" life. Anyway, I was familiar with Wolfe and the play. I don't want to dwell on describing the play here but it is a series of monologues and sketches loosely bouncing back between realist and absurdist tones about the experience of African Americans in North America.

The play starts, for example, on a slave hold of a ship bound for the "New World" where the recently captured Africans are being lectured to by a young woman dressed as a flight attendant about how to behave in their new lives as slaves. The speech takes the all too familiar in-flight safety speech as genre and makes it horrible and funny at the same time. I loved everything about the production and the play. The play was able to create a useful tension by placing two structures, one rhetorical performance (flight attendant safety speeches), one historical lesson (the horrors of the middle passage along with the triumphs and heartbreaks of the African American experience in North America) and make it work as an argument distributed across time that without a great deal of activity could not be easily reconciled or reduced to a simple "feel good" conversation about racial experience.

I walked out of the theatre thinking, "THAT'S what I need to do."

I did not know what my final project for DMAC was going to be but I knew what I wanted it to do. I wanted to make something that rhetorically functioned like Wolfe's play. That

is, I needed to make something that talked about history, culture, race, ethnicity, and technology in such a way that was immediately engaging but at the same time didn't allow for its audience to easily categorize the that conversation into cultural tropes about race and technology. Something that got past those The key rhetorical move would be trying to make a work that made the issue of race and technology happen at the same time so that the audience's reaction to the piece did not become entrenched in silence or normal tropes about race, ethnicity, and technology.

The new media piece I wrote and produced, "An 'A' Word Production: Authentic Design" (Walls, 2008) would later be published giving me the normal ten minutes of Internet fame that comes with such things. While there are many elements that are important to this experience as I have laid it out here is that I was *asked* to submit my video to *Kairos* by the editor. Lots of moments led to that one key moment. Lots of experiences. Lots of tools. Lots of movement. Lots of thinking. But all of it mattered in one particular moment where everything came together. Would this be a story of access if Cheryl Ball had not asked me to submit "Authentic Design"? Could I have written something other people thought of as "funny" had I not gone to school and gotten a degree in Theatre? What if I had quit, as I almost did, because I couldn't understand or write it in Adobe Flash? Would I care about the issue of race and technology had my mother been born in Swampscott, Massachusetts instead of Colon, Panama? The thing is, each of these elements came to bear on the situation in particular ways and I learned a great deal about what I thought a process of access enacted might be by thinking about that particular moment.

And yet, both then and now, when I look over our field's conversations about "access" I find it hard to recognize a theoretical or empirical location for my experience of writing

"Authentic Design." I think the fault lies in our deep premises about access. We frame access, as I'll show, primarily in terms of materiality and ideology. Those conversations have been very productive but that production has also come at a cost. Our conversations don't always account for all the ways "access" happens because they are not accounts of the specific moments of access in people's lives as much as they are accounts of traits we ascribe to people and things. That is to say, they advance a notion of access as being a possession, something that a group or an individual can have and, once obtaining it, keep. That idea of access as possessed trait, as thing, means that we theorize an access that which can be possessed either materially or cognitively. That means we don't see access as a momentum that ebbs and flows in the experiences of people's lives (either in the individual or in the collective) or in the cycles of infrastructures. It means we don't see the elements which coordinate those moments of experience. The type of access I am interested in finding, locating, and researching is more similar to my account of "Authentic Design." It is a type of access located in moments distributed between people, ideas, technologies, cultures, and careers, specifically where these elements align and form bonds with each other and where those moments are shaped to come together. Those moments are hard to see. There is a reason we have not tried to think about access in these terms. Still, accounts situated between spaces and places, between experiences and the meaning we give them, as well as how bodies are made into rhetorical meaning are worth looking and listening for. This dissertation has been about trying to build a methodology at the level of theory and empirical research that would enable us to find those specific moments of access and design to support or, more surprisingly, design to resist them.

My moment, the moment of design, could not have happened without the professionalization experiences of two careers, the theatre and academics, or my experiences as a

bicultural person of rather pale color. My moment, the moment of access, I was able to assemble the actionable knowledge of two professions, two cultures, and a massive amount of technology (pen, paper, laptop, audio, slideshow, web browser, and movie software, the Internet) to deploy that infrastructure in such a manner as to create my most "successful" academic work but none of that would have mattered if the editor of *Kairos* had not asked me to submit the piece. Trying to find and explain moments like that moment of access is what this dissertation is about.

Understanding Access: A Multidisciplinary Approach

There is nothing about the narrative that I just mapped out that didn't involve either cultural understanding of myself and the issues of race and ethnicity, nor is there anything there that isn't permeated by professionalization activity, writing, and the demands professionalization places on me or the texts I produce. I will fully concede these points are not self-evident.

Access, in Computers & Composition, is almost always framed in terms of pedagogy. As I'll show, that focus was the natural response to the surge in impact that writing technology had in, on, and around classrooms and education policy. For much of these discussions, the dominant epistemological frame was "literacy". After all, we were talking about technologies that were and are directly influencing and changing how people composed, revised, and read texts. Computers and networked technology was changing the way students thought about writing, revising, researching, and reading as well as what education policy makers wanted to prioritize. That meant, however, that issues of cultural production, professionalization activity, and technology had been isolated and separated from each other for a variety of disciplinary, institutional, and methodological reasons. There are moments of overlap but these issues did not always rest as the core issues of "new literacy". Literacy was still the point.

One of the goals of this dissertation is an attempt to bridge those separations. While

networked technology might have to have been argued for in a number of educational settings, the pervasiveness of networked technology, especially mobile technology, into all manner of our lives has radically changed the issue of access even in the last five years. This ubiquity has moved writing technology well beyond our classrooms and into the "real world" of our mundane daily cultural lives at home, work, and all the places in-between. As we'll see later in the dissertation, access happens in a variety of ways through different practices where some people effectively leverage the permeability of technology to stay connected while others draw stark lines and deny access from themselves as a form of cultural defense. Access isn't always about technology, but technology is involved. If we go looking for moments of access, we can see and hear that access is not always a one-way street as my participants Lana and Diana's stories will show. Getting to know someone can mean that they get to know you too. Access, when it is enacted, comes into being and disappears in the practices in which it is manipulated. As I will show you with Lana, some of those practices are done by professionals but not necessarily about professional topics. As I will show you with Diana some of those professional practices access very personal senses of self and experiences in social subjectivity.

Since access differs from one place or person to another, there are differing and shifting forms of access as it is enacted and coordinated. As researchers existing in disciplines we decide what access means when we ask research questions. We decide which practices matter but that is a certain kind of stabilizing move that sometimes limits our ability to see and listen to access in multiple forms. Moving access as a trait to access as a practice enacted, what I am doing with my work, comes at a price. That price is paid in disciplinarity not in my own disciplining but in the ability of a discipline to shape the object of inquiry and therefore the research project. Access as enacted practice means we do not get to look for access in only moments of transcultural actions,

only in moments that we can easily label as moments of careers and professions, or only even in moments of technological and material wealth acquisition. This project then, in attempting to theorize and locate moments of enacted access must attempt to develop an epistemological rhetoric stance and research methodology that allows it to locate those moments of access enacted in all their complex relations.

To put it another way, by even asking when is access enacted, we must look beyond the classroom to understand the classroom itself. And if we look beyond the classroom we must bring theories of technology, careers, and culture that move beyond the classroom in scope.

Later in the dissertation you'll see just how far some professions and technologies go to keep Lana in their network of activity and when they decide that it does not have to do that anymore. You'll also listen to Diana describe how she reacted to multiple professional and cultural points of access collapsing on her by denying access to a great many people and websites, how it was part of a history of unknowable and invisible forms of oppression, how she decided to deny access in Facebook while increasing it in Twitter, and why she did that. Having to understand the relationships of culture is, I think, an issue that people of color, women and other people with lower social power have had to navigate for some time to gain the practices of access and make those navigations should be our focus of study.

Access is enacted through moments of coordination but many ideas, technologies, and people do that coordination. These participants in coordination do not always care about academic distinctions between work/home, public/private, culture, classrooms, professional, or types of writing. Access as a series of enacted practices may look different from person to person and from moment to moment but that does not mean it is fractured. As we'll see with my participant Lana, access is enacted by being in physical proximity to people who can get you a

job. As I will show with Victor Villanueva's work, access is also enacted by managing the risk of how to address racism in your career. As we'll see with my participant Barbara, access is also enacted by Facebook keeping in contact with people you used to work with but it is also having a phone that links you to a network that gets on to Facebook as well as an RSS feed that lets you chat with them. As I learned from my participant Aurora, access can also be having a separate Twitter feed that keeps you in touch with people that look like you, grew up near you, and have the same kind of kinky hair as you while you are at work because everyone you work with is white and they wouldn't understand.

As you will see with my own creative pieces and in my attempts at an empirical pilot study, access is enacted through moments of coordination by physical bodies, cultural orientations, or by technologies and mobile technological objects that create space itself. Issues of access escape the classroom. Access is multiple and multifaceted but it is anything but separate and disparate. Access might look like several people "liking" that you arrived at home safely but it also might look like deleting that Facebook account because your body feels vulnerable and accessible there and instead staying with Twitter on your phone. What is important to remember is who or whatever is doing the coordination must negotiate that coordination with other technologies, people, and cultures involved. A technology might seem like the most important element but somewhere lurking there are other actions working with that technology to get everyone to the same moment.

A large part of this dissertation is, and has to be, dedicated to developing a rhetorical theory that can support the location of moments of enacted access. With that fact in mind, I have attempted to create just such a theory as well as an associated methodology. That is not to say that people have not already done a tremendous amount of work trying to tackle the complexity

of access before me. Before I move forward, I need to draw some clean lines between ideas that are intimately related but, never the less and for a variety of reasons, have been separated. Access both as a useful concept and as a word has had a complex background in Rhetoric. Access is a concept that has been as slippery as it has been useful for Rhetoric and Composition because for access to be meaningful as a concept depends on there being something must be being accessed. Access needs a direct object. I have access to a computer. She has access to a career. The idea of "material" access, for the most part, has depended on access to physical objects or information technology. Someone has to have access to be at a library or to log on to a database. This material access is constantly influenced and determined by social practices and ideological framing, not just in terms of economic access but also historical and cultural.

Neither access, culture, nor mobile networked technologies respect the boundaries between classrooms and something vaguely referred to as "the real world," therefore we must draw on theories about culture and technology outside of classroom context to understand those contexts anew. We can only understand what sorts of material, knowledge, and rhetorical activity must be in place to successfully support enacting access for underrepresented groups in our classrooms by asking, "When is access enacted as a practice outside the classroom?" By locating and theorizing access "outside," we can begin to build cultural/professional infrastructures that support that enacted access "inside" that bridge, or purposefully separate the two. Part of my argument is that the deep seeded industrial distinction of work/school and life as two separate spheres of experiential existence is problematic and with the emergence and ubiquity of computing technology not entirely useful. Like the idea of access as obtained material or ideological trait, it assumes a non-sustainable episteme of how people experience and support culturally bound lives and relationships. It assumes that there is an inherent difference between

the two and that people and things don't have to do a great deal of work to keep personal and professional separate.

In the next section, I will examine the two dominant threads of access-as-literacy in terms of material technology and ideology that have influenced thinking about access in order to frame my position of access as enacted coordination.

Understanding Material Access to Writing Technologies 1986-1999

Between 1986 and 1999, issues of access and technology were framed with the rise of personal computing and the word processor then shifted to include networked technologies of the Internet. The discussion of material access has traditionally been located in the social practices around technology and has been closely linked to literacy studies. We get the main threads of access along material lines: literacy now involves access to technological material and access to instructional resources including training for both students and instructors. The technology is so new that everyone needs help. A review of the literature finds that access began framed in terms of word processers (Hawisher, 1986; Holdstein and Redman, 1985) and their effects on composing. These issues of access were localized in specific institutional contexts or generalized about the technology. The rise of networked technology and the linking of national education policy to that networked technology shifted what access meant for computers and composition.

Often quoted, Cynthia Selfe's (1999) *Technology and Literacy in the Twenty-First Century* is one of the most influential texts in anything to do with literacy and technology. As she states in her introduction, Selfe's goal with the text was to "make teachers aware of this new literacy agenda and to suggest how they might act in productive ways to influence its shape and future direction" (p. xix). Clearly stating who her audiences is, Selfe succinctly and quickly outlines her call to the writing instructor: "Literacy alone is no longer our business. Literacy and

technology are. Or so they must become" (3). Here she marks the importance and tie between concerns of technology and the "literacy" instructor: networked technology=literacy.

Selfe's second chapter seeks to label the "articulated forces" (p. xxi) at play. Her list is quite thorough including the role of government, education, business-industry, parents, and finally ideology in shaping current ideas about technological literacy. Her discussion of the role of government is for the most part limited to the role of the federal government, in this case the Clinton administration, in shaping national education policy. Her discussion of education goes on to expand and frame Federal literacy/technological discussions adding educational literature to these discussions. She notes the slippage between the two discourses, especially framing issues of access for people of color, women, and, although not expressly stated, class. In her literature review, Selfe summarizes an article that pointed to "a differential ownership of computers by households according to race and geographic location" (p. 67). In her chapter on education policy as well as business and industry, Selfe constantly points out the increased, and often never discussed, financial cost of technological infrastructure, a condition that Moran (1999) would lament later that year saying "Yet in our scholarship we either ignore/accept what Jonathan Kozol has termed the 'savage inequalities' of the system in which we work, or we give an obligatory nod in their direction and quickly turn to something else" (Moran, 1999, p. 206). While Selfe focused on the interplay between the role of these major cultural forces, from a theoretical side, Moran wished to focus on how to address these issues more forcefully as a field by ways of action, essentially by "partially finess[ing] the relationship between wealth and access by learning about, using, and advocating, less expensive equipment" (Moran, 1999, p. 218).

Additionally, Moran picked up the small thread that Selfe began, when she also decried

the access of the literacy instructor to tools and training Selfe states that "without such [postservice technological] education, and faced with administrators who demanded a speedy and cost-effective integration of computers into English programs, composition teachers often resorted to commercial software packages" (Selfe 1999, p. 69). The lack of access on the part of teaching professionals was again echoed in Moran when he said "what access is available to the teachers—teaching assistants and part-timers who may be among the poorest people on campus? Does wealth make a difference here too?" (Moran, 1999, p. 219). Material wealth became the access issue because computers and training was expensive. Instead the definition of material access has begun to take on new multi(media) and networked dimensions as other forms of media began to mingle with what had been strictly textual forms of composition.

Understanding Material Access to Writing Technologies: 1999-2006

As the writing technology began to shift from the isolated word processor toward networked technology, so the field shifted from network technology writing toward multimedia writing. Articles that tackled the more visual elements, a key component of this new multimodal writing, began to appear in the literature like Anne Frances Wysocki's (2001) "Impossibly distinct." Works by the New London school theorists like Gunther Kress (1999, 2003) made possible, and encouraged, new media writing and research like Christine Bosse's (1998) hypertext/multimedia dissertation "The Ballad of the Internet Nutball." This argument, originally about instructor training in new technologies shifted to be arguments for the legitimacy of new media as an important scholarly pursuit, shifting the arguments about material technological access and completely submerging the arguments about instructor training. Literacy experts weren't going to colleagues and claiming that they had to learn HTML as much as saying that they needed a computer that would enable them to write and research with HTML.

Discussions about the materiality and access for what Grabill (2003) calls, “technopoor” continued to occur in works like Hawisher and Selfe’s (2004) work. However, in our conversations what we mean as a field by “technology” has shifted remarkably thus changing the very question we are concerned with. A word processor was not enough for material access for students. Access became an issue of a "history of access" to a whole history of technological tools. This in turn allowed technological materiality to remain the focus while how to address the issue of the “digital divide” became less clear other than to point and say “This also happens.”

The open nature of the answer to the question of what material technology needs to be accessed has gained computers and writing a great deal of productive flexibility in terms of addressing specific technologies. For example such a framing of materiality has enabled access to address the needs of a new media classes “where robust video-editing and multimedia-production soft-ware is in use, where Internet access is necessary to share and stream files, and where files themselves are gigantic—easily filling gigs of hard drives and network space” (DeVoss, et al., 2005, p. 38) where students “are doing something that is at once more and other than writing (i.e., placing and arranging words on a page or screen)” (Shipka, 2005, p. 300). Because the shift in the technology of literacy changes the discussion about technology it also enables a discussion of issues of access framed in terms of the technologically mundane.

One article that does manage to highlight how materiality of technology has changed in terms of relationship is “Infrastructure and Composing” (DeVoss, et al., 2005). In this article, DeVoss and others track the infrastructural components of multimodal writing in one of Cushman’s classes. The authors use this example to frame their recurrent argument to add “a focus on the institutional and political arrangements that –typically invisibly– allow these new media products to emerge in the first place” and “pushing practices and standards in strategic

ways" in the "materiality of such media (e.g., the software, wires, and machines) as well as the "often invisible issues of policy, definition, and ideology" (p. 16). Offering both theoretical underpinnings and grounded in the context of Cushman's new-media class, the article displays both a frame and a narrative of the technical and institutional assumptions that made, at least on a surface level of consideration, Cushman's class impossible to enact. Through their narrative of the class events, and the institutional forces that acted on those class events, the ability/inability to generate new-media texts is explored based on the access of material needs. Especially at the degree of networked and institutional support, the role of access takes on new dimensions, as it is explored by power relationships between instructor, student, and institution.

The technology as literacy paradigm has been useful but it has also led to some deep structures that have clouded our abilities to think in terms outside material literacy. As Hart-Davidson and Krause have reminded us "if we find ourselves only studying and writing about and trying to understand only the latest thing to ooze from the broadband, we might just evolve ourselves out of being" (2007, p. 487) or that the materiality of access shifted because "Technologies become invisible quickly" (2007, p. 489).

The "cost" of such a focus, however, is that sometimes the everyday issues of material access can become lost. Grabill (2003) states, "mundane"-ness of the "rhetoric of the everyday" (p. 464) and of interfaces and infrastructures can easily become obscured because the lines of "digital divides." The shift in materiality and access became not so much an argument about trying to provide an environment to students who had not been provided material technology to one where instructors were seemingly scrambling to provide environments that matched the pace of technological development and access that students brought to their classrooms.

For example, in Jody Shipka's (2005) article "A Multimodal Task-Based Framework for

Composing" she explains a model for a composition class that require students to move through several modes of semiotic meaning making activities through a "process that involves both the potential and willingness to reimagine the goals, contexts, and consequences associated with their work" (p. 291). The students are given "activities" that certainly involve goals and critical self-reflection about "the purposes and contexts of the work they produce" (p. 286). Yet how students gain access to these tools is never discussed, while the importance and value of multimodal composing is constantly foregrounded. But in "A Multimodal," Shipka never explores how students might not possess the actual knowledge to engage in an active digital literacy. This simply seems not to be an issue in the piece. Under her talking points about what students assume responsibility for she lists, "the resources, materials, and technologies that will be (or could be) employed in the generation of that product – again, depending on what the aim to achieve this could involve . . ." (p. 297). Suspiciously absent from this list is any mention of the fact that a student might not actually have the material access to video editing software, let alone experience with that software. Hesitancy on the part of students is never allowed for as a lack of familiarity with the tools themselves.

And while it might be argued that such a discussion is beyond Shipka's scope, leaving out the idea that a student who did not know how to execute such a move, or couldn't conceptually or pragmatically accomplish such a task certainly should not be relegated to a tacit assumption. Indeed, all of Shipka's examples of student work require a sort of digital work relying on familiarly to a large degree. Instructors weren't solving divides, the divide came between the pedagogy and the technologies students already had used.

Understanding Material Access to Writing Technologies 2007 to 2011

The idea that classrooms were no longer sites where the problem of technological

material divides were solved as much as places where instructors were scrabbling to keep up with an outside materiality of technological innovation was a tremendous shift in our theorizing about access. That shift also coincided with the rise of the social web or Web 2.0 technologies. In the last half of the first decade of the 21st century, articles move from talking about providing students with technology to simply trying to allow a space where student technologies are allowed or were even understood. Vie (2008) labeled the gap the Digital Divide 2.0 "where students are often more technologically adept than their instructors" (p. 10) where the organizing principles of social media writing encouraged composition in students before any sort of exposure in a writing classroom and material technological access discussions just, well, dried up. The huge and lightning quick impact that socially networked writing technologies had on both students and on our culture simply could not be avoided as a literacy issue and an issue for the composition classroom. Yancy (2008) pointed out the issue was no longer that there was a "standard" and then "digital" literacy rather there was a new third "networked literacy practices" (p. 6). Students arrive at the university already with a wide variety of social experiences with socially networked technology. For example the Digital Youth Research project, a MacArthur Foundation funded research project carried out by various researchers at the University of Southern California and University of California, found that youth (below the age of 18) digital culture engaged in a wide variety of literacy activity including amateur cultural production (Ito, 2008, Lang, 2007), mobile phone use (Horst and Miller, 2006), and balance between public and private life in online environments (boyd, 2007). This last move has been a particularly important one because it recognizes that the material technology of the classroom depends on access outside of the classroom not in terms of what has happened before for the student as much as what is happening concurrently.

Allow me to be a bit reductive here. In essence, we have declared the issue of material technological access, to some degree, "solved" and are now on to new problems of keeping up. After all, how can we look at colleagues within our own department or in our colleges and say that we have a problem getting students access to writing technologies *in* a writing classroom when instructors start complaining about kids-text-messaging-and-being-on-Facebook-all-class? The assumption has become that if students are bringing digital literacy and networked behaviors to the classroom, they must already own or have access to those material technological items and therefore materiality in access is not as important as it once was for anybody. Computers and Composition tried for 20 years to bring computers into the classrooms and now we have so many writing computers in classrooms that high schools make writing on cell phones a banned activity? Hardly.

The way we were used to talking about material technology was what was in front of us with students or what we knew was *not* in front of them. Now it exists somewhere else. As Annette Powell points out, access is perhaps more productively discussed in terms of practices than material possessions. That is not to say that materials are not involved, they are just not always possessed or as easy to see. For example while arguing against a conception of access that always positions African American students as deficient, Powell writes:

> It is important to question the assumptions we as researchers and teachers make because if the screen we use when we look at the classroom is clouded by our preconceptions about behavior, race, and economics, and what those factors might imply, we miss an opportunity to get at complexities. (2007, p. 32)

I would argue that technologies that exist in multiple locations and that obfuscate their materiality like socially networked writing and texting are some of those assumptions and shape our ability to understand just how important material technological access still is.

The material technologies that do matter, that do the most coordination, transcend classrooms, workplaces, and even private lives. We can locate the most powerful of these materialities by tracing which elements of people's lives have the most coordination. That is to say, which technologies matter all the time in lots of different places. "Networks" made up of "invisible" things like WiFi networks, cellular transmissions, social media and ubiquitous mobile and networked writing technologies are no less material than word processors or hypertexts but they are not "possessed" as much as they exist somewhere else and manifest themselves as coordinating agents. If in 2003 "The digital divide has morphed into something even more complex than it once was" (Grabil, 2003) it is doubly so now precisely because what counts as material access has shifted so radically. We have failed to see it because keep looking in the same old places. Those materialities *still* matter especially when trying to locate moments of access as it becomes enacted and as it organizes and coordinates peoples lives.

Locating Material Technology to Locate the Spaces and Places of Access

We can still see material technological access in seeing how tools get used across the main barrier we have always perceived: the classroom/"real world" divide. Rhetoric and Composition has a large, rich, and most importantly a dynamic history on discussions of materiality and technology where what we mean by "technology" has been productively shifted over time. Now is not the time to shut that door and lock technological material access into rigid categories but instead it is the time to follow those materialities outside the classroom, the school, at home, and at work to figure out and help us locate access as something enacted rather than possessed.

What I have tried to outline here is a tradition of technological access conversations and their involvement in the material. First, notions of a "digital divide" literacy narrative between

the techno-wealthy and techno-poor in education policy shifted that conversation to emphasizing classrooms as spaces where material technologies like word processors could be accessed. As writing technologies advanced, the notion of material technology access productively shifted to include new technologies like databases, HTML, and networked technologies that enabled new media to become part of those discussions. In the last five years, there has been a third shift to understanding access as located in the classroom attempt to catch up on new and explicitly social literacy practices that students have. Students' seemingly abundant, mobile, and mundane writing technologies have shifted the focus away from material technological access. Here I have called for a continued shift in Rhetoric and Composition's flexible notion of material writing technology and access to move beyond material that is "possessed" by students into realms that are not always visible like network and mobile technologies. But how do we locate materiality that we can't see? One way might be to shift our conversations about materiality from the objects themselves to the spaces and places that they exist in and, as I will argue later, the spaces they generate.

Understanding Ideological Access as Use

In the third section of her book, Selfe (1999) gives several "Lessons" for the literacy educator as well as outlining plans for action on the part of literacy educators to direct and form a new critical ideological consciousness toward technological use. Claiming that teachers can no longer "simply educate students to become technology consumers without also helping them learn how to think critically about technology and the social issues surrounding its use" (p. 152) Selfe moves to a sort of critical ideological stance about the relationship between technology, literacy, and culture. She defines technological literacy as the meshing of a "socially and culturally" relevant set of values and practices that take place in "electronic environments" (p.

148). She argues for a critical technological literacy that "suggests a reflective awareness of these social and cultural phenomena" (p. 148). This framing of access has shaped and continues to shape conversations about use and access in the field.

While ideological and material access continue to be linked by some scholars such as Samantha Blackmon (2007) or Debora Brandt (2001) to race along a have/have not binary, others have advanced more arguments to frame issues of access and race more along lines of ethnic group uses and practices in terms of technologies such groups already have access to. While focused on use, ideological and cultural issues remain at the core of access issues for people who find themselves outside dominant and domineering discussions of technology. Usually, this outside-ness manifests itself in the removing of people of color from discussions about technology in anything other than a deficit model i.e. the "digital divide". The ideological model and discussion of access for these scholars relies on the coordinating principles that deny or enable access such as ideologies and systematic racism in practice.

Understanding Ideological Access as Use by Race

Adam Banks (2006), for example, although still concerned with ideologies, technology and material access traces ideologies as they generate use; in his case, ideologies of racism. Using the technologies of the law and legal code as a frame he states: "In fact, the closed, exclusive, system-centered approaches to design that so dominate American culture are in large part responsible for the exclusions that mark our society and its technologies now" (p. 109). Taking as a given that the established power structures of the US are a priori racist ways, Banks is more concerned with technology's current and attempted uses as much as in the ways that technologies work to move away from established power structures of the US. Several examples of this permeate his book. While discussing the law as a technology of oppression, Banks argues

simultaneously for the inclusion of genres as technology and suggests that "genres and the discursive conventions that comprise them can, through their privileging of certain kinds of knowledge and experience while dismissing others, can become instruments, tools, technologies even, in maintaining established patterns of social, political, and economic relations" (p. 87). In other words genres, and especially digital or networked genres, matter. They establish patterns of relating between people that enable racist situations to maintain themselves away from authorial intent.

Ideologies of resistance can be seen as generators of Digital Undergrounds like in the digital space of BlackPlanet (p. 79), in how ideologies disrupt technologies of law (p. 94-96), or in African American quilters who were slaves that "devised and used many covert ways of coding knowledge, both within the confines of slavery, and in their incessant attempts to escape from it" (p. 123). Each of these activities build and maintain genre relationships that reorient participants in technologies (low profile websites, legal code, and material rhetorics) and ideologically position participants to enable access for some while denying access to oppressive ideologies for others.

In each case, an ideology, a Black Ethos, is the generating force for design, creation, and/or appropriation of technology and ideological use. Banks then proceeds to understand the issue of access along three axes: functional access, experiential access, and critical access (p. 138) as a start. "Real access goes far deeper than the passive consumerism that drives almost all computer advertising and much technology policy—it is about the ability to use computers and the Internet *as a means of production* too" (p. 138, *emphasis mine*). Banks further elaborates that beyond material and ideological access, access especially when framed in terms of ethnic groups only occurs when "members of a group are able to use that technology to be able to tell their own

stories in their own terms and able to meet the real material, social, cultural, and political needs in their lives and their communities" (p. 138). In short, what Banks is calling for is access to technology that allows for and engages in the productive use if technology, resulting in generation of culture. Banks makes no claims about the ease of attaining this state and, I would argue, this position requires that instructors first recognize cultural use, a historic problem, to then understand how technologies are engaged to be able to accomplish any meaningful instruction.

Bank's position certainly complicates, as Annette Powell (2006) puts it, "the power of (digital) Divide rhetoric in American culture" (p. 30) as a rhetorical framing trope. Powell, in her piece "Access(ing), habits, attitudes, and engagements: Re-thinking access as practice," addresses some of this rhetorical framing in terms of her experience of a state funded middle school technology camp for low income students. Her discussions of that experience are frank, not only in terms of providing a useful grounding of the effects of the Digital Divide rhetoric as it applies to race on instructors and administrators but also in describing how students decided to use the technology that, ostensibly, few students had access to. Powell explores how instructors "watched in astonishment as students independently used the multimedia computers to download MP3s, visit various gaming sites and chat rooms, and surf a variety of pop music star web sites." (p. 35). These are the students who, supposedly, needed to "Gear Up" (the camp's title) on the other side of this divide. In reality, these were students who managed sophisticated work in relation to their purposeful goals. In a remarkable amount of high-risk honesty, Powell asks "Why were we amazed at the technology skills these students brought with them? Why did one observer of the camp make a connection between the behavior of the White and Black students and their technology use?" (p. 32). Powell simultaneously admits that race and gender are factors

contributing to this issue. She is not a technological utopian. While reflecting on how the camp could have been better run, she concludes "that to facilitate a critical technological literacy, the adjustments might have encouraged these students to produce work in which they examine their own literacy, an important addition to existing scholarship. Instead, [it was] based on general demographics and Divide narratives" (p. 32). Here she calls for what she labels "A classroom environment that fosters consistent critical self-assessment and collaboration is an implicit part of the practice of access. Technology, then, not only opens up an avenue of expression but a "means of implementing that expression in the classroom and the broader world" (p. 33). This critical digital literacy mirrors the understanding of (what I will call analog) critical literacy theorists such as Ellen Cushman (1995, 1998), Stephen Kucer (2005), as well as the work by David Barton and Mary Hamilton (1998).

The work is interested in the use of literacy as determined by social exigencies. Powell says "How students negotiate these digital spaces—both engage in and resist them—is crucial in helping us to address this and other divides" (p. 33) precisely because students engage with genres that ideologically orient themselves and people they know. With the advent of Web 2.0 technology, production is itself at the core of networked activity. People make videos and comment in youtube, post photos and comment on Facebook walls. As Spinuzzi (2003) has said, users of technology, and I would say this extends more so to people-of-color ". . . often do a pretty good job of 'rescuing' themselves" (p. 4). What is troubling, and I think that Powell is not alone in this, is that instructors of computers and writing lack an understanding of the social world that their students inhabit and how network technologies operate in that world. These social worlds contain, after all, the forces, influences, and exigencies made from the stuff of ethnicity, gender, and class and therefore, such identity and the experiences that come from those

identities remain important. Calls that place instructors as purveyors of "critical" (Maranto and Barton, 2010) literacy methods and politics assume that some students have not already had to be very critical to get to where they are in the first place. That they do not already know that their culture and their bodies are not already a liability that has been thought about and made decisions about especially in online social technologies. In short, they assume that some students aren't novice rhetorical theorists already because they have had to be because of the social subjectivity they belong to.

Understanding Ideological Access to Writing Technologies as Use by Gender

How group-ness affects the use of writing technologies has been thought about for some time. For example, gendered considerations of technology and access have been prevalent as well. Most of these discussions have revolved around critical feminists' understandings and positioning about use and approaches to instruction and the assumptions of naturalized masculinity that surround technology access and use. Scholars such as Ann Brady Aschauer (1999) have said "Those interested in reforming the gendered relations of technology must have a better understanding of how technologies are shaped by gender interests" (p. 16). In discussions like this, technology is often positioned in relation to male dominance of shaping the space and ways women and girls access technology. Again, this use is somewhat contested and what counts as access is shaped differently than for issues of race/ethnicity. This is somewhat due to stances of certain scholars such as Eble and Breault (2002). Their "The Primetime Agora" is an examination of online communities of leisure for women. Eble and Breault feel that their examination is at the very least, risky as "feminist techies (efeminists), including ourselves, who aren't bashing these sites are unnervingly silent" (p. 316), that is in the face of what is to be a critical dialogue simple accounts of appeals and interactions are not good enough. Despite their

hedge about critical projects, the dominant model of analysis in the article is one where access and women must be controlled and allowed for. Christine Tulley and Kris Blair (2002) concern themselves with dominance and unfair power relationships between genders in espaces, especially during youth. For Haas et al. (2002), Tulley and Blair's feminist theories of use and practices ensure “making a web-based writing environment more gender fair and gender safe” and ensure that they include “more than a mere transference of intellectual and political ideas” (p. 243). While tackling a range of issues about access, what is clear with each of these articles is that access is defined as access to technology as a means of the production of knowledge and keeping that knowledge as valuable in the face of powerful forces that may seek to diminish that use. That is, technological access is best understood as rhetoric of practices as well as the theories that people develop about how to conduct those practices.

Understanding Ideological Access as Theory of Use

When we get complete stories in the forms of stories, and when the authors of those stories are taken seriously as rhetorical theorists, we learn a great deal about technology and ideological practice. Smith (2004), for example, provides us with an excellent example of personal experience with technology and the development of a personal “critical technological awareness." Smith's article explores colonial metaphors in technology and how these metaphors can reside in instructors' understandings of technology. This idea germinates with the notion of learning a technology just enough to get the work done, and is explored though two angles: one, how the colonial application of technological literacy applies still today, and two, how that colonial/technological literacy model still applies on a personal level both to her and her students, but can be resisted.

Smith’s argument is that she experienced this same sort of mentality when dealing with

issues of computer technology as an academic. Much of the training she received as an instructor from the institutions where she was employed, both as a TA and a composition professional, in computers was all too brief. This led to a feeling of "just learn enough (of the technology) to get by." This same lack of familiarity and hesitancy can be a real point of resistance to technological literacy for students, especially students at the Community College level. Simultaneously, such moments offer a common point of access to discussions of race, class, gender, and social class. Smith frames her own experience and the experience of her students in terms of the colonial rule. The history in Smith's work is that British colonial authorities supported literacy projects that would instruct lower and middle class peoples in an effort to better produce better mid-level workers. As such, we learn a great deal about histories and technologies that Smith herself navigated as much as we learn about Smith's experiences. In short, by articulating histories and practices of colonialism, we learn a great deal more about use and practices. Taking Smith as a published author seriously is easy because we can see the results of ideology on the page. Listening to the theories and practices of people who are not authors is a much more difficult affair.

As I have discussed here and in the previous section, locating access is hard. In terms of locating an ideological access is very, very difficult often shifting into an easier discussion of effects of ideological access. While many of the people I have mentioned would agree that ideology is located in *use* and *practices* what counts and is listened to as use and practices is somewhat muddled. We continue to rely on locating people from certain ethnic or gendered groups as rhetorical practitioners existing *in* ideology rather than as rhetorical theorists, meaning that practices are what we see on a screen that are negotiated *with* ideologies. Ideologies are important to pay attention to because they manifest themselves to people at particular times but

we have made a rather nasty habit of telling people when those times are happening. These times are built into a history of experiences that shape what it means to act and what the consequences of actions might, can, or will be. Finding out what practices, as well as who or what has practices are negotiated with, is a key component of understanding access as ideological positioning. If we shifted our orientation of *practices* to include listening for the *processes* like thinking, experiencing, or theorizing that must come before and after texts, we might do a better job of building a history of experience that locates individuals in their own particular experiences as gendered and raced bodies. We might also do better at understanding what those terms mean to them in their lives and how they decide to conduct themselves at home and at work. What is important is that we start paying attention to practices that enact access rather than the results of practices, i.e. content.

Disassembling Access

What is important about these two trajectories of access, the material and the ideological, is each now finds itself interested in use and practices. Use and practices do no stay in one place or respect the barriers that intellectual fields place on them either in location or subject matter. The field understands the issues of access in relation to certain other conceptual and material objects (language, networks, computers, rhetorics, power, ethics, institutions, cultures, class, ethnic, and racial constructions). This constant shifting of what "technology" means added to our shifting understanding of the importance that ideology places in language and identity has made for productive and sustained conversations about access. Each of these features now faces challenges but not obsolescence. Issues of access are still very real. At particular moments we have recontextualized and stabilized either what we mean by technology (as word processor, blogs, web pages, networked classrooms, myspace, video production, etc.) or ideology (as

cultural formation, language, culture, image, gender, class, work, home, identity, etc.) in an attempt to gain a grip on access as a problem. A great deal of work has gone into interrogating the different elements of each (the technological and the ideological/socio-cultural) in relation to the other.

I think we are at a period where we must radically destabilize these locations of knowledge again, not to do away with them but to make them stronger, better, and faster to deal with the rapid changes in the issues of access. Technology in the humanities is frequently seen as mediator and therefore as able to be separated out and isolated as either a variable or as traceable indexer of larger cultural issues. Cultural critique takes the lead as the mode of interpretation where technology aligns and structures relationships between ideas, words, images, and most importantly, people. Frequently, however, this scholarship relies exclusively on interpretation of textual artifacts for understanding the historical exigencies rather than an examination of the role that such technologies play in the lives of the people who produce them i.e. their rhetorical practice and use. The moment of technological production (i.e. the creation of a blog post) ends up remaining the moment of cultural manifestation of language and image. This is despite warnings against such interpretations of materiality by certain critical theorists like Homi Baba (2004) and Alan Feenburg (1991, 1995) who see technological and material artifacts not as "containers" of cultural manifestations but more as nodes of cultural production as well as cultural practice.

The nature of technological and networked writing technology has evolved so quickly and shifted rhetorical production and practice so radically that articulating the relationship between cultural institutions, social groups, and particular communities is especially difficult. Difficult, but not impossible if we have some sort of broader work into how those technological

and cultural formations are integrated into the everyday lives of people.

What I have argued up to this point is that if we look not as much at the particulars of technology or "groups," however bound, larger pattern of access emerge. We begin to see and here more important information. When access is gained, through whatever means, useful information forms, enables, and supports knowledge creation. Access is used. Access is enacted. When access is denied, through whatever means, useful information does not form, enable, or support knowledge creation. Nothing is practiced but maybe counter intuitively elements are still enacted. Passwords serve their purpose and keep people out. Someone turns off the ringer on his or her cell phone at a movie theater. Something is being done when access is denied.

The enacting of access or its denial through use and practices affords us several advantages to repositioning and understanding the ideological and the material. Locating when access is granted or denied by locating how and when issues of access are enacted, or acts of accessing allows us to see in greater detail and the specifics of what and who are involved in such moments. Tracing a series of moments in an experience, say in a narrative, leads us to understanding how issues of access are conceived and made sense of. If we really want to understand how access is gained and lossed we must give up our comforting stabilizations of either the social or the material. We must move them away from traits we ascribe and toward practices we can see and listen to. We must understand how particular people use technologies in particular moments to make knowledge from information for themselves and others. We must move beyond the moment of the classroom and look at either much larger or much smaller frames of time. When we do not give these issues that level of complexity we loose valuable insight into what types of environments best support access and therefore our work as "designers" of access rich environments as instructors and community partners.

Conclusion

I have until this point shown how we have used the material technological and the ideological to understand access. My argument has been that such issues have shifted over time yet have remained productive with each culminating in an idea of access described as use or practice that involve the material and the ideological that move beyond the classroom. Use and practices do no stay in one place or respect the barriers that intellectual fields place on topics so as to understand them. To truly understand access we must broaden our scope beyond classroom experiences but not enlarge our scope so much as to make broad sweeping essentialist categorizations of our allies who we are interested in aiding.

Moving beyond the classroom means, however, that the world becomes much more complicated in terms of ideology and technology. The classroom and the idea of "literacy" has helped to coordinate access. Understanding access as enacted use and practices means that these uses and practices can happen anywhere and, more importantly, at any *time* making them very difficult to see in terms of actual ideologies, not just the effects of ideology, and actual technologies. In an effort to tackle the problem of how to locate access in material and ideological terms outside of the classroom, I have drawn on two bodies of literature from professional writing and cultural rhetoric to help me develop a three fold framework for locating access outside of the classroom settings in uses and practices: Locating Place and Space, Experience and Identity, and Rhetorical Construction of Bodies.

What I have tried to outline in this chapter are my thoughts that have led me to a particular moment in my academic career. That moment started with understanding the importance of digital literacy and access trying to understand what that meant in a world where social, technological, and tools can be measured in years rather than in human generations. My

conclusion has been that in order to make that discussion meaningful we must expand our notion of access as trajectory to include before, during, and after effects. So, if I was attempting to understand a more complex but still individually meaningful understanding of access we must think of access in terms of something distributed between people, things, and culture.

In my mind, the more complex understanding of "access" I am attempting to construct here are discussions that could take place most usefully across two subdisiplines of our field that do not normally understand each other as intimately related: Cultural rhetoric and professional and technical communication. This has led me to primarily two bodies of literature that, as I will show in chapter two, might have far more in common in their objects of inquiry than the scholars in those fields might initially see. Specifically I think that, perhaps, we can begin to understand these intersections of similarities in terms of work in nonwork places, access and the transformation of experience, and the social construction of bodies.

Chapter 1: Interruption

It would not be an exaggeration to say I would not have the career I have without the work of Victor Villanueva. After all, as I tried to approach at the beginning of this dissertation (chapter?) there are many, many things and events, experiences and objects that I understand as contributing to this particular moment of professional construction. And let us not mince words, dissertations are objects that contribute, significantly, to construction of professional self. No, I (an "I") would be here without his work but it would be a very different "I" doing very different work.

Why do I say that? Because unlike many scholars of color, I can blend. I can sneak by with only my ridiculously slow reading and, perhaps, overly exuberant emotional displays to betray any Latin upbringing, each of which can easily be explained away as products of "class" rather than ethnicity. I may not be brown but I am frequently the brownest person in the room. These concerns are not abstractions. They are not vague. They are ideas and actions that shape professional interactions and how we relate to the jobs we live with especially when you are not the dominant or the norm, as the recent special issue in College English displayed for us as a field, Latinos make up a very small percentage of English graduates. Other people have contributed vast amounts of literature, especially in Composition, about the relationship between experience and the moment of writing. Few have, I think, focused not on experience as much as on, in his own interpretation of Cicero points out, the "Memory" or "Memoria" of experience and, I want to make this point in as clear a language as I can, Methodology. The way that Villanueva writes and the way research issues are presented in direct connection to the Memory of experience, either his or someone else's, as re-presentations of those experiences. Not facts, cloudy and hazy moments to be connected, introduced, or framing the professional point under

consideration, well these were the texts I used to know that this method of constructing/(re)membering an experience was a powerful way to create a form of researcher self that denied nothing and was able to construct a complicated experience with laser like precision. For me, he is a researcher self that took memory and made research from those memories, fearless of the repercussions of such research.

Locating Spaces and Places

I am at the College Conference on Communication and Composition. I have just finished a talk cautioning the digital remediation of conference presentations. Warning that such digital presentations could do the same professionalizing work but could also just as easily become a tool of marginalization. I am at a bar talking with the people I presented with and some of their colleagues. Everyone I am talking to either goes to is a graduate of or works at this particular university, which is, literally, on the border between the U.S. and Mexico. Many of the people I am talking to are of Mexican descent. That is to say, their stories are very different from mine not just because I am "white" and have no accent but because I am a first generation American on my mother's side, the son of an immigrant, and their families go back generations in that land and this country. We talk about work and theory. We talk about the role for a humanities researcher in a NSF proposal. We talk about our lives and graduate classes. I talk about my work. I won't presume to talk about or quote anyone but myself here.

"I'm trying to figure out how people, really," I emphasized the word really, "gain access to professions by using peoples and technology and how that process of organizing rhetoric is different for people of color."

This elicits a story on the part of the graduate student. In her work, she does not look specifically at cultural issues, which she finds troubling because that is what some people always

automatically assumes is the focus of her work. She is brown and talks with a light Spanish accent that sounds familiar to me because it is the same accent my sister-in-law Claudia has. In her story, she is in a critical theory course where someone tells her that she is "not as Mexican" as someone else in the class because they "knew how to make tamales."

When she tells the story, she shakes her head in genuine confusion about what the point of the statement is, utterly amazing. She's conveying this with a sense of amusement and a sort of I-guess-if-that-is-what-you-think kind of attitude.

I laugh because it's exactly the sort of thing I am talk about. I say perhaps too loudly "SEE?! THAT is exactly what I am talking about! That is never going to go away. You're going to have to figure out how you're going deal with that. You're going to have to talk to people saying things like that too you. Something's going to help you figure that out. People will help you figure out how to handle that kind of weird social AND professional interaction without telling them to go to Hell or figure out how to tell them to go to Hell in a polite way" Right there, she had to deal with the social construction of her body. Right there, in that bar, she was discussing and figuring out how to deal with a work issue in a nonwork setting. Right there, in that moment and in the story is the building of associations and the transformation of experiences from a cultural sense of self to how a profession views you and how to make that experience useful and the transformation of experience into useful rhetorical knowledge.

Experience and Identities

No, Catedrático Villanueva holds a special place in my heart, yes my heart, as a man that gave me work that I could do things with. His work made my professional life easier, because I was not as isolated in my experience of language and the academe. If Professor Villanueva grew up in a house of "Spanish and spanglish", and pointed to it constantly to remind people, fellow

coworkers, that language and writing is not monolithic in its experience, I could do the same thing being raised in a house of English, proper English constantly and to this day corrected in its verbal form, and spanglish used in fits of anger, passion, command, love, and blessings.

I am at a professionalization lunch meeting about teaching. I haven't slept. The lunch is "Cultural Knowledge and Identity" as pedagogical tools. I listen for a long time. The issue gnaws at me. Everything is coming across too clean. I hear too many infuriating statistics. I am told that I don't "have to" encounter the problem of ethnicity and that others do--because I am white is the implication. I sigh and rudely I interrupt.

"No, no I am not. Not in the way you mean it. This is where I say that my Mom is from Panama. This is where I say that it is more complex than that. And see, I don't want to have this conversation with my students. I don't want to talk to my students about this. I don't want to know they are racists because it will affect my job. How I treat them. I am done proving myself to people, let alone students. I get it, you know. I know just how much looking white gets me. I see it. I am not an idiot and that's the difference. I know it. I mean, I can say this here but in the classroom one of two things will happen; my students will either not believe me and say nothing because I am the teacher or they will openly challenge me and make me perform it some how, or prove it to them. I know this because I know how other people react to the issue. And I don't want to do either. It's personal. And if I am unwilling to do it, what right do I have to make them do it? So what the hell am I supposed to do?" I am surprised at my own sincerity. I really am asking the room for the answer to the question. The workshop members don't seem to have any answers for me. Julie Lindquist says, "Yeah. I can see that. So what would you do if a student came up and said all of that about a writing assignment?"

I'd tell them to try, I think, but I don't say that because I don't want to try. Later I will be

talking to someone of color who will say they know exactly what I am talking about. They will say their mother was light skinned and Creole and had to buy an Afro wig so people would leave her alone.

"That's double consciences, you know."

"Yeah, I know."

Here is an email I was forwarded from a friend of mine that works for the Peace Education Center. The attachment was from a powerpoint that was used during a local school district's Opening Day 2009 for staff and some Board of Education members. The presentation was supposed to be a funny way of addressing some of the frustrations of being a public school teacher told through an answering machine script. The last slide had the following text surrounded by cheap clip art in Ariel 36pt font:

If you want this in another language, move to a country that speaks it.

Thank you for your interest in public education.

Let me give you a little more of the account from the email I received:

"In wanting to address this through a "chain of command approach," one staff member

> *approached Superintendent of schools, Mike Duda, and expressed his concern. Mr. Duda responded with a pat on the shoulder and the statement, "well, we took a risk" as he walked away from the staff member."*

These are incidents that are deeply professional and deeply personal at the same time and the ability to move between them and to make sense of them professionally defines how and when is how I do my job, what I bring to my job and how I live my life. I have had many conversations with people about how their job influences how they think about the world as well as the other way around. I have talked to nurses in bars who said they looked at everyone differently in that situation as the health risks to bodies. I have talked to administrative leaders who, when asked how they managed people for organizations responded their ways of leading were Native ways of leading which allowed them to accomplish a great deal. I am not sure that work and life as a separate experience will not be thought of as a brief, experiment in the history of human labor.

The Rhetorical Construction of Bodies

I am not sure how much of my work would be recognized by others as belonging to the tradition that Villanueva has contributed so much to. No, as much as I identify with his writing in bizarre ways, as the only the ways that I think the sons of immigrants can, that is not the greatest impact his work has allowed me. The greatest impact Villanueva's work has allowed me is seeing the connections multimodal writing and invention have on research methodology. The space between his work and my experience has become the object with which I have gained access to the career I have across those ideas that I have expressed so readily here in this dissertation so far. They are constant. Let me paraphrase a "Family Guy" punchline, in my own experiences and in the stories of others I have listened to, these issues insist upon themselves.

The social and therefore rhetorical construction of bodies is a professional issue as much as it is a cultural theory issue. For example when I was applying to PhD schools the Penn State

Graduate Application had no race category. There is a section that asks: "Ethnicity Predominant Ethnic Background." I could only put one. Which ever is my PRE-dominant one was. I could have put "Latino/Hispanic American" or I could have put "White American" on the drop down. Even better, Pitt asked for my "Ethnic Status" and to "(Please select one)." On their drop down menu, my decisions are limited to "Hispanic" and "White." So much for the great liberal university. Michigan State is the only place that allows for multiple ethnicities on their form or asked for that section to be separate from race. Leaving them blank is not an option on either Pitt's or Penn State's application. I go to Michigan State. Three months after coming to East Lansing, the state decided that discrimination and preferential treatment was the same thing and decided, in some server on someone's hard drive that I belonged to some other category. The students coming in had to fill out forms that resembled the ones I saw from Pitt and Penn State more than the one I filled out, of course for many of them. It didn't really matter.

I am so very sick of this book being reduced to "alternative rhetorics". You know what I mean, I mean that one week of whatever class you are in where you get "brown people" week as if these issues here did not affect others as well. Who doesn't have a trajectory for how they came to be in a profession? Such a limited view might even do more harm than good as that one week becomes the "one black friend" trope of education i.e. the single case that is trotted out to claim expert knowledge on the issue. One only has to hear Jackie Royster used once in conversation in such a manner to understand that one week is not enough and synecdoche is a dangerous form of representation in such circumstances. So, let me ask the person who does not think this kind of work is relevant to professional concerns what they think of this review of Villanueva's book from amazon.com. The errors are those of A Customer:

> *A Mexican who became a success, in spite of the odds!, July 27, 2000*
> *By A Customer*

> *This is a true story of the prejudice that Mexicans and people of color face in school and and in life. Luckily, he found a teacher who understood him, and gave him hope. Today, Victor Villanueva is a leader of his field, but still many people who would accept him if he was white, will not accept him because of his Mexican heritage.*

Technology is another form of language. It orients and positions similarly if not exactly.

Understanding how it does and when people use it is the crux of any critical move.

Chapter Two

Creating Space - A Theoretical Methodology for Locating Enacted Access

In chapter one, I outlined the literature in Rhetoric and Composition that focuses on technological access. I argued in chapter one that there are primarily two themes of access that emerge: material and ideological. I also pointed out that those particular orientations to the problem of access have been productive for discussions that center issues of access around literacy and the classroom. However, these two orientations may be need to be expanded for us to understand access in the world in general before, during, and after classroom experiences. That is to say that if we are interested in locating the complex relationships that make up access across contexts and disciplinary orientations, then we have to develop theories that tackle more than just education. We have to develop a theory of access that can help us locate what counts as the material and the ideological across those contexts in people's lives.

I do not think we have to go far. Although composition and rhetoric has a long history of going outside of itself to understand matters that affect composition, there is enough theoretical diversity within the field itself to address how to theorize ideologically and culturally complex issues like access as well as how to understand complex technological material systems in terms of labor. For my purposes here, the fields of professional writing and Cultural rhetoric have a great deal in common in helping us theorize access as it is enacted across ideological and material contexts away from, and sometimes within, classroom settings.

My goal here is simple. I want to explore productive ways for theorizing material technology and ideology in relationship to each other in an effort to locate their intersection; I want to move beyond access as trait. These two subfields have had a great influence on my thinking about and theorizing of issues of access both inside and outside of the classroom. While

it might seem counter intuitive, when it comes to the issues of access, professional writing and cultural literacy have a great deal in common. That is not to say that each subfield would understand themselves as being interested in the same issues. While objects of inquiry for both fields, I will argue here, are close enough to each other to be productive, there are significant differences between the two in how they each understand both their own intellectual work and the scholarship of others. My attempt here is not to reconcile those tensions but rather to show a relationship between the two around the issues of ideology and material technology.

This task leaves me in a particularly odd place in terms of disciplinary orientation toward the issue of access, technological or otherwise. If one is interested in access as an educational construct, one must also be interested in the intellectual and cultural spaces before, around, and beyond moments of access. Access to material technology does not count as the only problem in a world where information is not as useful as knowledge and knowledge is invariably and inextricably linked to culturally located knowledge and rhetorical production and practice. Access discussions should be located in creation of knowledge and the material/technological forces that shape that knowledge creation. To understand only one part (either cultural or the material/technological) is to understand only half of the problem at best and to be led astray at worst. Moments do not hold to our ability to categorize. They do not care for our ability to say "That is professional. This other is personal." I find issues of access to be steeped in and related to certain types of rhetorical production as much as they are about the technological and ideological means of that production. I find these issues in the most remarkable of places everywhere, both at home and at work. Fortunately for my work here, I think there are scholars who understand that the neat categorizations of technology, access, and rhetorical practice are not as "neat" as people sometimes want to make them.

In an effort to construct connections between professional writing and Cultural rhetoric, I think it useful to follow three lines of thought that have the potential to expand our notions of technology and ideology in productive discussions across both fields rather than an attempt to map objects of inquiry of each. The three part heuristic that I offer here should not be thought of as a replacement for either the material or the ideological but rather a way of thinking that helps us locate those two issues away from classroom exigencies. I also use the term frames to constantly foreground the idea that professional writing and Cultural rhetoric theory are interested in the use, that is to say how something is enacted, of things as much as and sometimes more than the things themselves. These frames are always set in relation to objects of inquiry within each field and thus function as points of productive tensions.

I must note here that the way I conceive of these frames is that they generate discourse and meaning constantly and have helped me solve certain theoretical problems by helping to define issues of scope. Hopefully my mapping here will display how these frames function in relation to professional writing and Cultural rhetoric theory, thus tracing how each takes part in the overlap in the knowledge production of the other. Additionally, I draw the lines of these frames as a productive map, given the wide variety of objects of interest that professional writing and Cultural rhetoric theory take for themselves.

Theorizing and Locating Place and Space

There is a colossal amount of work in rhetoric and composition on place and space[1].

[1] Just a few names a to names in terms of the ecological: see Sidney Dobrin (Weisser and Dobrin, 2001; Dobrin, 2002), the cultural geographical Nedra Reynolds (2004), or the technological and ethical Sullivan & Porter (1997). This is by no means comprehensive. As we (D.M. Walls et al., 2009) cited in our article just the list of those interested in technological and instructional space is extensive. See Stephen Bernhardt (1989); Bruce Britton and Shawn Glynn (1989); John Dinan, Rebecca Gagnon, & Jennifer Taylor (1986); Sibylle Gruber (1995); Christina Haas (1996); Roxanne Kent-Drury (1998); and Charles Moran (1998).

While there are a myriad of theoretical and methodological orientations, I mean to locate my theory of space and place very plainly. There are many common ways of talking about the differences between space and place with a space being the epistemological, conceptual, and affective view of an area while place is the specific geographic location. We create "spaces" for people and disciplines within organizations. We dwell in workspaces. Places are located in broad strokes. Spaces exist in Euclidian spaces. I'll have more specific things to say about spaces, places, and objects in my methodology chapter but for now we can simply look at how a theory of the relationship between space and place plays out in Cultural rhetoric and professional writing theory, specifically at what constitutes a "work" space or what we mean by "work" at all.

We can trace organizations and cultural affinities but the location both geographically and culturally of specific inventive moments remains elusive to us. Here I want to echo Jeff Grabill (2007) and Malea Powell (2002b) to say that the places, both cultural and geographical, where places of rhetoric begin to take shape are inexorably linked to the uses that that rhetoric is deployed and practiced in, and regardless of whether they are geographically located spaces (Grabill, 2007) or temporally distant places (M. Powell, 2002b) they continue remain influential. That is to say where, how and why people start to gain access with rhetorical activity is deeply important to understanding that rhetorical activity. These use contexts shape practices deeply, even if we have not developed methodological tools for understanding those influences. Understanding that access can take shape in a number of places and spaces improves our understanding of how technologies and rhetorics integrate into people's lived lives but it also leaves me with another deeply rhetorical question. Rhetoric itself has a long tradition of theorizing space as forum. What happens rhetorically to that knowledge as it shifts and transforms across space and place?

Take, for example, Angela Haas' work with Native American bloggers. Haas' dissertation "A Rhetoric of Alliance" (2008) must certainly be considered an example of cultural rhetorical scholarship. Haas herself traces a Native American tradition of visual rhetoric, perhaps most interestingly located in the use of wampum as a progenitor of hypertext. Haas' title suggests that there is an articulation between a cultural use of technology and a rhetorical tradition. Her work also has an empirical edge from interviewing several active Native American bloggers: Debbie Reese, Jim Horn, Cynthia Lietich Smith, and Matthew Fletcher. Haas' claim here is that each of these bloggers use accessed technology that "traces another trend among Native peoples to challenge these colonial dig/viz [digital and visual] histories by exercising and supporting sovereignty, self-determination, and community building by writing themselves into the blogosphere and its history" (Haas, p. 164). Haas articulates the cultural matters that drive the digital rhetorical work of this particular group of Native Americans when she lists: "tactics of sovereignty, self-determination, and community activism and renewal" (p. 143). These issues are all very personal and culturally located for Native Americans but in this particular chapter on American Indian bloggers another pattern emerges: most of the blogs that these Native Americans write for are related to their current or past professions. That is to say, the blogs themselves articulate on some level the space between their jobs and their cultures.

While not focusing on the relationship between work and home, Haas makes claims that "American Indian writers in the blogosphere [are] in service of their many and varied communities: familial, tribal, racial, intellectual, and professional" (p. 140). In this work not only is the articulation between work and cultural life clearer but also there is a strong relationship between the sovereignty of both virtual spaces and physical tribal lands. Debbie Reese, for example, whose main blog is about representations of Native peoples in children's literature, is

herself a former teacher at “public elementary schools in public schools and in two schools for American Indians” (p. 139) and was at the time of Haas’ work still teaching at the University of Illinois. Jim Horn, who writes about Native Recipes, is a former professional chef. Cynthia Lietich Smith is a faculty member at the MFA program in Writing for Children and Young Adults at the Vermont College of Fine Arts and an author of, amongst other work, American Indian-themed books, while Matthew Fletcher is an Associate Professor of Law and Director of the Indigenous Law & Policy Center at MSU. Each of these bloggers and their respective blogs are representations of professional and deeply cultural forms of rhetorical knowledge construction. While this particular point lies ancillary to Haas’ argument, it is particularly interesting to me.

Not only are they digital rhetorical spaces where the important cultural work of Native Americans like sovereignty, self-determination, and community building is, if not done at least supported, but also they are places where the authors' professional work is integrated around issues of work and culture like offices and tribal lands. At some point in their experience, each of Haas’ participants gained, became a part of, or constructed some way of merging their cultural work with their professional lives successfully enough to have someone else pay them to do that cultural work as well as building sovereignty for a physical place. In short, for each there was a moment, or more likely several moments, where they gained access or, in the language of Villanueava and others, “got over”. Not only did they “get over” but they also managed to place the work of their home and culture squarely in the middle of their day job, a day job that might not always have been that willing to accommodate that work.

I am not arguing here that everyone engages in cultural production at his or her job. Haas’ work challenges our assumptions about the way we order both physical places (“public” is at

work, “private” is at home) and our assumptions about where we conceptualize knowledge, in other words in conceptual spaces (“culture” is private, “Job” is public). Haas’ work challenges our ideas of what counts as professional writing. Is professional writing an activity or a place?

Knowledge work and labor happens in nonwork places and it happens in a variety of ways. I could point to other scholarship where the lines between the labor of culture and the labor of employment are thin at best and indistinguishable at worst. For example, Julie Lindquist’s (2002) book *A Place to Stand: Politics and Persuasion in a Working-Class Bar* is located in a place of cultural linguistic production, a bar, which is defined by and in relation to a particular kind of labor. Partly as a result of her ethnographic methodology of a specific bar but also, partly, because of the layers of space the book constructs “working class” as bar, neighborhood, place of labor, linguistic and argumentative structure, it is hard to make a clear distinction between where, when, and if there is any real separation between how humans relate to each other with language shifts in any meaningful way away from the place of their employment. Both the bar and their place of labor exist in the same space of the “working class”. A nonwork space is made a workspace in the way rhetoric and language is performed, not in exactly the same place but in relation to, or in response to, those same structures at work. Like Haas’ participants’ websites, the bar is an in-between place where home culture and the culture of the workplace mingle and become intertwined. This is a place where people engage in activity to order their own cultural being with the activity of their job. The mixing of work and nonwork settings, both culturally influenced, is something that certain types of scholars have understood actually adds value to their work.

Take for example the ways and types of language that uncover the connections of work in nonwork settings. These are moments that blur between culturally motivated and personal

moments in scholarship, in fact, the relationship and merging of work and non-work settings adds value to their scholarship, or at the very least complicates it. For example, Victor Villanueva's (2008) "Colonial Memory, Colonial Research" begins with a vivid description of his father's death in Spokane, Washington so far away from his birthplace of Puerto Rico, as a framing for motivating a discussion about a particular Puerto Rico independence leader, Dr. Albizu Campos. He does this because there would be no research about Campos without the experience of his father's death, at least not the same type of research. The form of intellectual labor would be different because the motivations and fundamental questions about how his father ended up dying in a VA hospital in Spokane, Washington are directly related to how and why Campos as a case study is understood. Personal becomes Public. The Private becomes Work, which becomes Private. Spaces and places collapse in particular moments.

Certainly, professional writing has begun to understand that there is a shift toward understanding work spaces in nonwork places, albeit from another perspective with different matters of concern. These concerns are usually located in the term "community." Community is a malleable term in lots of academic writing, and professional writing research is no exception. However, community is most frequently located as participants in research projects geographically located in a singular place. In other words, community usually means people's homes. Their nonwork places become their work spaces. Sometimes these communities are invoked as something that particular organizations partner with to solve a problem. For example, Williams and James' (2009) look at how the Houston Bureau of Air Quality incorporated community members with tools like the "Citizen Collected Evidence Information Packet" (p. 95) in the places where the community lives. In these cases, "the community" becomes involved in data and evidence collection for the Bureau of Air Quality, becoming part of the process of

environmental citation and oversight to some degree. This is work (a particular kind of evidence collection) is literally in their back yard for the members of these Houston communities. The communities' members shift their sense of a place (home and neighborhood) from a space of rest to a space of work, which is in this case data collection.

Communities and citizens figure prominently into this professional writing scholarship of work in nonwork settings. The work of Simmons and Grabill (2007) and Simmons (2007) have looked at risk communication and how citizens produce knowledge work about science and environmental concerns, always in response to the places these citizens live. In particular, Grabill in examining such communities as "Harbor" has focused on how people, in the places that they live, go about organizing and producing knowledge that sometimes challenges and oftentimes counters the knowledge of "experts." Here again, home and community places are transformed into knowledge constructing spaces of work, blurring not only the divide between work and nonwork spaces but also between expert and citizen knowledge construction.

Citizens and communities are not the only places where work and nonwork spaces and places blur. For Spinuzzi (2007) in his introduction to a special issue on distributed work, a key understanding of new economies and the professional work of that information/knowledge worker comes from understanding the detachment of labor from a geographically located place. Spinuzzi begins by discussing the transition of economies, citing Delanda, Marx, and Harroway in noting that "the homework economy" is one "in which the workday is no longer limited and work is no longer confined to the workplace thanks to new technologies" (Spinuzzi, 2007, p. 270). As is the case with many professional writing topics, such research is driven by, well, work, technologies, and the rhetorical management styles of work. Again as Spinuzzi points out, "Time management gurus Stephen R. Covey and David Allen separately declare that they see no

practical difference between home and work life," (p. 271) but the emphasis in this work and in other similar work seems to always be unidirectional.

Work place management style and writing does not always flow from work to the home, however. Take, for example, Geisler's (2003) "When Management Becomes Personal." Using activity theory as a lens, Geisler maps her use and the exigencies of use of Palm Personal Data Management device examining the artifacts failure to integrate well into her goals of what she calls her domestic sphere: "During both, my attention was given to my children and to various aspects of home and personal management — what we might call the domestic sphere. Palm was noticeably quiet about this sphere" (p. 149-150). Geisler maps the historical cultural creation of Palm technology, mapping it closely to systematic management principles, as well as her complaint that "When systematic management becomes personal, as it now appears to have done with Palm Technologies, the simple model may require even further revision." Whether the PDA is successful in organizing that activity, and Geisler would say that it is not, the technology itself brings the epistemological structure of professional thought and rhetorical action into the conceptual space of domestic, even though the domestic sphere resists "textualization." Here Geisler uses "domestic sphere" in a similar manner to the way I use space, meaning conceptual location of activities.

> The routine work of the domestic sphere — time spent dressing, looking at the turkeys on the front porch, talking with my daughter — was not scheduled in the sense that the events and appointments of "doing e-mail" were scheduled; was not planned in the sense that the projects of "planning work" were planned. (Geisler, 2003, p. 151)

The reality is the interruptions and breaks that resist textualization in the Palm PDA are still part of her workday because they exist in the same geolocated place, her home. In fact, Geisler has to use the language of spheres (both professional and personal) to draw substantive boundaries around such activity in any sort of personal or cultural sense. So in a world where information

"is deeply interpenetrated, with multiple, multidirectional information flows" (Spinuzzi, 2007, p. 268) that is the distributed work paradigm, we can see how it might be myopic to think that knowledge that is constructed in and about work flows only one way, from work to life. Indeed I think that Haas and others (Sun, 2006; Potts, 2009; and Selfe & Hawisher, 2004) remind us that work influences life which influences how we think about work. The technological has made that collapse more visible.

Geisler addresses many of the issues around access that I mentioned before. Access is deeply and primarily rooted in moments of interaction between "spheres" that have traditionally been thought about and separated intellectually, usually rooted in "school" and "home" but more deeply rooted in a larger epistemological difference between moments or places: space and place and how White culture and African American culture, working and middle class, male and female, understand place and space in terms of what counts as labor. We can see the emergent trends in understanding how knowledge and activity flows the other way, from "home" to "work" either by how deeply the personally cultural are manifested in professional rhetorical activity (A. Haas, 2008), how technological artifacts support, or fail to, support both professional and personal goals (A. Haas 2008; Geisler 2003; Spinuzzi, 2007), how "communities" are increasingly involved in the producing knowledge that either supports experts (Williams & James, 2009) work or seeks to provide alternative knowledge (Simmons 2007, Grabill & Simmons 2007, Simmons & Grabill 1996) to experts. What is clear from looking at an analysis of how professional writing and Cultural rhetoric theorize space and place is that it becomes harder to understand labor and knowledge work in terms of geographic location of space exclusively.

Theorizing and Locating Experience

I turn my discussion about access here to the ability to access and affect change through rhetorical action across rhetorical contexts, in other words through something called experience. In the last section, I talked about the connection between space and place in our conceptions of labor (i.e. work and nonwork) but also our constructions of specific spaces in terms of cultural constructions of place. Real people in real jobs, coming from real diverse backgrounds are the people we should be looking at in order to understand access when access is enacted across contexts. However, access itself as a term always carries with it a moment of interaction and activity across boundaries (for example, work to domestic, domestic to work). Accounts of gains, losses, and silences should be part of the understanding of what we really mean by "access" as a useful theoretical concept.

I like to think of access as a sort of rhetorical motion. It is something that needs to be created, maintained, and repaired for people and the technologies that people use to coordinate that work. I've already covered some of where access comes from by discussing the ability knowledge to move across geographical and/or culturally located space. I've done this by articulating some of the literature that focuses on where localized and community knowledge (nonwork) rhetorical practices move to organizational (work) rhetorical practices. There would be no point of understanding that movement, rhetorically, without understanding how such knowledge and practice changes across contexts.

That is to say, knowledge work takes place in both places but also in what is done to make that knowledge rhetorically useful across contexts. Access is very much about the relevant transformation of experience and knowledge from one context to another and trying to keep that knowledge relevant while experience is deeply related to a sense of identity. Like issues of space and place, discussions of identity and what that means to rhetoric and composition have a long

tradition in the field. Concerned with language, our field has located identity as part of a complex set of social and cultural practices that both construct and limit discussion around the purposes of rhetoric and the capacities of literacy instruction to affect social change. Many of these concerns involve political formulation of groups and understandings of peoples, usually through language use, and coordinated efforts of will by cultural institutions in the Marxist sense. Identity itself is usually discussed along three intersecting axes: historical, pedagogical, and language/identity positioning. Identity/difference concerns usually locate themselves in the "social turn" in composition. Maxine Hairston (1982) along with histories like James Berlin (1982, 1988), Paulo Freire (1998, 2000) Susan Jarratt (1998) and Mike Rose (1990) have centered and continue to center around the positioning of identity and difference in terms of linguistic and cultural position and social subjectivity. Scholars such as Susan Wells' (2001) work in New Literacy Studies (Barton & Hamilton, 1998; Brandt, 2001; Gee, 1996; Kress, 1999, 2003; Street, 1995) and critical postmodern theory like Haraway (1991) or Butler (1990) continued work in the social turn and language. Work along this line has shaped our complex understanding of the power relations of language, identity, and cultural experience as they are formed.

Identity, regardless of how socially constructed it is, is not the sole issue involved in issues or moments of access. Identity is deeply related to experiences in and around a social world. I want to locate my discussion of experience in terms of post positivist realist perspectives offered by Chicana scholar Paula Moya (2002). For Moya, identity and experience are deeply related concepts where identity is located in experience. Experience is the social sense that is made from that which happens to an individual but also those subjectivities that are deeply associated with culturally. Reacting against postmodernist claims about identity itself being a

problem and should be rejected Moya's theory of experience helps us to understand how people develop individualized and collective theories of rhetorical performance. Moya locates identity in relationship to experience as a socially distributed activity which allows my project to theorize how people go about constructing rhetorical theories in the world. Moya states that not only will "an individual's experiences...influence, but not entirely determine, the formation of her cultural identity," (p. 39) but also that "our ability to understand fundamental aspects of our world will depend on our ability to acknowledge and understand the social, political, economic, and epistemic *consequences* of our own social location," (p. 43, *emphasis mine*). I take from Moya that people inherit and negotiate identities from social subjectivities, make sense of them with others, and then turn that "sense" into rhetorical actions in the world in both a personal and a private nature. Building off Moya for this project means that there is a process of rhetorical theory building that people engage in and make sense of; a theory that can deal with and make sense of new information and new experiences and adjust rhetoric activity accordingly. This is especially important in terms of deeply rhetorical political projects that rely on common political experiences like Chicana-ness or decolonial projects that rely on a sense of a history of common experiences, that are theorized, made sense of, and then deployed as actions in the world. Moya helps my project in understanding how deep issues of identity and social location become theorized as both collective and individual experiences and transformed into rhetorical action.

That transformation does not happen without intellectual and rhetorical labor, usually the distributed kind. For example, one of the best discussions about the transformation of experience as rhetorical practice that moves across rhetorical contexts is Ellen Cushman's (1998) *The Struggle and The Tools*. Most often placed in literacy studies, Cushman's work examining the literacy behaviors of an inner city community remains an example of rhetorical understanding in

one context having to shift and be made relevant to a more formal organizational setting and what that means for the people engaged in that rhetorical practice. Frequently, Cushman's participants assemble a vast and wide information and literacy network to accomplish goals. The artifacts of social security forms, housing applications, and home energy assistance projects are combined with community expert understandings and linguistic rhetorical "practice" in an effort to gain access to the resources of external organizations, what Cushman calls "gate keeping" institutions. Frequently networks are created to gain and build access in moments not of member's choosing. For example, the materiality of being evicted by a landlord forces action. Experience and identities are leveraged in an attempt to create useful knowledge: how to gain access to housing. What is useful information (how to gain access to housing) is deployed at these moments of crisis as rhetorical information is used, created, and deployed.

> . . . filling in the blanks of these forms required knowledge of the ways in which social workers assign funds. In fact, the people who are best able to fill out these forms *are sought out*, asked for assistance, and are appreciated for their knowledge about which information prompts which responses. (Cushman 1996, p. 77, *emphasis mine*)

While the linguistic structure and community ties are made in advance, the moment of the problem creates an exigency that requires the retrieval of useful information from people and knowledge construction from people and tools.

In this way, in the community that Cushman describes, knowledge work depends on socio-cultural/linguistic access to individuals who understand tool use in other systems and the what the proper ethos is within those systems. Cushman's term "literacy events" describes moments of knowledge distribution and creation (linguistically and materially bound). The transformation of experience and social subjectivities into actionable knowledge becomes a key component of individuals who are "best able" to fill out forms. These community members are sought out because they help to transform their own experiences into actionable rhetorical

knowledge for other community members (the people who need a place to stay) and their specific situations. Experience is transformed, a problem is generated, data is used to assemble usable knowledge, and it is applied to the situation where infrastructure is made visible. Rather than being embedded or contained in searchable databases, information about how to fill out forms is distributed and embodied within known members of the community who have negotiated these tasks successfully before and can explain them to others in similar social formations. These "expert" opinions and people are sought out, talked to, and that knowledge is then transformed into relevant information for the "user," in most cases who ever is currently filling out the form. However frequently, in terms of pedagogical technological access discussions, humans or "invisible" technologies like manuals are never discussed, only technologies with electrons are. This is not always the case, however, for all fields.

Access, specifically the transformation of experience that facilitates or hinders access, is frequently the focus of a lot of work in the field of rhetoric, specifically professional and technical writing. At its most conservative, professional and technical writing is about professionals who build documents that attempt to facilitate experience into usability. Professional writing and technical communication research has greatly benefitted from understanding the transformation of the work of the field itself. Due to the effects of late capitalism on professions and advents in digital technology, professional writers manage to create documents that aided the transformation of knowledge from expert/designer to layman/end user.

Perhaps most interesting is the diversity and variety that professional and technical writing (as a result of the larger impact that technology and global perspectives) has had on research into professional writing and rhetoric, especially in the area of the transformation of

experience. As such, technical communicators are frequently at the crossroads of the shift from users as audience to users as content producers. For example, *Technical Communication Quarterly*, one of the flagship journals of the professional writing field, dedicated an entire special issue to understanding the "Age of Distributed Work" (Spinuzzi, 2007) as knowledge labor is transformed by digital/networked writing tools and the influences of global economies.

This shift in the role of technical communicator moves the job from facilitating activity to more broadly managing individual user experience into broader lessons for other users. Technical communicators end up managing the experiences of others for others making such work a deeply cultural enterprise. Initially framed as a sort of how-do-I-write-a-manual-for-Chinese-users problem, the transformation of experiences, specifically user experiences, has taken on more complex cultural situations and issues. For example, Sun (2006) has looked at culturally specific interactions and uses of mobile writing technology to critique the old professional writing paradigm of "the static vision of culture" that often ignores how technological devices are "localized" in rich and culturally specific ways. This limited and essentialist vision of what culture means, she argues, limits IT design principles and limits views of what users can make technologies do for them. Her examples of how users take writing technologies like mobile phone texting and instant messaging chat show how users localize those technologies in personally and culturally specific ways. Sun points to users transforming the technology and the experience of relationship across specific technological tools to maintain control of communication channels. This control manifests itself across a variety of genres during an interpersonal conflict in ways that can hardly be reduced to cultural "reads" of interpersonal interaction. At the same time point, such uses point to users ability to challenge overcome by limited technological design. Another example of how users localize and transform

experience with technology can be seen in Liza Pott's work (2009a, 2009b) which uses Actor-Network theory to examine the use of social media sites in the aftermath of the London terrorist bombings of 2005. Liza Potts hopes to shift software designers' thinking about how users create, manage and assemble different and distributed social software tools in moments of crisis to improve formal technological disaster infrastructure design. The moment surrounding these terrorist acts become for Potts the ignition for a series of infrastructures assembling across interactive web spaces as loved ones organize to create knowledge about each other's physical status. Slowly tracing these actions out, Potts maps how these interactive web technologies are taken over to accomplish new types of work. Experiences of terror and safety are turned into texts and images in an attempt to gain meaning from the disaster and convey bodily safety. Public content driven websites are assembled to not only construct and locate bodily but also to transform the experience of "disaster" into social media.

Professional and Technical writing is interested in moments of intersection where texts facilitate or hinder access and the transformation of experience with and around technology. Other scholars have focused on creating such texts that facilitate access to matters of cultural concern, usually through personal narrative accounts thus transforming identity and experience into useful texts. I think it is important to point out that in terms of rhetorical scholarship the personal narrative has a rhetorical purpose away from the traditional Romantic authorial purpose that is sometimes linked to personal narrative. Personal narrative texts are deployed to help others locate cultural and scholarly meaning-making practice in the relation of identity and theorization about identity and experience. This narrative moves comes from a particular kind of cultural critique and intellectual situation that for Kieth Gilyard (2004) exists between challenging mere differences between groups and the projects of scholars "who cannot figure

out what to do after they have deconstructed *race*" (p. vi, *emphasis original*) a problem of postmodern conceptions of identity. Gilyard, himself, remains somewhat skeptical of the extreme position of post modernized race, that is race as a totalizing category and a lie positioned to exclude genetically marked bodies. Stories, the textualizing of experience, in the aggregate are then seen as an escape from the dangers of essentialization while at the same time they become useful for articulating common experience and thus political and ideological power. While any number of rationales may exist for resistance to this notion, Gilyard seems to rest his primarily on commitments to material conditions and collaborative political progress. To put it another way, yes race as a totalizing force which may be a lie but saying so does not intrinsically advance the people who are that constructs victims. Therefore existence in the history of a certain people does not leave one fully involved in the political struggles of that people unless actionable political action can be made from it.

Stories can transform ethnic experiences into usable political and rhetorical projects. What makes such ethnic stories compelling then, is their ability to unite in shared political struggle as well as their ability to divide person from person, but also their ability to transform ethnic experience itself through rhetorical means as identity and experience becomes coordinated into rhetorical, political, and professional projects. In my mind one of the best arguments for the use and work that can be accomplished through narrative toward complex group identity *and* professionalism is Craig Womack's (1999) book, *Red on Red: Native American Literary Separatism*. Womack's book is part political manifesto and part literary cannon formation argument. I would say that the dominant mode of analysis he relies on in the book is through understanding Creek authors as "Creek" and operating his analysis as such. That is to say, he places Creek authors in the historical context of the Creek nation, specifically in the crossroads

of the oral narrative tradition and constant and usefully revised for political formulations that the Creek Nation have experienced and continue to experience.

Womack, as the title indicates, has no intent on proving the worth of such authors to the American/English literary cannon but rather he seeks to separate Creek authors as an entirely separate literary cannon, a cultural and professional argument. Womack takes several chapters to discuss specific Creek authors such as storyteller Linda Alexander, Callahan, Posey in the guise of Fus Fixico, Oliver, Harjo and Riggs as their own cannon. Womack takes on this project by analyzing their work over several chapters and analyzing for internal structural elements between each and other Creek stories as well as placing such analysis in Creek historical political exigencies during the authors' lives and modern ethnographic work. Devoiced from this context, literary analysis has frequently, according to Womack, plain gotten Creek stories wrong.

While the entire book is an interesting argument for cannon formation, perhaps the most interesting elements are at the end of chapters where Womack actually uses creative and narrative writing elements to consider the work or implication of the previous chapter. These are constructed as letters to Hotgun, a character from Posey's work. These stories contain political referents, dream elements, and Creek archetypal figures such as Rabbit as they move through contemporary situations and explore elements of Creek political life as well as questions of literary importance. With these texts Womack argues for and creates and transforms the mundane into a Creek way of narrative story telling that is deeply grounded in the experiential. With these stories he helps to articulate and understand the personal and public relationship issues important to the Creek people themselves. Using core elements of classic Creek stories and adapting them to explain modern situations, his work represents problem articulating and problem solving texts that are dynamic and change over time just as the particular problems of

the Creek Nation have changed over time. I think that here Womack understands that story, an account of experience, helps to transform the understanding of experience which helps to gain access and shape story again in a cycle that, with the removal of any element of that rhetorical cycle, completely uncouples the meaning of that story. And while he is locating his argument in the story of the Creek people, the idea that narrative and personal narrative is useful to others in an attempt to gain access is a deeply rhetorical way of thinking. Or as Xin Liu Gale (2004) has put it " Only through writing can the tragedy, the comedy, and the beauty of encountering others be captured and *become a source of transformation* for self and culture at large" (p. 110, *emphasis mine*). The emphasis again is that changing the adapting of sense of self and experience into new theorizing of that experience as rhetorical action changes both self and culture in the collective.

There are particular ways that people gain access while understanding, shaping, and transforming the experiential. One way we can see in Cushman's work is where experiential knowledge is created from the community and deployed to gain access to state and material resources, a deeply rhetorical and distributed situation. The next is professional and technical writing's tradition of understanding the importance of "user" identity in rhetorical understanding in knowledge work and technologies that are distributed across digital tools, geographic space, and cultures. Finally, I wonder how the stories that develop around how ethnic experience are shaped, transformed, and revised with narrative to solve or make manifest a particular group way of knowing in the world where relationships between self and group, group and culture, culture and story, and self and story all hinge in balance to access and transform experience. Personal accounts transformed into a variety of texts (narrative, blog posts, text messages, technical manuals) help to transform the experiential into learning tools for others to gain access to

resources and ideas.

Theorizing and Locating The Rhetorical Construction of Bodies

If the experiential is used as part of access, used as that which is to be transformed into text or that which is adapting texts to construct access, then the experiential is always shaped at least in part by the infrastructure social subjectivities of identity and culture. To put it another way, experience is shaped by how our bodies are constructed socially and rhetorically. This will not seem like new information to anyone familiar with critical theory for the last twenty years[2] but it is worth reminding ourselves that this criticism began with understanding how bodies were constructed publicly in places of work. The relationship between the nature of knowledge and bodies is usually mapped in our field, at least to begin with, with Michel Foucault. Stemming from his work attempting to link the connection between archive and knowledge construction, Foucault (1995) concerns himself with how certain cultural forces came to shape bodies and how those bodies were disciplined at a certain moment in Western history, between the 17th and 19th century. Roughly chronologically, Foucault traces this move from public torture, to punishment, to the disciplining of bodies correlating this move the generation of the corrective "soul" on the part of prisoners. The disciplined body functions by regulating itself in ways that work to the advantage of "power-knowledge" by making bodies function in ways that are self-regulating. Disciplined bodies are placed in situations where technological infrastructures are placed, like the panopticon, and therefore regulated along "power-knowledge" axes, themselves. Discipline and punishment are moments where those political technologies become apparent in their

[2] Again, there has been a tremendous amount of work on this issue though not always located specifically in rhetoric and composition. For more in depth humanities conversations see Judith Bultler (1993), Jack Selzer, ed. (1999), Joanne Buckley (1997), and James Wilson & Cynthia Lewiecki-Wilson, Eds. (2001). In specifically technological environments see Alison Adam & Eileen Green, Eds. (2001), Kevin De Pew (2004), Donna Haraway (1991), and Sean Zdenek (2007)

construction of bodies as something differentiated from the physical yet works only in relation to the physical. For my purposes here, it is important to remember that many of Foucault's examples were places of work: prisons, schools, courthouses, etc.

Critical theorists, especially theorists influenced by postcolonial thinking have long relied on the social construction of bodies through language and rhetoric as a means of understanding culture and are largely concerned with the continuing legacy, influence, and how-ness of the Western self and Other constructions. These constructions, both private and public, mark certain patterns of relationships that emerge and replicate themselves. Most useful for my purposes here, these patterns revolve around public constructions of Others such as Anne McClintock (1995), Gayatri Spivak (1988) and internal and external force, tools, and argumentative constructions of bodies and identity especially as in relation to race (Fanon, 2008). For each of these authors, the use of identity in locating the construction of bodies in other structures is key. McClintock examines several texts as well as the personal lives to display the use of racial, gendered, and class constructions of bodies through language in the creation of a system that garnered political will engaged on the projects of empire building. In her classic essay, “Can the Subaltern Speak?” Spivak discuses how European theories of identity construction lie along several axes through language, perhaps the most interesting being the creation of a non-speaking subject, through their non-speakingness, coupled with the intellectuals’ complete and utter essential participation in that act which then justifies multiple forms of actions on the part of Subjects. Her grounding example of Bhuvaneswari Bhaduri’s suicide is used to drive home how one person’s body can be constructed through multiple discourses of epistemic control of that body. Specifically I want to note here that these examples of use in identity constructions, of Other-ing, and grouping (regardless of cultural positioning) are usually examined historically and placed in relation to

contemporary uses of bodily identity formation.

There is, I think, the possibility to understand the relationship between bodies constructed and the knowledge created, used, and maintained to construct those bodies has also influenced professional writing and technical communication studies. If not at the direct citation level at least in thematic, perhaps most productively, in the area of medical communication. For example, S. Scott Graham (2009) has examined how the relationship between medical imaging technology like positron emission tomography (PET) and other scanning technologies' (CT, MRI, fMRI, SPECT) ability to verify pain disorders like Fibromyalgia through their semiotic construction of the brain itself. In the article, Graham discusses the relationship between the previous "black boxing" technologies and the pain that patients feel in an attempt to locate the agency of legitimization of FM past bodies themselves. The whole time, writ large in western biomedicine, is the construction of an embodied sensory experience disassociated from patients themselves, as Graham puts it "In essence, PET has provided the first "real" object that can function as the Archimedean data point to legitimize the entire discourse of FM" (p. 395) that is to say, the first legitimate construction of a "pain"ed body.

In fact, there is a great deal of science and technology studies influenced by professional and technical writing that is very interested in how bodies are constructed in work settings. For example, the work of Annemarie Mol (2003) discusses how bodies are constructed and separated in western medical profession. Law and Singleton (2005) have tried to examine how diseases like addiction are constructed in presence and absence in health workers' discussions of recovering alcoholic liver disease patients' bodies and in healthcare systems. Judy Segal (2008) has examined how patients and their bodies are constructed by doctors into categories like "the headache patient" as well as how illness stories play into medical diagnostics. While it is easy to

see the connections between bodies constructed in medical discourses of work, that is not the only way this field has attempted to interrogate the construction of bodies, even imagined bodies like Sean Zdenek's (2007) examination of the construction of virtual female bodies for web based customer service avatars.

Both of these separate literatures exist and point me in interesting directions. First, they suggest to me that one cannot begin to understand how the rhetorical construction of bodies takes place without understanding the historical exigencies that have been built through knowledge/power to create such understandings; bodies have histories in the socio-cultural sense over time. Secondly, bodies also have constructions and histories in a very real personal sense both in terms of personal and rhetorical understandings of embodied-ness (i.e. identification or rejection with group-ness) but also in a bureaucratic sense where organizations construct bodies to do work/ This is most visible in the medical field but, as I will attempt to show later, is seen also in other contexts. Third, people sometimes have very little to do with how their bodies are being constructed away from their bodies. Patients bodies are constructed rhetorically all the time in hospitals away from patients themselves in charts, reports, and xrays.

Rhetorical forces like colonial political structures, social services forms, virtual identities, Google accounts, FMRI machines can all contribute to the formation of a rhetorical body dislocated from the body itself. That is not to say that it is fractured as much as such constructions are distributed across agents and time, affecting the perception of what counts as a body and what counts as a presence in any rhetorical situation.

Conclusion

Expanding our notion of access beyond classroom activities means theorizing technology and ideology beyond classroom situations. In this chapter I have attempted to broaden

composition and rhetoric's understanding of access, not by going outside the field but by creating a dialogue within the field between cultural rhetoric and professional writing. What I have attempted to do here is to show that cultural rhetoric and professional writing theory have a great deal to say about the issues of access. I have also attempted to map the influences on myself. These influences allow me to theorize ideologically and culturally complex issues like access as well as how to understand complex technological material systems. They allow for understanding the terms of labor in productive ways along three sets of relationships that directly impact access as it is enacted across sites, people, and technologies in moments as the relationship between space and place, between identity and the transformation of experience, and the rhetorical construction of bodies.

That professional writing and cultural rhetoric have something in common might seem counter-intuitive given their differences in deployed methods. I have not attempted to reconcile those tensions here. However, the objects of inquiry for both fields are closely related enough to each other to be productive. There are significant differences between the two in how they understand both their own intellectual work and the scholarship of others. These tensions exist in and around the objects that both theory and fields concern themselves with. Therefore I must note here that the way I conceive of these frames is that they generate discourse and meaning constantly and have helped me solve certain theoretical problems.

The work I have done in this chapter has been to conceptually place what similarities cultural rhetoric and professional writing have toward theorizing and thinking about the issues of access. The devil is in the details. With that in mind, in chapter three I move to a more grounded and specific conversation of what my three-part heuristic of access looks like when applied to specific case texts in professional writing and cultural rhetoric. Hopefully, that helps us theorize

what moments of access enacted might look like. I articulate in more detail just how each of these literatures understands these particular issues by examining central authors of each field that have been influential for my thinking on this subject: Victor Villanueva and Beverly Sauer. My goal in that chapter will be to locate what the relationship I see between Cultural rhetoric and professional writing in specific detail by articulating that connection and making that connection visible.

Chapter 3

The Words Between Us - Reassembling the work of Beverly Sauer and Victor Villanueva in terms of access

In Chapter 1, I outlined the literature in Rhetoric and Composition that focuses on technological access. I argued in Chapter 1 that there are primarily two themes of access that emerge: material and ideological. I also pointed out that those particular orientations to the problem of access have culminated in a call for understanding access as use and practices deeply involved with what happens away from the classroom. In Chapter 2, I purposed three analytical categories to help locate our conversations about access in new and robust ways by creating a three part heuristic (space and places, experience and identity, and the rhetorical construction of bodies) to help us improve our ability to locate moments of access enacted but also to help us understand what methodologies we can use to discover moments of accessing as they occur, or how access looks when it is being enacted.

Those three categories draw heavily from work in the fields of Cultural rhetoric and Professional Writing, fields not often associated with each other. I need to be able to draw on the work of Cultural rhetoric and professional writing in order to do the kind of work I want to do about technological access. This chapter then is an attempt to articulate the connections I see between those two bodies of scholarship, Cultural rhetoric and Professional Writing when it comes issues of culture, professions, and therefore access. I will attempt to answer the following question through the analytics of access I purposed in Chapter 1:

> Can we understand Beverly Sauer's body of work, specifically *Rhetoric of Risk* and Victor Villanueva's body of work, specifically *Bootstraps: Notes from an Academic of*

Color, as accounts of access?

The problem of even asking this question is that Sauer and Villanueva's works are not frequently, if ever, mentioned together. An editor in our field would not place their work in the same compilation, let alone place them on the reading list for a graduate class focused on technological access. The field of Composition and Rhetoric thinks that these two schools of thought, let alone these two specific scholars and their work have little if anything in common other than the fact that they are both interested in language and rhetoric. That position would be a wholly fair and an accurate one. As such, if I am to argue that both Sauer and Villanueva might improve our theoretical understanding of access, I must do a large amount of work to connect the two. This chapter is about articulating that connection and making that connection visible.

Making that connection visible should do two kinds of work. The first kind of work this chapter will do is to answer if the analytical frame I purposed in Chapter 1 is useful for understanding and tracing projects about access-ing. I have the space to delve into how my three analytics (work in nonwork places, the rhetorical transformation of experience, and the rhetorical construction of bodies) work in more detail in this chapter. Those analytics come from my own experiences, thinking about moments of access-ing, and reading work in professional writing and cultural rhetoric. As such, these analytics should be able to help us understand works that are not always associated with issues of access but can and should be. If the analytics help us understand moments of access-ing in Cultural rhetorical and Professional Writing projects, they should also help us understand moments of access-ing in empirical projects as well.

Additionally, I want to take a moment to state that the analytical categories I use here should not be understood as mutually exclusive. They are intimately related. Indeed, I hope to show just that in my analysis. Access and the rhetorical transformation of experience cannot be

understood away from the effects of social bodies in work spaces. Without a great deal of intellectual dishonesty, work space in nonwork places cannot be understood away from the rhetorical transformation of experience. My analytic categories I propose here should be understood as permeable and influential on each other while at the same time useful enough to help us understand and identify when moments of access-ing occur.

The second kind of work this chapter should accomplish is showing the specific relationship I see between how certain kinds Cultural rhetorical and Professional Writing projects can and should inform each other beyond general rhetorical inquiry. Clearly, the question of my analytical frame is more important to my specific project. However, the question of usefulness of combining Cultural rhetoric and Professional Writing projects has much larger implications beyond those interested in access. Those larger implications for our field reside both at the level of theoretical inquiry and at the level of research methodology deployment. That is to say, if we can understand Cultural rhetorical and Professional Writing projects as aligned, that could enrich both what and how each goes about producing knowledge. This chapter then is also an attempt to show how that enrichment might occur.

A word about the authors I have chosen to use in this chapter. I have chosen here to use Beverly Sauer's work on rhetorical risk construction in industrial mining and Victor Villanueva's work understanding of the professionalization of people of color in the education and language arts fields to show my case. As I mentioned earlier, this chapter should be thought of as doing two kinds of work. This chapter will decide if the analytical frame I purposed in Chapter 1 is useful for understanding and tracing projects about access-ing and show the specific relationship I see between how certain kinds Cultural rhetoric and Professional Writing projects that can and should inform each other beyond general rhetorical inquiry. While any number of other authors

would be useful to map my analytical frame[3] the two scholars I have chosen, Beverly Sauer and Victor Villanueva, have certain advantages for my discussion here. Most importantly, each author's work directly influenced my thinking about what moments of accessing actually look like when they happen. That is to say, I have used each to identify and understand the work of access-ing, even technological access-ing, in my own career[4] as well as helping me to think about and identify moments of access-ing for others like fellow grad students, my own students, and my research. As each scholar has influenced my thinking about moments of access-ing, I think that each is particularly good at identifying those moments. The fact that the methodologies of their identification of moments varies radically helps to prove the usefulness of my analytical categories of work in nonwork places, the rhetorical transformation of experience, and the rhetorical construction of bodies.

As for the second piece of work the chapter must do, showing how Cultural rhetoric and Professional Writing projects can and should inform each other beyond general rhetorical inquiry, both authors fit this project well due to the disciplinary orientation I alluded to earlier. I do not have to argue for these authors' traditional disciplinarity. That is to say, where this work usually is found (i.e. that Sauer's work is traditionally located in professional writing and Villanueva as cultural rhetoric) is a given. Because of the nature of their "core" contribution to the fields they are traditionally associated with, each scholar makes a good example for me to discuss and each contributes to intellectual traditions of the others' fields. I grant with absolute

[3] Specifically, Cushman (1998), Sun (2006), A. Haas (2006), Geisler (2003), Banks (2006), Potts (2009a), Simmons (2007), Smith (2003), and Steingraber (1998) were all considered for use in this chapter.

[4] This is probably most evident in my use of Villanueva in the interlude that precedes this chapter. While my particular professional and cultural situation is more relevant to Villanueva's work Sauer's feminist influence work has been useful for me to understand how others might understand the relationship between "home" and "work" spaces both geographically and rhetorically.

conviction that at the level of research method and execution, Sauer's and Villanueva's work are very different. As such, they make better choices for how Cultural rhetorical and Professional Writing projects could be linked than, perhaps, other work might be[5]. My attempt here is also to provide a claim for a more expansive and influential role for these two scholars I am analyzing by accounting for just what knowledge is lost in the line noise of disciplinarily. What I attempt here is to produce an account at a more detailed and specific level to explain "how" such concerns overlap across specific work and detail. Even more specifically, what I attempt in this chapter is show how the issues that motivate and impact methodological choices can be understood as contributing to each subfield.

In each of the following sections I will briefly outline how I understand the authors' body of work, purpose, and major methodological contributions to their respective fields. I follow this section with an analysis of their work according to the analytic purposed in Chapter 1, arguing how each author's work "fits into" those disciplined matters of concern. After completing my analysis of each author's work, I will argue for synergies between these two bodies of work at the levels of theory, methodology, and contribution. I end this section with a brief essay on issues of personal importance in professionalization.

Beverly Sauer's Understanding of Cultural Matters

My position here is not that Sauer understands her work or intends to do the work of the disciplinary track of cultural matters. I fully acknowledge my reading of her work here as an

[5] Specifically, I am thinking of attempts to prove the usefulness of Critical Inquiry and Cultural Studies methodologies deployed in works like *Critical Power Tools* (2007) which, broadly speaking, attempt to level different methodologies and theories into the objects of inquiry traditionally associated with professional writing. As works like these frequently exist on the periphery of their fields, rather than in the core, an analysis of such work would do little not prove my point about similarities between professional writing and cultural rhetorical projects' object of inquiry.

attempt to place her work in such a category as my own project. Sauer's location of a rhetorical tradition and understanding in the Western tradition marks thinking about her work as a major contribution to cultural rhetorical theory a difficult task. However, her move in such a location works understandable given the diverse nature of her audience as both rhetorical and risk management theorists. As I will show, that does not mean that she has nothing in common with cultural rhetoric in terms of what she is interested in discovering. Additionally, much of the analysis I have focused on here are issues that Sauer uses to describe a more full account of risk as embodied and lived risk production rather than specifically to increase understanding between the forces of cultural and rhetorical production. Despite these caveats, I think we can still understand Sauer's work as capable of locating an unmarked cultural project.

This unmarked use of culture is one that is deeply engaged in understanding the relationship between professional writing and specific culturally located experiences. Sauer exams the cultural and rhetorical construction of risk in embodied rhetorical performances, textual discourse, and documentation forms across specific sites of epistemological and rhetorical production. In her work we get accounts of the cultural relationships between Agency accident reports and the activity of doing laundry that provide us with an unusual glimpse of the possibilities of better accounts of risk. Accounts we can provide when we understand cultural factors involved in the construction and permeation of personal/ professional rhetorical thought, use, and translation yet.

Beverly Sauer's work deals with how "risk" as an idea is constructed, acknowledged, and mitigated in the international mining profession. A regular member of the NCTE Committee on Technical and Scientific Communications, Sauer's work has appeared in flagship field journals such as *Technical Communication Quarterly, Written Communication*, and *Journal of Business*

and Technical Communication as well as award-winning collections like *Critical Power Tools* (2007) as well as her own award-winning book *The Rhetoric of Risk* (2002). Currently a full professor at Georgetown University, she has impressively been a part of at least four National Science Foundation grant awards to study risk and mining practices internationally in the United Kingdom and South Africa as well as domestically. It would be hard to categorize her professional record as anything other than as a pillar of the professional writing field.

Sauer's professional projects have an overarching goal that seems to be the improvement of the work that technical documentation does in such environments. As she states early on in *The Rhetoric of Risk* (2002), there is much more at stake in technical documentation in risk environments where the failure to achieve "rhetorical force" (p. 7) means that people lose lives. Sauer sees a large gap in the ability of current technical documentation and accident report writing in the mining field to grasp the warrants and rhetorical knowledge construction of how miners themselves use understand, assess, and construct risk. Sauer has found through her research that the rhetorical practices of miners are distributed. Those practices are distributed across both geographic sites and personal and collected embodied physical stories about work. Sauer argues that these rhetorical processes and knowledge constructions are ones that large bureaucratic agencies translate and fail to translate. National regulatory agencies and mining corporations fail to translate such knowledge in training, regulation, and accident report writing. Agency sponsored rhetoric attempts to provide single omniscient perspective. These report accounts do little to bridge with the positional and rhetorically distributed accounts that miners construct in their lives both in and around work "in pubs, in training sessions, in academic convergences, at union meetings, in ordinary conversations, at parties and more formally, in public hearings" (178).

Sauer relies heavily on traditional Western model of rhetorical thought as "persuasion," especially focusing on aspects of the classical cannon of invention. She grounds these inventive moments in how particular rhetoricians deal with "warrants" (20) of cases and audiences for effective rhetorical action for both mine workers and agencies. For example warrants for miners about how they do their job are constructed in both speech and gesture as mine workers construct stories about risk in a variety of places frequently when they are not physically *at* work. Their warrants about risk are constructed at the homes where the dirt and dust of the mine is used to counter hegemonic government findings about levels of coal dust during mining fires and disasters (Sauer 1993). These are places where official documentation of mine owners or governmental agencies are not welcome or are interested in going to.

For mine workers, risk and what counts as risk is the summary of knowledge and experience and depends a great deal on what is going on around one's body. As Agencies change and transform the experience of miners, that rhetorical processes is translated and decontextualized into what Sauer calls a "Cycle of Technical Documentation in Large Regulatory Industries" (p. 17). Sauer sees this as a series of "translations" and re-translations of and between experiences to documentation as well as between differing types of organizational spaces (employers, regulatory departments, and law makers), the exchanges between individuals, and the spaces where miners construct their experiences around work. Chapter one of her book outlines why the documentation and regulation of mining is so difficult. The chapter is set up primarily in terms of "problems" which make each issue (i.e. standardizing experience, wording, regulatory revisions, etc.) difficult tasks for organizations to accomplish or individuals to construct. Chapter two outlines the specifics of her Cycle of Technical Documentation in Large Regulatory Industries theoretical construct, mapped across six critical moments of

"transformation." The third chapter of this section and the book discusses how uncertainties exist in social behavior and data, which contribute to the problems of documentation drawn along lines of access. These transformations are difficult because miner stories, which deal with embodied work experiences and relational positionalities of bodies and are conveyed through both words and gesture must be altered and decontextualized into single accounts in the case of disaster reports or flexible rules for successful, clear, and enforceable regulatory policy.

Chapter four, for example, examines "the rhetorical interface" between individual experience and agency reconstruction and use of individual experience, that is to say how agencies construct, translate, and use individual accident stories. Particularly interesting to my mind in this chapter is how agencies deal with and reconstruct multiple and uncertain time and spatial relations of workers and nonhumans like fire, coal dust suppression systems, and roof bolts experiences post-disaster. The chapter is about why and how accounts are deemed "unusable" by agencies that deny access of experiences becoming "official" accounts. Sauer examines how experience is turned into training as well. Here Sauer focuses on what elements of Agency training have the largest impact and retention for miners that go through such training, or that elements provide the greatest amount of "rhetorical force" as previous accounts of miners and investigators are transformed into Training and Instruction. Chapter six offers Sauer's most pointed criticism to this point in the book about how agencies fail to integrate adequately or represent at all textually "the embodied sensory experience" (p. 112) of miners in Agency documentation and instruction. She locates the importance of such integration in "the warrants of grounded experience" that miners deploy which, as she provides case for, save their lives. Sauer provides a particularly stark example of how important embodied experience is in risk management in an account of a roof collapse in which miners died (p. 195-196). Miners working

in the same area who were not wearing earplugs were able to hear popping noises and react immediately by removing themselves from the area. The miners who were wearing ear protection heard nothing and therefore did not react to the collapse of the roof. Sauer argues that these felt and lived experiences in mines contribute a great deal to what counts as risky behavior for individual miners, thus becoming the warrant for what counts as "risky" behavior in a given situation. Yet this kind of risk fails to be adequately represented in training or technical documentation of risk management thus denying access to embodied experiential knowledge. I want to take some time now to focus on what I think are the major forms of cultural work that Sauer does both in this book and in her other work with risk in the mining profession.

Sauer: Space and Place

Professional writing scholarship usually locates its research in particular places. These places are usually specific research sites of work, usually a place where people go, like an office building or a clinic. This research is almost always done in an attempt to extrapolate knowledge construction of specific places into providing knowledge about generalized workspaces. However some scholars have noted the limitation of such studies as "professionals" work in much more loose organizational structures (Jablonski, 2005; Spinuzzi, 2008). This sort of professional writing work is harder to see because it is distributed away from our industrial notion of work-as-place. Sauer's work here also deals directly with the issue of the unrecognized or "silenced" professional rhetorical traditions of mineworkers and their families. The under documented rhetorical production of risk that mine workers use on the job remains unseen because such rhetorical production takes place away from the "official" workplace of the mine. How these silences occur is, however, primarily a product of the unrecognized legitimacy of knowledge production in nonwork places and in nonagency endorsed ways.

Sauer's work here attempts to provide specific accounts of risk and how those accounts interact with one another in the formalized and "official" texts of Agencies and the Law. She must extend her research methodology past those of typical workplace studies in professional writing if she is to account for those constructions of risk that miners use. The result of such an extension of what counts as workspace allows Sauer to recognize accounts of the material construction of risk on the parts of miners' wives who can, literally, measure risk in mining behavior by the observation of volume of dirt on work clothes during laundry care coupled with a lack of discussion of working conditions in domestic situations (Sauer, 1993). While Sauer contrasts this form of knowing with the scientific ways of speaking to similar observations as particles in "parts per million" the account also provides a crystal clear example of how "work" related issues and rhetorical work shift between workspaces and nonwork places. I'll cover some of the repercussions of not understanding that relationship in the next section.

The nonwork places where risk construction takes place along with workplace experiences that are distributed over career. These experiences are not accounted for in official agency accident investigations or regulation production. The following testimony of risk construction that takes place in domestic spheres displays how much work related risk construction in places that are not the current workplace.

> When Tommy worked at Irishman, he never came home as tired or dirty or upset as he did when he worked for Adkins Coal Co. While he worked for Adkins, he constantly kept a headache, and he couldn't even walk across the floor without leaving a trail of coal dust. He told me he had to find another job because the company just didn't care about the men's safety and it was too dangerous to work there.
>
> (testimony of Jewelene Centers, widow of Tommy Centers, qtd in Sauer 1993)

This testimony constructs an understanding of the risk involved at a jobsite between Jewelene, Tommy, and coal dust. The quote is also evidence of how Tommy understood that risk over his

career experience as a miner by comparing Adkins to Irishman's work conditions as well as Jewelene's citation of visual evidence. While leaving a trail of coal dust in a coalmine might not speak to unsafe mining practices, leaving one in a living room, a kitchen, or laundry room does. Another example comes from the testimony of Annis Ashley, widow of Dillard Ashley.

> Dillard would come home filthy from the mines, and his work clothes always required two or three wash cycles to get all the coal dust out of them. . . . And had the mines been properly rock dusted the explosion would never have happened. While the employees at the State hearings in Martin, Ky., said that the mines weren't dusty, they have to worry about their jobs. They knew if they told the truth, that they would probably be replaced.
>
> (testimony of Annis Ashley, widow, qtd. in Sauer 1993)

Sauer has attempted to show that space and labor of the domestic remain separated in Agency and legal accounts regardless of how useful they might be in the prevention of accidents or the accounting of agency in accident investigation. This is the point of much of Sauer's work. She is attempting to produce a system of rhetorical risk production that is more inclusive of workers and their loved ones' knowledge production, which is distributed across spaces like laundry rooms, pubs, and other places where mining "work" is not usually associated. She does this work because to account for these ways would be to save human life. Sauer has had to do significant work in restructuring of typical work place writing methodologies because this particular kind of workplace in nonwork spaces kind of rhetorical production are "silenced." Her project, then, is one which allies her with others interested in cultural rhetorical production.

Sauer understands that the rhetorical production of risk on the parts of miners is distributed across the time and space of the places that miners live and not just located in the specific place of their work. Sauer reminds us that, "Individuals talk about their work in many venues—inside of and outside of the locations they describe—in pubs, in training sessions, in academic conferences, at union meetings, in ordinary conversations, at parties, and more formally, in public hearings," (p. 178). Any attempt at understanding that risk that only includes

rhetorical production that occurs in the workplace provides a methodologically incomplete view of how miners deal, live, and work in uncertain and dangerous environments. Sadly such a narrow view of what counts as the rhetoric of work also silences and takes lives.

There would be little useful in Sauer's work if official Agency accounts of disaster and risk were satisfying and complete. Sauer's interrogation of those official Agency and Legal spaces and rhetorical warrants shows us that the "official" knowledge-making enterprise, constructions of risk and accident reports often leave out the rhetorical epistemology of nonwork spaces where miners and their partners understand and construct risk. We can understand Sauer's data collection methodology as one that seeks to account for where workspace accounts fail to access nonwork space understanding.

Sauer attempts in *The Rhetoric of Risk* to access how miners construct risk away from official channels by going to miners and asking for accounts of risk not only in an official workspace through Agency and management endorsed interviews but also by interviewing miners on three separate continents for specific lived accounts of their jobs and how they perceive and therefore construct risk rhetorically as distributed. Sauer pays close attention in her interviews with miners about risk both in the immediate sense (i.e. hearing roof collapses) but also in support and practices of management and labor/management relations regardless of where they take place. As Sauer notes, unlike Agency rhetorical risk production, for miners "When these individuals talk about their work, they store and reconstruct this collective experience in their stories. They can move outside of their own geographic and institutional viewpoint rhetorically to see events from new perspectives," (p. 178). Such understandings about the roles management, labor, and individuals play as well as where such understandings are constructed and are convincing is a key level of detail in Sauer's work. That understanding is key to knowing

how such rhetorical constructions remain outside official Agency documentation. The totality of geographic and rhetorical diversity is a must if she is attempting to construct such rhetorical risk production as it produces multiple perspectives on hazardous environments for miners as well as on rhetorical production. What is important to understand is that these accounts are produced in a variety of different places. Sauer shows us that "Individuals talk about their work in many venues—inside of and outside locations they describe—in pubs, in training sessions, in academic conferences, at union meetings, in ordinary conversations, at parties and more formally, in public hearings" (p. 178) not just at one particular moment in handwritten accounts immediately after surviving a fire (p. 138-140). Official accounts including Agency accident reports and legal courts do not provide accounts of how work is understood in nonwork places or the influence that nonwork rhetorical production has on decisions made in the workplace.

Sauer goes about mapping the rhetorical production of risk by miners with empirical models of investigation, a method she has usefully deployed prior to this work. As such, Sauer spends a great deal of time unraveling and "interrogating data collection practices and ownership in the knowledge-making enterprise" (A. Haas, 2009, p. 10) as well as engaging with miners to "value local discourses, practices, and knowledges and experiential culturally-saturated knowledge through narrative, the body, performance, memory, etc." (A. Haas, 2009, p. 10) precisely because Agency and Legal accounts do not attempt to, or even acknowledge, nonwork spaces or their effects on understanding and production of risk. I think Sauer does the work of cultural rhetoric here. Sauer is committed to "interrogating" how other people make data and accounts about accidents in mines as well as her commitment to how the places and spaces of knowledge making as a rhetorical enterprise of marking cultural production between spaces and in places.

Sauer: Experience

Sauer's work explores the modes and transformation of experience in an uneven rhetorical process between social groups. Sauer produces robust accounts of contrasting culturally, epistemologically, and geographically located modes of rhetorical production and meaning. Frequently, Sauer's work explains how official Agency rhetorical invention fails to account for miner rhetorical production and thus fails to accurately convey the collective knowledge and information of miners' understanding of risk. This failure is a direct result of official Agency's inability, or unwillingness, to engage with the distributed nature of miner rhetorical production that I outlined in the previous section. Work in nonwork space accounts are left out of the more powerful and textually based Agency focused rhetorical risk production. Additionally, Sauer's work has for some time examined how accurate domestic sphere knowledge production is silenced by official discourses that fail to protect miners' lives. Whole spheres of useful material rhetorical knowledge are left silent because miners and their loved ones' constructions of risk are changed so significantly by Agency inventive rhetorical practices.

As Sauer sees it, the job of the Agency is to transform miner experience, really miner rhetorical production about their experience into useable documentation. The process of transformation by Agencies, however, often eliminates access for workers to the rhetorical construction of events that make such accounts meaningful. The very nature of the transformation process itself, as Sauer puts it, "not all individuals have access to this collective body of knowledge (miner experience) . . . agencies have created institutional boundaries and conventions of discourse that serve as barriers to understanding, but also because individuals do not have the rhetorical tools for interpreting information conveyed in unfamiliar rhetorical forms" (p. 98). To put it another way, Agencies fail rhetorically not because the rhetorical

accounts they receive are not valid but because they transform miner rhetorical experiences into useful data for the Agency, not miners. Agencies make the knowledge rhetorically useful to themselves through this transformation. Agencies' processes of knowledge transformation limit access on two levels. They do this first by taking the experiential, embodied, positionalities of miners and transforming those experiences into another rhetorical form useful to the Agency and second by obfuscating those Agency rhetorical practices using "unfamiliar rhetorical forms" (p. 98) to explain risk.

The core work of *The Rhetoric of Risk* focuses on what rhetorical appeals and topoi Agency document creation are involved in. Sauer is very good at explaining why and how the Agency rhetorically transforms multiple subject positions into scientific, educational, and investigative discourses. This is the rhetorical work of Agencies, the transformation of Individual accounts into a single scientific constructions of risk.

One of the ways Sauer has engaged the idea of how Agencies transform and obfuscate rhetorical work has been to focus specifically on how gender constructions of embodied knowledge occur. In *The Rhetoric of Risk* Sauer invokes previous work with feminist constructions of risk (Sauer, 1993) claiming "agencies may inadvertently silence these diverse viewpoints when they reconstruct events in an accident" (p. 178). This silencing of "diverse viewpoints" deprives mining practitioners of valuable information in dangerous and shifting work conditions by insisting on the rhetorical stance of the Agency and Scientifically endorsed "single distanced perspective" (p. 179). Sauer goes on to map the tensions between working class miners and authoritative scientific constructions of risk throughout the book. For example, Sauer describes how engineering and scientific "experience" and knowledge production produces warrants for the use of "invisible things" like roof bolt stability. Such invisible things dominate

risk management accounts, agency accounts, and instructional activity. Yet such scientific experience and reliance means little to the miner if he or she cannot translate such rhetoric into the rhetorical situation of shifting material conditions or embodied indicators. These tensions around rhetorical production and what counts as valid rhetorical experience foreground the importance that culture plays in professional work as well as how, when, and if our experiences can be transformed into useful rhetorical strategies for others and ourselves.

A large chunk of *The Rhetoric of Risk* investigates the tension between the rhetorical production of Agency education (the dominant form rhetorical knowledge construction) and miner embodied experiential rhetorical invention and knowledge construction. Experienced miners use gesture and language together to convey and represent a wide variety of human and nonhuman agents in a given account of labor or risk, allowing for rapid shifts of perspective during narrative accounts. In fact, Sauer points out that this gesture and language of rhetorical production only comes as work experience is transformed into rhetorical knowledge which is best exemplified when she describes the absence of, or low frequency of, gesture in the rhetorical production of novice/uninitiated miners (Sauer, p. 244-248). This lack or low frequency of gesture correlates with novice rhetors' lack of "representations" of agents in their accounts of risk. To put it another way, more gestures equals better understanding of where and how many human and nonhuman factors are dangerous.

Through her ethnographic research, Sauer notices that certain novice miners rely more on "manual/agency" language to describe work situations while using noticeably less gestures. Their stories also involve less information about agents' positions. Sauer argues that these novice workers lack the rhetorical sophistication when it comes to agent perspective in their accounts due to the novice miners' over identification with technical documentation. The lack of

social/professional cohesion and lack of "tacit" knowledge in their new profession means that technical documentation is their only point of reference for risk. While access to technical documentation knowledge is immediate, such knowledge loses usefulness as site-specific tacit "pitsense" and rhetorical skills supplement replace Agency endorsed documentation. The rhetorical transformation of professional experiences in site-specific mines leads to a better understanding by agents of risk in that specific environment.

What features come to shape interactions between technical documentation and experiential tacit knowledge is where Sauer does her most valuable cultural rhetorical work. Sauer locates these specifically in the social spaces of workplace and nonwork spaces but she also provides a picture of how one of these modes dominates and transforms the other in an uneven rhetorical process.

For example, Blake's account of the mine fire he escaped from (Sauer, 2002, p. 138-140) is transformed from the professional embodied rhetoric of miners to a "handwritten" account. This handwritten account plays a small part in a much larger Agency investigation report experience of risk and risk factors. The transformation of embodied rhetorical performance to handwritten account is a small part of an attempt to create an "official" distanced observer, transforming Blake's account of experience several times over. Tacit knowledge is lost in this noise of translation because the position of the worker is not that of the investigator.

Let me return to Haas' argument for the work of cultural rhetoric. Haas claims that one of the warrants of cultural rhetorical methodologies is that cultural rhetoricians act by "Agreeing that rhetoric and culture are inextricably and dynamically linked," (A. Haas, 2008, p. 21). That is to say that cultural production and rhetorical production are, while not the same, certainly associated very strongly with each other. In essence, it is the work of the cultural rhetorical

scholar to describe and, perhaps in a more activist mode, to attempt to alter the nature of that link. Haas goes on defining cultural rhetoric scholars as "scholars practicing cultural rhetorics study, theorize, and write about the complex relationships between rhetoric and race, gender, class, nationality, age, gender, sexuality, and ability, *among other cultural influences,*" (A. Haas, 2008, p. 21, *emphasis mine*). As Haas points out, one of the purviews of cultural rhetorical inquiry lies in an effort "to interrogate the influence of dominant domains of thought and structures of power that have subjugated some rhetorics in favor of others." I understand this aspect of cultural rhetorical thought to be focused on the investigation of the quality of interaction between meaningful and epistemological rhetorics where investigation focuses on the aspects of interplay between two or more such rhetorical traditions. Sauer does this work by investigating the uneven social power relationships between differing forms of rhetorical production: the "scientific" Agency dominant construction of risk and the miner dominant embodied, experiential, and tacit construction of risk including explaining how feminist theory:

> raises epistemological questions about how we value information when it comes from sources outside traditional disciplinary and intellectual frameworks. For rhetoricians, feminist theory helps us see (a) how culturally constructed notions of masculinity have influenced how we think about risk and safety in the workplace and (b) how the discourse practices of science reflect institutional and cultural assumptions that may inadvertently or deliberately silence the voices of men and women who, labor in risky occupations (Sauer, p. 179).

What is key to this sort of rhetorical scholarship is its acknowledgement of the role of political power structure as well as its focus on interplay rather than comparative evaluation (see Lu for an excellent description on the problematic history of comparative rhetoric especially between Chinese and Western rhetorical traditions). To put it another way, looking at the interactions of how and when one rhetorical episteme dominates and transforms experiences another is a key focus for those aligned with Cultural rhetoric.

Sauer: The Rhetorical Construction of Bodies

I understand the majority of Sauer's research work an attempt to take accounts of the influence and distributed nature of miner experiences and constructions of risk. These accounts must focus both the sociocultural (what people know) and the physical (where people are in place) and therefore must take into account how bodies are constructed and used by miners to understand risk. The positionality and perspectives of human bodies and nonhuman agents like breathing apparatuses and heavy machinery is key to understanding, constructing, and managing risk. These positionalities are constructed differently but are key in both official Agency and personal accounts of risk. However, official accounts become the accounts of record in such situations. They are written language and engineering that become not only "what happened" in accidents but also "what people should do" in dangerous situations for new mining personnel. Sauer's research points out perspective shifting based on embodied geographic locations. This rhetorical perspective shifting is used to understand and respond to risk by mine workers. Miners also use their bodies to convey and produce accounts of such perspectives.

The embodied rhetoric of miners accounts for the shifting of perspectives better than official accounts that seek single perspectives of incidents. Sauer attempts to capture and understand accounts of miners where hands, bodies, and oral narrative convey deeply sophisticated and complicated perspectives. She does this by listening to miner accounts where embodied rhetorical production is at the center of rhetorical activity. Miner accounts create a more complete account of embodied rhetorical production of miner understanding of risk. Such embodied rhetoric, Sauer argues, contributes to a more complex rhetorical account of the shifting positions human and nonhuman actors. As the mine environment is constantly shifting, "good" rhetoric takes account of that shifting and positioning.

My point here is that Sauer's work can be said to contribute to cultural mapping of embodied rhetorical production at several levels. First, Sauer engages in field research and provides accounts of miners' epistemological and embodied rhetorical accounts of "positions" of their labor. Second, her investigation of the rhetorical invention process at the level of Agency uncovers the process by which the personal and embodied rhetorical discourse of miners is transformed by governmental Agencies and therefore becomes disembodied. Finally, Sauer provides a pointed critique of the failure of Federal agency rhetoric and documentation processes to adequately integrate the embodied and specific epistemologically rich rhetorical constructions of risk that miners generate between themselves.

Sauer dedicates several chapters of the book to exploring the embodied experience of miners' rhetorical production. Here Sauer's work focuses on how miners engage and manage risk in relation to their own bodies and the bodies of nonhuman actors like drills, roof bolts, safety flame lamps, and even canaries (p. 190). This distributed rhetorical production as embodied knowledge of changing material conditions is translated into actionable rhetoric to "save their [miner] lives" (p. 190).

The importance embodied rhetoric has to miners can be seen in their reaction during moments of training and construction of bodies in "FATALGRAMS." FATALGRAMS are cartoon like depictions of risk used in U.S. mine safety-training classes. Sauer argues that these FATALGRAMS resonate with miners not only because of the importance of embodied viewpoints to construction of risk but also in how they construct accounts of risk. These FATALGRAMS resonate in the same way that miners use their bodies and mimetic gesture to convey embodied accounts as well as an account of a memory device such as "Three Finger Joe, shakes hands with danger," a trope that equates risk behavior with digit dismemberment.

That is not to say that Agencies produce such useful training material with the embodied rhetorical understandings in mind. A large amount of Sauer's chapter on the nature of warrants grounded in experience focuses on the difference between the embodied experience of miners' rhetorical constructions of risk/bodies and the failure of agency documentation to adequately translate these experiences into instructional material or scientifically based disaster accounts. She says as much in her book when she talks about "the problem of relying on written texts to convey the information that decision makers need to assess and manage risk" (p. 189). For example, Sauer's chapter four examines the reconstruction of the Wilberg mine fire experience in the MSHA (Mining Safety and Health Administration) Report of Investigation on the incident. Sauer shows how bodies are constructed in such a document (she frequently labels them "viewpoints") through such chapter subheadings as "Mapping Embodied Positions" (p. 142). These embodied positions deal with accounts of body construction directly related to the labor miners were engaged in at the site before during and after the fire. For example, Nagy (the principle investigator) "tells how he determined each miner's location according to miners' activity at the site (e.g., coal dumping) and by their location in relation to numbered passageways" that "are melded seamlessly into the language of engineering" (p. 142). Additionally, bodies are also constructed in a time sequence in such documents. In the "Reconstructing Time" (p. 143) section, Sauer reads the Report of Investigation where Nagy uses bodies and actions, constructed in the language of engineering, to eliminate possible fire ignition causes and reproduces those bodies. The multiple bodies of miners are reproduced via time sequence in an attempt to locate what Sauer calls "Rhetorical Positions" of miner accounts. This reproduction transforms multiple miner experiences from positional to a single perspective omnipotent account. To put it another way, the investigator uses time and space accounts of

miners to construct bodies, not perspectives, in relation to other bodies and nonhumans. The investigator does this to account for the sensory possibilities (whether a miner could have seen/felt/heard/smelled what they claimed they did) of individual accounts and produce a single account of risk. This account of risk, the investigation report, is one where the language of engineering and science is used and one that attempts to eliminate multiple perspectives about bodies in context.

Agencies, both Federal and private, produce single unambiguous account perspectives. These accounts are based, according to Sauer, on intellectualized bodiless warrants. Such accounts and the warrants that support them and produce them are problems for miners and their families. In my previous discussions of Sauer in this chapter, I addressed how Sauer discusses how disembodied accounts leave out nonwork space indicators of risk as well as limiting access to knowledge making enterprises such as accident investigation report writing. One of the embodied rhetorics that miners use is "Pitsense." "Pitsense" is embodied knowledge of risk indicators, which develop as a key part of the lived experiences of working in a mine. "Pitsense" accounts transcend work and nonwork places. However, such accounts are removed in the Transformation of Experience in Agency accounts. The disembodied Agency perspective affects social justice issues. Issues such as locating employer risk behavior, responsibility and regulatory problems become obscured or hidden official reports. Risk is presented as knowable and controllable via bulleted checklists in such situations far removed from miner experiences of "pitsense," obscuring and faulting miner rhetorical production. Such obscuring not only affects Agency disaster reports but also the shape, usefulness and effectiveness of mandated Agency educational efforts.

According to Sauer, Agency educational efforts are at their best when they engage miner

professional embodied rhetorical production. For example, the cartoon-like depictions of risk used in U.S. mine safety-training classes called FATALGRAMS are rhetorically successful because they embody perspectives of human bodies and nonhuman actors. This success happens despite the FATALGRAMS' comical perspective or uncomplicated nature. Other forms of Agency training do nothing of the sort, continuing to rely on the "engineering" perspectives of the omnipotent viewpoint.

Here I depart from Sauer because such discussions are beyond the scope of her investigation. When I look to this research I see miner body representations at the center of the FATALGRAM. The visual rhetorical nature of the FATALGRAM allows for an embodied perspective of both human and nonhuman agents. The miner is allowed to not only make connections to other previous embodied stories like "Three Finger Joe" but also allowed to shift perspective around the representation itself. The miner does not stand in one place "observing" a picture but can shift perspective to produce accounts of potential cause and preventative measures. That is to say, Sauer's position is that the FATALGRAM allows miners to engage in an embodied rhetorical production of narrative and possible cause. I see that moment as only one rhetorical possibility. This is the starting point to be sure, but miners also understand that many actors, both human and nonhuman, are involved in these FATALGRAMs, some of which can be seen in the image and many of which cannot. These unseen perspectives and the relationships they cause and shape lie at the heart of "pitsense" as an embodied rhetorical tool. In essence, "pitsense" is both a felt awareness of the relationship of humans and nonhumans in shifting mine environment as well as an embodied rhetoric to assess and convey those relationships. Agency education works best when it articulates the perspectives of bodies to nonhumans as with FATALGRAMS and does not work, for miners, when embodied perspectives are erased or

translated poorly.

Sauer locates her work within a tradition of feminist scholarship that "raises epistemological questions about how we value information when it comes from sources outside of traditional disciplinary and intellectual frameworks" (p. 179). She does this work in an effort to undo the privileging process of what Sauer sees as "discourse practices of science (that) reflect institutional and cultural assumptions that inadvertently or deliberately silence the voices of men and women who labor in risky occupations," (p. 179). At the level of cultural perspective what Sauer provides for us is the mapping of the interaction between modes of cultural epistemological production about "risk," how those rhetorics interact while calling to attention the failure of the dominant one, as well as how bodies are erased or constructed in risk work spaces. If we believe Haas' claim of cultural rhetorical theory as theory where "rhetoric shapes identities and bodies" then Sauer does the work of cultural rhetoric. I interpret these moments in Sauer's work as moments of the analysis of how bodies and "viewpoints" that are contained in those bodies are constructed rhetorically in dialogue, documents, image, and gesture. In Sauer's work, the bodies are not only sites of rhetorical production but also are made through rhetorical work across multiple sites like homes, mines, and in reports. Haas also reminds us in her description of Cultural rhetoric' areas of interest that "rhetoric is more than texts/discourse (e.g., material rhetorics)." Sauer helps the scholar interested in cultural issues in rhetorical thought by adding the discourses of miners' construction of risk in rhetoric. Sauer also gives us an analysis of the role gestures play in the production of mimetic and analytic arguments as well as the creation of multiple-viewpoints as speakers negotiate and explore rhetorical meanings in accounts. Sauer provides us as rhetoricians a critical perspective as to how such embodied rhetorical perspective is disembodied or eliminated by Agency Rhetorical Transformation of

experience.

Victor Villanueva's understanding of Professional Matters

My position here is not that Villanueva would understand his work or intends to do the work of the disciplinary track of professional writing. That does not stop *Bootstraps* and other work from being about the rhetoric of professions. Villanueva's book on professionalization's greatest strength, as Raul Sanchez put it, is "its insistence on seeing the personal and the theoretical or the intellectual as necessarily intertwined, mutually informing," (Sanchez, 1995). This eloquence and crafting of personal, professional, and theoretical is done so compellingly and so seamlessly that I am always surprised when Villanueva's account is reduced to only being understood in one of those categories. Frequently, the book is often categorized solely into the province of cultural and racial issues; in other words, it is detached from all the issues that cultural diversity and issues of race influence, especially the professional. The argument I would like to make here that Villanueva's account is many things but the most underappreciated aspect of the book is a remarkably rich and complex account of professionalization.

For those interested in Culture and the field of Rhetoric and Composition, Victor Villanueva needs no introduction. Currently he sits as the Regents Professor at Washington State University where his awards have included the Edward R. Meyer Distinguished Professorship in Liberal Arts. In 2009 he was named the 2009 Exemplar for the Conference on College Composition and Communications and the 2008 recipient of the National Council of Teachers of English Advancement of People of Color Leadership Award. He has been the chair of our largest field conference, the Conference on College Composition and Communication, in 1999-2000 and was the chair of its annual meeting in 1998. Dr. Villanueva's work itself has been the winner of the 1995 NCTE David H. Russell Award for Distinguished Research and Scholarship

in English and the Richard A. Meade Award from the Conference on English Education for Distinguished Research in English Education. Both awards were for *Bootstraps: From an American Academic of Color*. His extensive scholarly work as well as his editorial work can be seen in books such as *Cross-Talk in Comp Theory: A Reader* (1997), *Latino/a Discourses* (2004), and *Language Diversity in the Classroom* (2003). There could be little doubt of the importance of Dr. Villanueva's leadership in the establishment of Cultural issues on the field of Rhetoric as viable topic or his degree of prominence within the Rhetoric and Composition discipline.

I want to take some space here to provide some justification for my focus on Villanueva's discussion of race and ethnicity in what follows. In some ways, what I am doing here by focusing my attention of race and ethnicity to discuss issues of professionalization is flawed. My flaw is to focus on race and ethnicity in terms of professionalization because the strength of Villanueva's work lies in his ability to convincingly construct arguments of relatedness between cultural issues like race, ethnicity, class, language, rhetoric, pedagogy, research methodology, and professionalization. That the complexity of the interaction between those issues is sometimes artificially separated is precisely the point of Villanueva's scholarship. I seem to be doing the opposite work here by reducing those issues to only ones of race and ethnicity. In my analysis that follows, I focus almost entirely on the racial and ethnic aspect of that conversation not because those two issues are the most meaningful element or the most important but because that is how Villanueva's work is frequently reduced. That is to say that Villanueva's work gets reduced to the categories of race and ethnicity. His work, despite its ability to speak to a great many issues, ends up being reduced to classrooms as part of the "talking back" or "diversity" week readings. That has been my experience in graduate school classes, at conferences, and in

conversations with others in our profession. However, I choose his discussions about race and ethnicity, exclusively, as my departure point for his discussion of professionalization precisely because of that framing. Simply put, I am being reductive in discussing his work but in a very specific and purposeful way. I am being reductive in a way that should be familiar with how this work is frequently positioned in the field's conversations as a common point of departure.

Villanueva's account in *Bootstraps* describes an elaborate professionalization experience moving back and forth about how ideas and experiences influence each other. While the book seems, on a surface inspection, to be fairly linear in it's organization it is not. Villanueva admits as much during the end of the book claiming that "This is a postmodern text . . . But I'm just playing the postmodern academic's role in saying all this. It may all be true, but not all intended" (p. 140) and so the book takes on seven chapters that, at least in broad organizational principles, resemble the traditional structure of biographies and histories in general. I am going to describe the chapters outlined here briefly to denote how they are themed in one sense, or more accurately, how they begin. I'll come back to these chapters in more detail after that in terms of how the entire book is organized. Chapter One, "The Block" positions Villanueva's upbringing and early and adolescent childhood memories involving his family and schooling in Brooklyn, New York. Chapter Two describes El Bloque in more detail lingering over, as the title suggests "An American of Color" in terms of how race, rhetorical action, and ethnicity are constructed within these spheres of home, the social world of The Block, and school. The third chapter "Spic in English!" deals with Villanueva's family moving to California and his first tour of duty during the Vietnam War. Chapter Four, "Coming to a Critical Consciousness," outlines the rest of his time in the military. With Chapter Five "Inglés in the Classroom," Villanueva moves to his resignation from the military and his initial attempt at obtaining an associates' degree then an

undergraduate degree. “Of Color, Classes, and Classrooms” is the sixth chapter that deals with graduate school and his own teaching experience with Chapter Seven breaking the cycle.

Of course that is not exactly an accurate depiction of the book’s rich organizational structure. Those elements are there to be sure and each chapter starts with the exception of Chapter Seven in a typical biographical element but each biographical moment is used to show and lead into a theoretical and, more importantly in the second half of the book, a professional theme. And so the integration that Sanchez talks about becomes evident as multiple complex ideas lead to others. Literature reviews of language research come to make sense of early linguistic school experiences. Political theory informs realized career goals and failures. Language struggles with school and professional practices of writing and instruction are integrated with historic reviews and backgrounds on language education and contemporary pedagogical theory and even his own experiences as an empirical researcher. Villanueva would explore the experiential influence on research and analysis again in other work. While I locate much of the following discussion within *Bootstraps* specifically, I will also draw on other major articles that Prof. Villanueva has written because they give me insight into how experience shapes research process and practice and enacts moments of access.

Villanueva: Spaces and Places

Villanueva’s prologue to *Bootstraps* starts with a quote from his mother, “It’s nobody’s business.” The use of this quote is no accident nor is the content. This sentence functions, literally, to point us to the representations that are left out of professionalism and writing in professions. First, that literally the information about family, socio-cultural pressure, and economic impact on family are not part of the business of professional accounts. Second, that what counts as “business” is frequently what happens in informal liminal spaces of professions

that are “boundless” (Jablonski, 2005). That is to say, it is impossible to understand certain kinds career experiences by relying on data produced or reported solely in formal work places. A researcher must pay attention to activities and experiences that occur around what we traditionally call the “work place” including professional networking experiences, disciplinary experiences, and the rhetorical interactions of family to understand career writing and careers.

The first place I want to talk about spaces in places are Villanueva’s nonwork experiences that he draws on to build his portrayal of professional activity. As I outlined before, one of the major strengths of this book is the unflinching refusal to separate professional and cultural issues. *Bootstraps’* rhetorical goal would be undermined by an account and such a separation would undercut Villanueva’s claim of the interdisciplinarity of issues of professionalism, critical Marxist theory, pedagogy, and language diversity in education and national policy. Take for example the parallel structure Villanueva uses to express the racist experience of the lived “working class” neighborhood. While in grad school, the house behind Villanueva’s family has had African American tenants for a very short time, weeks when they move, “gone during Christmas, days after their house had been broken into, “niggers” painted in red inside” (p. 116). Compare that moment with his later describing the alienating move to a middle-class neighborhood, “At the public gathering places Victor is spoken to in Farsi one day, asked if he is from India the next. Victor the Curiosity. And he, himself, feels foreign. But the area is safe” (p. 116). This sense of the choice between violence and alienation in geographic lived space mirrors his experience of professionalization. On the next page, speaking of professionalization “His [Villanueva’s] work has him festering in insecurity . . . There is grantsmanship. There is publication. There is teaching graduate courses on writing when he still doesn’t believe he knows how to write, when he is not yet legitimate, still fearing that he might not become legitimate,

certified, the Ph.D." (p. 117). Here we can see that workspace and nonwork places affect a collapse in understanding. Each mirrors a sense of alienation and uncoupling from social cohesion and the legitimacy of ethnic and professional experience. In each space, Villanueva's social connections remain illegitimate. The tie spans most of the book but can perhaps best be seen later in the chapter when the sentence structure backs the collapse between the two positions "He (Villanueva) is scared, professionally alone, trying to meet all of the profession's demands and his culture's demands to be an active parent, still trying to cope with poverty" (p. 118). Literally, each (work and nonwork) infringes on the other at the level of conceptual space. They are different spaces but the same choices: the threat of (physical or economic) violence or alienation.

Throughout the book there are other moments where the dual demands of profession and nonwork spaces collapse. Key to Villanueva's argument about the emergence in his own critical consciences, one he locates as a key element of his professional identity, are a number of nonwork conversations and places where he these conversations happen. The rhetorical exigencies are not lost on either Villanueva or his audience. For example, the demand to speak in English during his Vietnam tour, rather than Spanish with other enlisted Latinos, is used by Villanueva as a launching board to talk about the ties between language, ideology, nationalism, colonialism and the subtle but important contradictions in English Only language education and legislation in the US. The insistence on English only in Vietnam is used to show how the colonial project of the US relies as much on English to create an American space and place as guns, combat fatigues, and commerce. This colonialism exists not only for the Vietnamese but also for Villanueva in terms of a National linguistically centered ideological project. For Villanueva, this is a structure that mirrors the schizophrenic and colonial history of English Only

language education and legislation where the English language, assumed to be a coherent whole, is used create both the place and space of America. This experiential account, experiencing what will become his work, becomes linked to his accounts of writing instruction as each informs the discussion of the other over the course of the chapter.

These experiential links and the spaces and places they occur in become key to understanding the knowledge work of Villanueva's academic career. There are other points where accounts of work in nonwork settings become important. Villanueva's career as an educator and critical rhetorical theorist becomes directly influenced by the permeability of work and nonwork spaces and places. For example, Villanueva's experience with his manservant during his deployment to South Korea is one where Villanueva locates his part of his development as a critical theorist and understanding of the US continued colonial international policy. His interactions with the servant take place away from both his career as an academic (they take place before he enrolls in college) and away from his job at that time in the US Army. Yet, those jobs deeply influence Villanueva's understanding of those conversations both within a career moment at that point in the book as member of the US Army and in terms of his later academic career.

As the relationship between Villanueva and this servant builds, a slow but steady shift in associations begins to occur. This nonwork relationship begins to affect not only Villanueva's understanding of his military career but also, transparently, effects his understanding of the academic career's ideological choices. Moments like these deeply influence Villanueva's thinking about the issues of language and rhetoric. As readers, we know this influence is strong because these accounts of the permeability of work and nonwork spaces are included in a book about professionalization experience and because selected moments like these are part of the

account that he has chosen to develop about his own political and professional ideology and identity. Within the text, that is the purpose that such accounts serve; to the map out the nonwork and work experiences that have come to justify the argument of self. The biographical argument of self that Villanueva creates in the book is one that encounters both the professional and personal and is rhetorically being put forward in this book. Villanueva understands that to separate such influences is artificial and is perhaps, indeed, a racist way of thinking. The separation of spaces, identities, and categories into separate types of expediencies does a certain kind of reductive work he is unwilling to engage in.

In my analysis of *Bootstraps* I rely heavily on a notion of professional writing advanced by Jeffrey Jablonski (2005) in his notion of career perspectives. Jablonski understands career theory in terms of four key and overlapping elements which create and account for the "boundryless career" in some way or another: time; how careers build over time, universality; how experience influences across organizational boundaries over time and lead to knowledge about each, interdisciplinarity; how differing academic fields must be used to understand the totality of a career, and duality; which factors influence and crossover personal and professional life decision divides.

As Jablonski notes, the notion of a career relies heavily on key concepts like interdisciplinary to explain lived careers of professionals. Villanueva himself relies on several different academic disciplines (Critical theory, English pedagogy and Composition, Ethnic studies and Rhetoric) to explain not just his own experience but also his professional development across multiple jobsites and career paths. Particularly as Arthur (1994, qtd in Jablonski) explains, boundryless careers are ones where the "career moves across boundaries of separate employers," as well as ones where "a person rejects existing career opportunities for

personal or family reasons". Villanueva shows us the relationship between work and nonwork places for his career development by mapping the relationship between racist violence and alienation. These relationships exist between lived experience in specific neighborhood spaces and those same experiences across the spaces of multiple careers (military and academy). He also shows us key elements how people negotiate boundaryless careers by showing the influence of experience across such boundaries. These boundaries are not only located in space and place. I have shown here space and place are deeply linked to the experience of key theoretical concepts about language, culture, rhetoric, and professionalism.

Villanueva: Experience

Villanueva with *Bootstraps* has provided a text that offers a robust example of career process and description. His inclusive and extensive blending of theoretical, personal, and professional concerns provides a most complete description of career development over time. Time in *Bootstraps* not only provides the initial structure for the book. The book's organization around time also maps and understands career milestones in terms of personal accounts that have influenced Villanueva. These accounts are shown to influence his career in ways that would otherwise be left out of other types of "professional" accounts frequently in recurring similar moments.

Villanueva is careful enough to distribute these recurring moments throughout the book to represent certain themes he wants to emphasize about the professionalization of people of color in the academy. For example, recurring experiences with language and nationalism during his experiences with the military in Vietnam (p. 120), Palo Alto, CA (p. 51-54), and in South Korea (p. 63-64) are used to show where his political and research agenda as a scholar has come from. Experiential moments in the book are inter-spliced with literature reviews and arguments.

Some of these moments are about the history of English only legislation (p. 120), a discussion of the merits and problems of libratory pedagogy in practice framed in terms of field experience (p. 51-54), and an experiential account of the motivation to shift career paths (p. 63-64). This accounting of time in the narrative provides a richer account of the multitude of complex factors, personal, private, financial, and matters of national policy that come to influence both Villanueva's career choices and his own political formation. These accounts of time provide a robust account of Villanueva's understanding of experiential and theoretical influences over time. Villanueva then deftly links these influences to his particular professional positioning as both a researcher and an instructor. The professional writing scholar interested in rhetoric of both professional writing and rhetorical professional positioning such an account offers an amazing snapshot at how understandings of career and work change over time in an individual.

Villanueva provides a rich account of universality from a career theory prospective. He does this by choosing to tell his story of professionalization through experiences, especially early ones. These early experiences with formal organizations like schools and informal social relationships like "The Block" portrays how life experiences become transformed into his theoretical and professional focuses on literacy education and research trajectories. In *Bootstraps* in particular, Villanueva foregrounds work spaces and relationships. His emphasis on social relationships and factors that influence work places behavior and theory are at the cornerstone of his current theoretical and intellectual position. Villanueva signals these moments by linguistic switches from first to second person. For example, while attempting to convey why he choose to reenlist in the Army during the Vietnam war Villanueva shifts from first to second person, "His is an administrative job among civilians . . . But he's just a GED. He reenlists," (Villanueva, 50). The passage is used to focus attention on what social factors influence the decision to reenlist.

These factors are place beside factors mentioned earlier in the chapter such as financial and familiar influences. We understand he has some issues with both the linguistic and political. Villanueva makes clear with this line about reenlistment that financial and educational factors are more important than political factors at this point in his work history. He also shows how each have come to influence his current thinking on racism, language, and political identity issues of his current profession.

Reenlistment is not the only example of how past experiences come to shape decisions in the switch between first and second person. The shift occurs again at a similar point at the end of the next chapter emphasizing his social relation to people during this particular moment in his career "Sgt. V returns home shortly thereafter . . . He begins to wonder how such big events could be so effectively kept from so many. A flood of memories, a rising consciousness, a critical consciousness" (p. 64). Here his use of the third person indicates another moment that becomes as important to the development of his ideas as a scholar as the birth of "a critical consciousness" (p. 64). Also, the use of the honorific "Sgt." for sergeant indicates his social relationship rank and expectations to others in the military, a relationship conveyed in an earlier portion of the book where recreates an exchange between himself and a fellow noncommissioned officer (p. 51).

I want to make a move here to specifically talking about careers and what Villanueva's description of experience does for our understanding of them. According to Jablonski and career theory, there are a number of ways we should discuss and talk about boundryless careers. Two of the key elements for understanding boundryless careers are Universality, Time, and as I mentioned before, Interdisciplinarity (Jablonski, 2005, p. 64-65). Universality in boundryless careers "By looking at an individual's work experiences over time, not an individual's career in a

particular company" we can see the social contexts of people's careers. In the case of Villanueva, we see this boundryless career perspective across multiple career paths both military and academic. Yet the discussion of each experience is not fragmented; far from it. Experience in one frames positionality in the other. Villanueva has used this form to indicate and make sense through reflection and narrative as he creates a text that transforms moments of exposure into moments of access and "a rising consciousness, a critical consciousness" (p. 64). This same transition between career trajectories takes place over time lending us even more perspective on the forces that shape Villanueva's career perspective. Time accounts shift the career perspectives and decision making that takes place over course of ones work life. The major benefit of such a perspective is that, "By studying different careers and collective patterns of individual career activities, we can study individual, organizational, and social change" (Jablonski, p. 64). Villanueva shifts experiences in his book across education, the military, and the academy giving us clues to ideologies and linguistic use. This shift over time and across organizations lends to our understanding of his career trajectory across organizational contexts and time. Additionally, Jablonski notes that a key career theory perspective on boundryless careers rely heavily on an interdisciplinary approach where "The concept of the career is not the property of any one theoretical or disciplinary point of view" (Jablonski, p. 11). The interrelatedness of professional experience and issues along with personal experiences are at the core the major strength of Villanueva's work. As the Sanchez's quote I used to start this section indicates, it's the general sense making that refuses to separate experience into discrete theoretical categories that makes the book so compelling.

Experience is transformed in *Bootstraps* into critical race theory, Marxism, linguistics, teacher education, and rhetoric giving us a sense of a lived career rather than a series of jobs.

These three career theory contexts show that Villanueva's account in *Bootstraps* is not only one that deeply engages at the level of the transformation of experience into valuable knowledge but also a robust account of a boundryless career and work life.

Villanueva: The Rhetorical Construction of Bodies

The main tour-de-force of Villanueva's work, of course, centers around his work on rhetoric and racism. Villanueva's remarkable contribution for people of color in rhetoric and composition has been because he purposely grounds racism and rhetoric not only in theoretical and historical contexts but also in accounts of experiential moments of his own life. As I showed in the previous section, these accounts of the experiential transcend both personal and professional. This marked and described experience is what makes his work so compelling for many people. There is a reality and a constant inescapableness to the issues of racism that professionals of color must encounter at work and across nonwork places in his work. In the terms of career theory, Villanueva's work portrays not only the interdisciplinarity of job work (critical theory, linguistics, historical rhetoric, economics, education, and composition) but also universality as experiences shift over organizations and organizational structures.

There are two things I want to point out in these accounts as Villanueva expresses them. First, as opposed to Sauer's work, bodies in the workspace in this kind of work are constructed by social absences as much as in presences. Second, the construction of social bodies is pervasive, affecting every element of professionalization due to the very aspects that make academic careers "boundryless". What makes such a discussion of bodies in the work place for Villanueva so interesting is that as often times as not, it is the absence of one construction that leads to another sort.

Let me tackle the point of absence and presence first. First, we can see that Villanueva

understands this presence and absence of his own ethnic experience himself. The very fact that presence and absence of racial bodies are drawn on inconsistencies dominates most of the book. Take the prelude where he explains the move from being "white" on the block to "some sort of ethnic" (p. xi) for the rest of the country where the "many subtleties to the absurdities of racism" (p. xii) are made vivid. For example, there is the moment where he describes one of the key work as nonwork settings of the book where one of his professional "Heroes" tells a story about being hustled by a "portorican" boy during a power blackout. Villanueva describes this interchange, "And in his stereotyping, the hero had not seen Victor as a portorican, wouldn't have thought about it, likely, since portoricans are not rhetoricians or compositionists" (p. 119). Villanueva claims here "the professional" of his disciplinary self removes his marked body in this particular encounter. The "Hero" does not recognize Villanueva's marked body in any way other than as professional, an absence of color, allowing the account of the ethnic street hustler to stand on its own. The same with another account where Villanueva conveys being placed on a search committee where a member comments that they must be wary of applicants of color who do not know their own limits or the example the offhanded causal comment of a coworker that opens the prologue of the book. "Still, I have a hard time seeing you as someone of color" (p. xii). Again absence clearly is an important aspect of professionalism, key in fact. As Villanueva states, the sentence is probably offered as some sort of complement as "of color," must mean "brown and black and not quite as able" (p. xii). Villanueva's body is constructed as absent by virtue of his professional space and place (around the table with peers, a hallway in an English department on congratulations of the publication of a book) or organizational status (on a search committee). In each case, because of inclusive professionalism language, the ethnic-ness of Villanueva's body is removed from the rhetorical situation for the speakers.

Of course, in the universe of racist inconsistencies that are racial bodies in professional context the opposite holds true as well. Villanueva becomes overly representational not just to the general population where he is "some sort of ethnic" (p. xi) East Indian, Iranian, Jewish, or as I found on Amazon.com review titled "A Mexican who became a success, in spite of the odds!" Villanueva uses moments like these to discuss the ever-present understatement of and questioning of careers for people of color: the construction of multitudes. Again, from the prologue Villanueva receives a manuscript with an attached note reading "Would you please review this bibliography of Mexican American Literature?" (Villanueva, p. xiii) Villanueva's note that his professional concerns lie in rhetoric and Puerto Rican writers more than literature and Mexican writers breezes by an understanding that to be brown is to represent Otherness. The collapse that I want to emphasize is between the social construction of professional bodies, academic disciplines and assumptions of professional competence based on such bodied construction. Villanueva describes meeting with a boss where "he [Villanueva] can never be sure, not really, of his own competence, can never be sure if the laurels proffered are more honorary for the colored kid than earned" (p. 120) because of his awareness of assumed incompetence from his professional experiences. How can one be sure of one's competence when a profession constantly asks for performance not consistent within his professional development?

My second major point about the social of construction of bodies in Villanueva's work is that the construction of social bodies is pervasive affecting every element of professionalization. Here I want to foreground the nature of Jablonski's construction of "boundryless" careers because a way of understanding careers helps us to understand just how intertwined social bodies are in the nature of such careers. I also want to expand some of my examples to include

Villanueva's other work such as his 1999 article "On the Rhetoric and Precedents of Racism."

One of the ways I think that Villanueva's work is so powerful is in describing the insidiousness of what I will call mundane or casual racist language. For Villanueva, this mundane way of constructing professionalism and racism are not located in specific organizations or individuals but rather as he says, "I believe that all are fundamentally concerned with bettering conditions for people of color and of poverty. Their efforts attest to that. I offer these scenes to demonstrate how deeply embedded racism is, systematically," (p. 120). *Bootstraps* as an account of the issues of English education, rhetoric, ethnicity and race would not work as a professional account if Villanueva located any of these events away from pervasiveness. Racism happens, literally, everywhere in the book not located in individuals solely but rather systematically.

This system does not exist in the abstract either but in organizations and people *across* contexts and reoccurring. For example, a vague profession doesn't constantly locate Villanueva's work as the work of Mexican Literature scholarship, an individual publisher does (p. xi). Nor is the "hard time" (p. xii) seeing Villanueva has as a person of color the product of a vague culture but rather the specific located agency of individuals on hiring committee, graduate school advisors, and colleagues offering congratulations in hallways. Villanueva's location of such forces across professional, personal, organizational, and educational divides locates his professional experiences in the career theory universal; that is they are shaped across specific context and individuals to paint a systemic, causal, and mundane experiential argument about culture, in general and the difficulties of professionalization in the specific. The emphasis of his universal experience of professionalization in *Bootstraps* allows Villanueva to carry just that much more meaning as the theme of the socially constructed body moves from education, to

professional experience, and personal experience. This movement of moments gives his discussions the effects that professional experiences and the exigencies influence personal experiences. Those exigencies do not flow one way but rather move back and forth between professional and personal experiences each influencing the other. That back and forth influence is what career theory calls "duality."

Let me focus on how Villanueva describes how his body is constructed rhetorically. What is important to remember when I make these comparisons is that the social construction of the body especially in terms of race and ethnicity is a key component to professional construction of career. What is and is not Villanueva's body affects how and why people discuss the topics they do around him as well as his sense of his professional commitments. However, the presence and absence of ethnicity and race in his social body in the work place is not an isolated solely in that context.

Villanueva parallels workplace social constructions with the embodied influences and social constructions in nonacademic settings as well in an effort to display the pervasiveness of these embodied constructions. Most of the nonwork scenes used to talk about social bodies take place in alternate professional contexts and usually tied to language use. For example, when moving to California the move from being a "white" speaker of black English on el blocque becomes, "In a sense, I was pushed into racelessness in California. I had been set up not to establish a fictive kinship with Chicanos" (p. 40). Add to these discussions perceptions of race and ethnicity away from career settings such as the one that opens to book. After briefly describing how other people in a variety of contexts mistake him alternatively as Iranian, Indian, and Jewish, Villanueva claims that, "He must look Jewish. The white kid in Brooklyn ain't just white elsewhere," (p. xi). These social constructions of race outside and inside work permeate

the book, providing example after example of how bodies are constructed rhetorically, not essentially. The issues of work place and the issues of lived existence when it comes to the construction of racial bodies becomes a constant and pervasive presence in *Bootstraps* arguing Villanueva's cultural point but also displaying the dual nature of open careers in the space between workplace and living spaces of neighborhoods.

And while Villanueva frames such issues in terms of embedded and systematic racism and language use, a position he spells out convincingly in my mind, they also point to the collapse of professional career and the construction of bodies. In each case, some sort of professional identity such as workplace competence or disciplinary role or orientation is mediated by social construction of physical form or vice versa. Hispanic body equates to expert on Mexican literature. Rhetoric scholar equals nonportorican. Person of color have an easier time professionally, or alternatively, competence in field not traditionally related to people of color equals as not of color. Villanueva creates a compelling account of professionalization and professional experience by creating an account of professionalization in totality. That totality includes the universality of experiences with a raced or raceless body rhetorically constructed across time in a number of professional contexts (education, military, and academia) as well as producing a dual account of how that socially constructed body across the duality of work and the liminal workspaces that make up "boundryless" careers. These liminal work spaces like dinners with colleagues and hallway conversations map the impact of such discussions on his own sense of professional identity and competence as well as how other professionals understand and "see" him.

Conclusion

What I have attempted in this chapter is to ground my discussion of the similarities and

differences between particular kinds of professional writing scholarship and cultural rhetoric scholarship that influence my project. I have attempted to map with both Beverly Sauer and Victor Villaneuava's academic work what I see as a pattern of scholarship that increasingly sees work that deals with subjects and communities of working professionals and the rhetorical problems and solutions that develop as a result. I have chosen two specific iconic works to argue for how, in certain works, we can understand cultural rhetorical work as the work of professionals as well as how we can understand professional writing work as the work of those engaged in cultural rhetorical projects.

That is not to say that each of these authors, or the disciplines they represent here, have tensions that lie through out there work. I will fully grant that each author has a specific emphasis in each of the three categories that I have emphasized here as work in nonwork places, the rhetorical transformation of experience, and the rhetorical construction of bodies that they construct in particular ways to their subject matter and can, clearly, be said to emphasizing certain elements i.e. Sauer's focus on the organizational aspects and Villanueva's focus on the experiential subjective experience. However, as I hope I attempted to point out in this chapter, while those overarching and organizing patterns (Sauer's organizational and Villanueva's subjective) might be the focus they are frequently understood and set in relation to the other to understand how and when rhetoric works in the lives under discussion. Something I have tried to show in this chapter.

Specifically, I have attempted to show that we might be able to understand each project in terms the categories that I laid out in chapter 1 for building and understanding a more sustainable and complicated theory of access in terms of work in nonwork places, the rhetorical transformation of experience, and the rhetorical construction of bodies.

Additionally, in this chapter I have attempted to provide a grounded example of that that understanding might look at across the two fields that I think are key in building that theory of access: Cultural rhetoric and professional writing. I here attempted to provide specific and detailed case analysis to demonstrate the gains of viewing such works contributing to the particular kind of work I am interested in. In my next chapter, I will attempt to build a methodology that can attempt to trace the work I started here across mundane interactions with issues of access and infrastructure.

Chapter 3: Interruption

[SCENE: SMALL OFFICE. MEDIUM SHOT OVER THE SHOULDER SHOT. DOUG PEEKS HIS HEAD OUT FROM BEHIND MONITOR WHICH INITIALLY OBSCURES HIS FACE]

DOUG: (finishes typing and casually looks over his shoulder at the camera) Sorry. Just finishing an email. You know, it really is amazing how quickly email dominated the forms of communication that institutions take on. If you didn't understand how email gets used, you could spend your whole waking life just reading and responding to it.

[SCENE: TURNED BACK AROUND IN CHAIR. FACING FORWARD. CLOSE UP. AS IF CAMERA HAS BEEN THERE THE WHOLE TIME]

DOUG: Of course, that really isn't the case. Anyone who has ever really used, or been used, by email knows that it is rarely used to convey new information. More often it is used to get things done. You know, get compliance on an issue, get people to sign a new greeting card for someone who is sick, have people show up to the same room for the departmental holiday party, and so on.

[DOUG STANDS UP AND OFF CAMERA. CUT TO MEDIUM SHOT TO HIM WALKING DOWN THE HALLWAY OF A SUBTLY LOOKING ACADEMIC . . .WELL, HALLWAY]

DOUG: Which, of course, means you have to know a great deal about the way people work socially, that is, the way people organize themselves to use email well. That's why you leave little keys to who you are socially in them like your institutional status of your email address or your proper title Chair, Department of so and so, Research assistant to Important Research center and so on. Don't mind that I spell like an idiot; this was knocked out on my iPhone. I really am a careful researcher when I have a proper keyboard in front of me. You know what I mean.

[DOUG DUCKS INTO A COMPUTER CLASSROOM THAT IS EMPTY. CUT TO DOUG SITTING DOWN IN THE TEACHING POD OF THE CLASSROOM]

DOUG: Which means, that is to say, you have to know how an email is going to be used if you really want to write a good one. That is to say, you have to have access to the way that the social group you are trying to influence . . .

[CUT TO DOUG TURNING HIS HEAD CONSPIRILATORIALLY]

DOUG (playfully smirking): . . .or is trying to organize you . . .
[CUT BACK TO DOUG SITTING DOWN IN THE TEACHING POD OF THE CLASSROOM]

DOUG (BACK TO PREVIOUS TONE): thinks about things and is using the email. Now that isn't always clear cut because, well, people don't exactly lie but certainly they have different audiences. For example, let me show you an email I use with my students to talk about this.

[DOUG TAPS INTO KEYBOARD AND BRINGS UP GOOGLE MAIL]

DOUG: Ah. Here it is. Now this particular email came out last year when MSU was doing well, again, in the NCAA basketball tournament. Go Spartans. Anyway, you can see that it has come from someone who is "Associate Provost for Undergraduate Education and Dean of Undergraduate Studies." Well that seems important. Well, really it was forwarded to me by the chair of the department, who got it from the "Associate Provost for Undergraduate Education and Dean of Undergraduate Studies." Either way, it is OFFICIAL. And lets see, this is about i.e. the subject line is, "Celebrating Our Athletic Success." Well, that sounds fun but here you see it is really about avoiding a riot.

[CUT TO DOUG TURNING HIS HEAD CONSPIRILATORIALLY]

DOUG (playfully smirking): Yes, that's right it is a FAQ about rioting.

[CUT BACK TO SAME POSITION, NOW DIFFERENT ANGLE]

DOUG (quickly through the next part): Well, here are all sorts of answers you never could have figured out on your own such as "How can I celebrate without getting arrested?" and "What do I do if I find myself in the middle of a declared unlawful assembly?" (under breath) never really thought about that one myself but I am a homebody. Ahh, here we have "What is 'blocking a street?'" Always wondered that myself, turns out it means when you stop people from using a street by, well, blocking it. OH! And here is my favorite question and answer and I quote . . .

[CUT TO LONG SHOT OF DOUG USING CLASSROOM PROJECTOR AND HIGHLIGHING PASSAGES OF EMAIL]

DOUG: FREQUENTLY asked question – "What to do if exposed to tear gas?" And the hereto previously unknown answer, the one that someone spent some time coming up with and has the official

sanction of the “Associate Provost for Undergraduate Education and Dean of Undergraduate Studies”?

[READ CLEARLY AND SLOWLY FOR EMPHASIS]
“Move to an area that is not exposed to the chemical agents / tear gas.”

[CUT TO DOUG GETTING UP AND WALKING DOWN ISLE OF COMPUTR CLASSROOM IN THE BACK]

DOUG: Now I am having a bit of sport about this document because a) you have to admit that it is kind of funny and b) there is no way this FAQ is intended to be read as Frequently Asked Questions by anyone. When I use it in class, I ask students to assume that the people in charge of generating and distributing this memo are not thundering twits who have no rhetorical savvy at all.

[CUT TO DOUG SITTING DOWN IN THE BACK OF THE CLASS WITH THE SCREEN STILL ON THE MEMO. DOUG ON LEFT SIDE OF SCREEN. CAMERA OVER HIS BACK. HE LEANS OVER HIS SHOULDER.]

DOUG: Very quickly we figure out that even though it is addressed to students and about students that this FAQ is not intended to be used BY students. Most everybody admits to knowing that if being exposed to tear gas one should leave the proximity of said tear gas. So quickly, and some chuckles later, we ask ourselves well, who then, is the real audience? Whose behavior is trying to be shaped? Or whose future behavior is trying to be shaped? And because I teach in a particularly well off school, very quickly someone mentions parents and lawyers, or parents who are lawyers, or parents who HAVE lawyers who are neighbors who get causally asked about law issues but not enough to get billed because that is expensive and . . . well, you get the idea.

[DOUG CUT TO FORWARD WAIST SHOT AT DESK]

DOUG: OK so what do you have, you have someone writing a document for the future inevitable lawsuits that MIGHT happen if a student gets hurt during a riot; a whole “en loco parentis” sort of thing. You want to avoid that so you want to show that you showed a significant amount of effort to try and prevent those lawsuits but you want to do it in such a way that if you are ever in court, the law is completely on your side, which means using the language of the law, which means you write ridiculous things so that you can say with some confidence that “Your honor, ladies and gentlemen of the jury, it is with some

confidence that we state we tried to prevent student X from doing ridiculous things and as evidence of the fact we produce Exhibit A in which we clearly state that we tried to reduce the chances of Student X being ridiculous and despite our best efforts they continued to be and as a result were harmed. We are sorry about that but we did all we could."

Now think, for a moment, about the dizzying array of access issues contained in this one email. You have to understand the way email works as far as organizing human behavior. You have to understand how it will categorize taking appropriate action. You have to understand how lawyers and the language of law work to give yourself the best chance of success which means you have to have access to the people that produce knowledge about law i.e. lawyers either as neighbors or working for a department at your university. You have to have a throng of IT professionals that can keep your email systems working enough to deliver such a document to appropriate people. AND you have understand how the social dynamics of a university work to send so that you know the document picks up ethos in its inevitable rhetorical velocity as forward after forward puts title after title on the document making it more and more "official" and important.

[CUT DO CAMERA UNDER THE DESK ON THE RIGHT. DOUG LEANS IN]

DOUG: And that is just one tiny little email. How many emails do you get a day?

[CUT TO OUTSIDE OF BUILDING. DOUG EMERGES AND WALKS TO A BENCH PULLING OUT A CELL PHONE, HIS LAPTOP, AND A BOOK. MEDIUM SHOT OF HIM SITTING WITH OBJECTS NEXT TO HIM]

DOUG: Think about all the traveling the knowledge of that document did. Think of all the dizzying amount of networks and literacies, rhetorical and ideological skill, of background and uses that come to mind. Then think about what you do with your email every single day. Does it involve as many people? Maybe. Is it as complex? Maybe. Is it different? Most assuredly. After all, you don't have all those titles and departments to rely on. YOU can't snap your fingers and get your legal department on the line but I bet you know someone who can.

And that's really what helps you figure out and use all this stuff to, well, get things done. Important things. You aren't always successful but odds are if you are still watching this you have been pretty darn successful. And let me ask you this, how did you get there? I am sure you have a story. Everyone has a story. Let me show you what I mean by starting with mine and

using the way other people have talked about access to show you how, I think, those stories might be better told.

[CUT TO MONTOGE OF POLYHEDRIAN DICE BEING ROLLED]

DOUG (AS VOICE OVER): For this next bit, I am going to rely pretty heavily on work done in New Literacy Studies. You don't mind do you?

[SCENE CHANGES TO A TYPICAL MIDDLE CLASS KITCHEN TABLE. IN BACKGROUND THERE IS A SMALL BOY WRITING ON A SHEET OF PAPER WITH DICE AND GAMING BOOKS AROUND HIM. FRAME RIGHT, DOUG WALKS INTO SHOT IN CLOSE UP IN SAME OUTFIT AS ABOVE]

DOUG: You see, when one is asked to produce a sort of literacy history that makes its way into that work, one always has to start somewhere. "En media res" as it were. For right now, I am going to begin mine here. At that table. I'm learning how to play the tabletop role-playing game "Dungeons and Dragons." My brother, who is nine years older than me, has introduced me to the game because he started playing it with the neighbors across the street. Now, being a big brother means that you kind of let your little brother tag along but you certainly don't coddle him which means for me, letting me borrow the books he had to play the game but not sitting down and explaining everything.

[SCENE CHANGES TO UP SHOT OF CHILD WITH PENCIL IN HAND CONCENTRATING VERY HARD. VARIOUS SHOTS OF WRITING THINGS DOWN, LOOKING THINGS UP, ROLLING DICE, ETC.]

DOUG (VOICE OVER): So I spent a lot of time reading and looking things up. I wanted to know every thing about the game so I could make a proper character and play with everyone. And when I had a question, something that really stumped me, only then would I dare to broach my brother or my neighbor with a question. After all, they were fifteen and fourteen! They had a lot of important things to get at!

[SCENE CHANGES TO GENEREIC OFFICE CONTAINING A TELEVISION SET AND AN APPLE IIC. DOUG SITS AT DESK.]

DOUG: Now it wasn't only learning about role-playing games that motivated my reading. It also motivated my first computer interactions. What you are looking at here was the pinnacle of home productivity in 1984. This is the APPLE IIC. It was the computer that my father brought home to write the never ending paper work that was his job as a fire chief and later fire marshal for the US Navy. This computer allowed for two very

important things in his life. One was it allowed him to produce an amazing amount of paperwork at home and two it facilitated my mother collaborating with him on that paperwork in ways she could have never done before: on the page in real time. Those two factors literally let him keep his job and his retirement but, well, none of that mattered to me then.

[SCENE CUT TO UP SHOT SIMILAR TO UP SHOT OF BOY PLAYING D&D]

DOUG: What was important to me then was filling out forms and designing documents. I was a strange kid.

[SCENE CUT TO WORD PERFECT 3.0 KEYBOARD OUTLINE AND SCREEN SHOT MONTOGE]

DOUG: You see, by this point I was once again heavily into playing Dungeons & Dragons because it was a remarkably easy way to make friends. And if you are a slightly nerdish kid with asthma and a rather odd intensity about your passions that's really what you want. A way to make friends. Now in D&D you keep all your information on what is known as a "character sheet." Name, class, level, race, you name it you've got to have an accurate way of saying who you are and what you are in possession of at any given moment. Think of it as a census form for a fictional character.

[CUT TO CONSPIRIAL ASIDE]

DOUG (SOMEWHAT HUMOROUSLY): Because if it isn't written down it simply doesn't count. If your sheet doesn't say 10 foot pole then your character doesn't have one.

[SCENE PREVIOUS SHOT]

DOUG: And well, one gets bored writing "Name" down in the same place on graph paper over and over again every time you make a new character. And I was making lots of new characters. So what do you do? Now, the company that made D&D had foreseen this very problem and was delighted to sell you premade character sheets for a small fee but when you are in the sixth grade that fee might as well have been spent on any number of other delightful luxury products like a new Transformer or new books. So what do you do? You are on a very fixed income but you are sick of writing the same thing down all the time. You want to get on to the good bit, the gaming and friend making. Well, if you were me, you would grab your Dad's new toy to help you print out character sheets.

[SCENE MONTAGE OF STILL SHOTS OF CHARACTER SHEETS MADE WITH APPLE IIC]

And, let's say that you have a personality that needs to get things you care about EXACTLY right. So trying to make it look like the exact copy of D&D's Official Character sheets means that you would spend HOURS trying to line boxes and trying to make hexagons that look as close to ACTUAL hexagons and not avant garde ASCI art.

[SCENE CUT TO WORD PERFECT 3.0 KEYBOARD OUTLINE AND SCREEN SHOT MONTOGE]

DOUG: You also do other things, like go looking for source material. Which led me to reading Macbeth at lunch on a day that I didn't want to go outside; which led to a teacher putting me in an advanced reading course; which lead to me reading C.S. Lewis and a whole slew of people I never would have read otherwise, which of course doomed my romantic life in high school. But that is another story.

[SCENE FAST MONTAGE OF PREVIOUS SHOTS FROM OTHER SCENES. IMAGES ARE TIMED TO CORRESPONDING MENTION. WORDS ARE DELIVERED QUICKLY IN DUB.]

DOUG: Right, so where are we so far. OK, so because I wanted to hang out with my brother I learned to play a game that required, among other things, lots of reading skills in application. I kept playing the game because it was an easy way to get to hang out and know people which is important because moving around a lot you needed really easy ways to relate to new people. And because I wanted to spend that game time more around people and writing and chose to spend my economic resources differently, I used my Dad's computer to develop a form on a computer word processor program, which let me spend more time playing and researching which led me to an illustrated copy of a play about Witches and phantom daggers which led to me being in an accelerated reading program which exposed me to interesting literature which ruined my romantic life in high school.

[SCENE: DOUG IN FRONT OF TABLE WITH ITEMS. D&D BOOKS, COPY OF HOBBITT, AND OLD COMPUTER SCREEN]

DOUG: And that's just the tip of the iceberg. Now in middle school and high school those three things: computers, role-playing games like Dungeons & Dragons, and pleasurable reading became very tightly bound verbs for me. If you were doing one you were doing the others in my world then and after. That

became even more so when my friends got access to the internet and you could, and this was really amazing at the time, jump online and be role-playing with people all over the world! Of course you needed to build the spaces that that took place in for that to happen. My friends took to that much more than I did because by this time I was in college and doing a lot of theatre. But my friends all learned how to code spaces that supported those role playing games, which lead to them meeting people who also coded which lead to them getting very lucrative jobs for companies like IBM and Cisco systems but again, that is a different story.

[SCENE CLOSE UP ON DOUG]

DOUG: Now the thing of it is, I was able to stay friends with this group of people long after they moved away from my home town, went to college, got married, got divorced, etc. because we shared all these things in common. These are the people I still stay in touch with and figure things out with. So rather than being used to start relationships, these things became the way that I, and my friends, maintained our relationships despite other hindrances like developing economic differences.

[DOUG TURNS OVER SHOULDER, AGAIN CONSPIRILIATORIALLY]

They all make MUCH more money than I ever did.

[FLASH TO MAP WHICH CONVEYS GEOGRAPHIC DISTRIBUTION OF DOUG'S FRIENDS (SPOKANE, LAS VEGAS, NEW JERSEY, ATLANTA, RENO, SAN FRANCISCO, ALBERQUERIQUE, ETC.)]

DOUG AS VOICE OVER: or the fact that we distributed ourselves all over the country.

[FLASH TO SCREEN TYPING OUT THE SAME WORDS AS SPOKEN IN THE FOLLOWING VOICE OVER IN A SIMILAR FASION TO THE VIDEO "THE MACHINE IS US/ING US" (mwesch, 2007)]

DOUG: The other key component all of these things involved was literacy as both reading and writing completely and utterly detached from educational contexts. You can't read something that isn't words. Oh you can make "sense" of something that has no words, you can interpret it, but you can't read it. Not only did all these things involve reading a great deal, they also meant being interested in the underlying logic that supported each. I mean, you can't play a game without knowing the rules right? You can't write without understanding the basic principles of how a language works and at the time you couldn't

use the Internet, the way we wanted to, without understanding how it worked on some level. If you wanted to talk about what you had read, you had to write about it. With folks in different time zones, you couldn't casually toss off a comment about the new George R. R. Martin book while others were around because, well, they weren't. Except maybe when they came home to bury their Dad and, well, you don't talk about something like that at a funeral.

[SCENE: CAMERA CATCHES DOUG AS HE SITS IN THE "JAVA JUNGLE" COFFEE SHOP ON A COMFY COUCH. HE STILL WEARS SAME OUTFIT AS BEFORE]

DOUG: Now instead of just having a shared activity, I had a shared history with this particular group of people. Both of these things helped us to reconnect when those relationships had not been maintained for some time. People go off to become adults. You become adults and sometimes you have adult problems together, some times apart, but the point is that having both, shared interests and history means that it is easy to pick up and have a conversation about the world and to create a shared meaning about that world. That also helps you to figure out big adult problems about yourself in the world with each other. Which is why we are going to move from this coffee shop . . .

[DOUG SITS UP OUT OF COUCH. SCENE CHANGES TO THE FIELD IN FRONT OF MICROSOFT LICENSING IN RENO NEVADA. MEDIUM SHOT OF DOUG STANDING WITH MICROSOFT LOGO OVER HIS LEFT SIDE]

DOUG: To here. Now, in the span of my narrative we have jumped about ten years. This is the home of Microsoft Licensing, North America and it was the place I worked for a year after I had finished my first MA in Speech/Communication. And, I'm going to switch up the story I have been telling at this point and focus on a particular moment in time that I remember in the way that a person remembers specific life changing moments that are not endorsed necessarily by culture. By that I mean, we all remember the things we are supposed to, births, deaths, graduations, first loves, all that. No, I mean the one specific moment that one remembers when everything changed for you. You don't always know it at the time but sometimes you can make a great deal out of how important a moment is for yourself with some history behind you, which frequently you might call "chance" but because you know where that moment came from and its repercussions, you can claim to know just how important it really was. That's the sort of moment I am talking about. And just such a moment happened for me, here, on a clear and cold fall day. And it involved a book I had been loaned. [DOUG HOLDS UP HIS COPY OF

Pedagogy of the Oppressed SO IT TAKES UP THE WHOLE CAMERA FRAME]

[SCENE CHANGE: DOUG SITS DOWN IN THE GRASS. CAMERA IS IN TIGHT SHOT EITHER EYE LEVEL OR UPSHOT]
DOUG [MUCH MORE CONVERSATIONAL TONE] You see, I was on break from my temp job working for Microsoft, which I hated but since I was broke, I needed it. At that time, I was trying to make sense of my MA experience, especially the alienation I felt about the whole experience of formal education. Now, I was talking about that experience with one of my friends, who I had not talked to in a while but was one of the friends I was talking about earlier that I made with gaming, reading, and computing in high school. We had recently started hanging out together again. Now this particular friend and I share something in common. Both of us have a parent from Latin America. My mother is from Panama and came to this country when she was eight, his father is from Chile and came to escape the Pinochet regime. And both of us had parents from the Midwest, his mother is from Nebraska and my father is from Indiana. Now, this friend had pursued a degree in Spanish and English literature which he had dropped out of. Neither one of us had been taught Spanish by our respective parents. We had, in short, a great deal of commonality with each other that we did not have with other people. And again, while trying to make sense of my challenging MA experience, he thought this book might help me to understand what I had gone through. And boy did it ever. It hit me like a thunderbolt. Suddenly what had gone wrong with my MA, especially how unsatisfactory the teaching part had gone, had made perfect sense. Now, I will not bore you with the details of why it did but lets just say that it led to a great deal of conversations with Kyle over beers and coffee and all kinds of conversations about culture and education. And most importantly for me, it lead to me exploring what I had to do to get into the same field as this unpronounceable Freire guy was in. That is, how to get into the work of literacy education and the business of what had shaped my, and others', conceptual worldviews. The computer.

[SCENE BACK TO DOUG’S OFFICE WHERE VIDEO STARTED]

DOUG: Now, I could go on about how that book allowed the sons of two Latin American immigrants to talk for hours about the nature of education and culture or how those conversations gave me a lot to bring to the table when I went back to school to get my degree in English Writing but that wouldn’t prove my point about the objects or about the way literacy and technology stories are told in our field. By which I mean we have two big stories we tell ourselves about the way these sorts of things work. Now, I want to be careful about this last part. I am not saying that I

don't think these ways of telling these stories aren't useful. I think they are. But they are also useful in very specific ways. They shape our conversations about matters in these specific ways which, my point being, might also mean we are missing other ways of talking about these same, or maybe totally different, things.

[SCENE CUT. DESK CAN BE SEEN WITH VARIOUS OBJECTS LIKE BEFORE, BUT NOW A COPY OF FREIRE'S BOOK AND DOUG'S LAPTOP ARE ON THE DESK. DURING THE FOLLOWING CONVERSATION DOUG PUSHES CERTAIN OBJECTS FORWARD WHEN THEY ARE MENTIONED AND "RESETS" THEM DURING RESEARCH AGENDA DISCUSSIONS. SHOT CUTS FROM DOUG SO THAT OBJECTS AND DOUG'S HANDS ARE IN SHOTS]

DOUG: OK, so I have in front of me representations of the "literacy" narrative I have just told you. So one way to describe these events would be to in terms of straight representation right? Here is a literacy narrative that displays how literacies develop in certain social contexts and for particular kinds of rationales. You could ignore all this and just count how much I use a computer at my job and in my private life. You could also say that this pattern of literacy education is fairly typical for White Males at a particular time in the US. Fair enough. You could slot me into a bunch of numbers and what not and you could even tie this to Yancy's work with technology use. Now that information would give you a good idea about the trends in certain influences I would contribute to a claim about our society and technological literacy.

[DOUG'S HANDS RESET OBJECTS]

DOUG: Or, you could claim me as an interesting case study and use me in a chapter about certain social groups (White males? First Generation Americans? Latino Males? Computer savvy generations?) And focus on the influence that those social groups has had on each of my understandings of these objects. This is how Doug either represents/does not represent the dominant cultural group of X (Anglo/Latino/Male) in relationship to Y (Literacy, New Media, Writing, Rhetoric). Fair enough. You certainly would get a better idea of specifics. You could group me with some people that have similar stories in a collection like Selfe and Hawisher did with *Literate Lives in the Information Age*. Then in the aggregate, the people I have been grouped with and I would form an argument about whatever trait we are representative of and therefore give people a more specific and at the same time general sense of technology and or literacy in our lives.

[DOUG'S HANDS RESET OBJECTS]

DOUG: The thing of it is though. You are only getting the information I think is important. And clearly I think it's important because I have a narrative of my own life. I remember watching an interview with Henry Louis Gates Jr. about an author where he said: "All autobiography is an attempt to justify who the person is who is writing is at that moment." What I think he meant by that is, what you would be getting is a sense of how I think these activities are important now. Me, the PhD candidate making sense of them after reading a TON of research and attending a billion conferences about these matters. If you could somehow go back and ask the eleven year old me why these particular objects on this table are important he would give you a completely different answer.

[SCENE: CUT UP SAME DESK. DOUG CENTER SHOT WITHOUT SEEING OBJECTS]

DOUG: And that is the really interesting thing to me anyway. Is how the person, in a particular moment, comes up with a new way to use something by taking or being motivated by something they already know how to do or know. See each of these things are, indeed, objects but they are also objects that, when used by me and other people allowed for, literally, new worlds to be created, careers to be made, lives to be lived and so on. Now, those other ways of looking at something are really very useful and good at doing what they are designed to do. But I don't think they tell the story I'm interested in hearing which is what factors allow for knowledge be constructed and moved between here [DOUG HOLDS UP HIS OLD D&D PLAYERS' GUIDE IN HIS LEFT HAND] and here [DOUG HOLDS UP HIS MA DEGREE IN HIS RIGHT HAND] or between this [DOUG HOLDS UP COPY of *PEDAGOGY OF THE OPPRESED* and that [DOUG LOOKS TO THE LEFT AS LIKE A NEWS BROADCAST, "AUTHENTIC DESIGN" PLAYS SILENTLY].

DOUG: I think something very important happens. Something we haven't been able to get a good research or theoretical look at yet. The rest of this work is about trying to do just that.

Addendum

The problem, of course, is that such conversations have stalled. What we end up with are brief by necessity. Our accounts are of lives lived that focus on one person and where that one person's transformed experiences, located in stories, are then mined for relationships between their life and the materiality of their conditions. Two conditions need to be president in this string of research. First, the person must have had access to a researcher who transformed the participant's experience of relationships into stories about something (literacy, access, technology, ideology,

etc.). Second, the person must have had access to a variety of experiences and skills that allowed for them to transform their own experience of relationships into stories about something (literacy, access, technology, ideology, etc.) and therefore access changes from the experiential and lived on the part of the participant into *narrative* or *numbers* on the part of the researcher. Yet we do not think to ourselves that one *must* have a narrative of access to be able to *enact* it? There is something here.

Chapter Four

Down and "Dirty" - An Empirical Methodology for Locating Enacted Access

In chapter one, I began with a personal account of access and I tried to map out the various trajectories about technology and access. I began by reviewing literature that can be sorted into two large generative discussions about material access and ideological access, mostly focused on classroom interactions. In chapter two, I offered a theoretical methodology and three-part heuristic for expanding discussions of access beyond the categories of material, ideological, and classroom. I developed a three-part heuristic around space/place, experience, and the rhetorical construction of bodies; these are three concerns for both Cultural rhetoric and Professional Writing. In chapter three, I deployed that theoretical orientation in the work of two prominent scholars in the fields of Cultural rhetoric and Professional Writing: Victor Villanueva and Beverly Sauer, in order to show that we gain new insights into the issues of access enacted when we put these two bodies of literature together in dialogue. Using Cultural rhetoric and Professional Writing theory as a points of departure, I showed how each contributes significantly to our understanding of access enacted and performed by helping us locate specific moments to understand the relationships between space and place, experience, and moments of the rhetorical construction of bodies.

In this chapter I show how at the individual, organizational, and cultural level access is created at the same time. I used the interludes between chapters to show, in narrative form, the interplay between cultural and social subjectivities and professionalization experiences, and exactly how much insight we gain from such a dialogue. My attempt was to use this narrative work as an allegory which indicates a complex relationship between cultural and professional issues and moments of access. I used the interlude between chapters two and three to show, through stylized genre, not only the relationship between genres of print (documentary script)

and the rhetorical technologies they support (video documentaries), but also how the interplay between cultural and social subjectivities and professionalization experiences becomes transformed into easy points of evidence to be used rhetorically. My attempt was to use this narrative work as allegorical indicating a complex relationship between cultural and professional issues and moments of access, which can be shown, seen, and traced.

In other words, access-ing, or access as enacted across people, materials, and ideologies, *can* be shown, seen, and traced making the locating of enacted access a viable empirical project. That cultural and professional issues and moments of access can be shown, seen, and traced is an important fact not to be glossed over. Access is a complicated issue. As I tried to show with my theoretical and methodological work, there are a variety of reasons why we have not attempted to make a more holistic view of access, chief amongst these is that to understand access as distributed and enacted means that we must look at "sites" of research that move beyond classrooms, individuals, specific technologies, and even specific cultural formations. That is not to say that each of these is not important or to be ignored. Quite the opposite. A smart phone with a the ability to compose work emails can mean something different at lunch with work colleagues than it does off and in a drawer at home. Being able to stay in touch with your smart phone at work can mean something very different when there are other professionals of color from your hometown and you are the only African American working at your job. These are moments of access that are hard to trace because they shift in meaning. In specific moments, we gain insight into the relationships that each has with the other. By stringing together a series of relationships we gain a sense of how each element is enacted either in someone's life or in the professional and technological networks that life is a part of. Each moment becomes more important because, as I have illustrated with my interruption chapters, by asking what each

means in specific contexts we understand how each element is related to each other in historical and present context. I move my methodology here to a small pilot study where we can see how access is enacted in multiple but not necessarily fragmented ways.

Here with chapter four, I take my theoretical orientation outlined in the previous three chapters of this dissertation and attempt an empirical methodology than can answer the following research question:

> How can we recognize moments of access as they are enacted across multiple sites and actors in the world?
>
> How do people manage issues of access?

Each of these questions lies at the core of understanding when people enact access in their lives. My dissertation so far has been an attempt to show that we can understand access as a series of related enactments distributed across accounts of people and tools best by understanding access as performed during specific moments. I've done that work by showing how moments of access encounter the relationship between space and place, when the rhetorical transformation of experience becomes action, and tracing moments when the social construction of bodies affects rhetorical situations. Rather than defining access, my goal with this methodology is to map access as it is enacted in moments and to follow what access means to different agents as it is enacted.

Empirical Projects on Access: An Overview

Attempting to build such an empirical methodology, as I have outlined here, is a tricky business. As I have defined this project, an empirical project must be able to account for the relationship between work in nonwork settings (space/place), transformation of experience into rhetorical action (experience), and the social construction of bodies. Such work must account for decisions about the relationship of associations between technological forums and lived

experiences. Not an easy task to map. This last point is not a small one, and indeed lies at the very core of the contribution I see this methodology making. One cannot understand the influence of "work" in "nonwork" spheres without understanding the rhetorical technology like always connected mobile devices such as smart phones or the relationship smart phone owners have with their coworkers as well as what coordinates those relationships. One cannot truly understand how experiences is transformed to solve rhetorical problems without understanding when stories about self and others become important and how we are reminded of them. Nor can we understand when or how rhetorical bodies become translated into meaningful markers both online and offline without understanding what associations are made between those constructions.

What happened with the scholarship on access in literacy could loosely be described as the "social turn." It was a turn that emphasized, and therefore developed research methodologies that supported looking at an individual's social location and literacy activity as combined unit for analysis. This trend is probably best expressed in Debora Brandt's (Brandt, 2001) concept of literacy sponsorship--both in enabling and hindering literacy activity. The idea of Brandt's Literacy Sponsor seems almost self-evident as external forces encourage certain kinds of literacy acquisition while discouraging others. Yet through her scholarship, we can see that if we are defining literacy as the ability to move through a discourse, there are many social factors that either inhibit or encourage learning a secondary discourse, many of which seem to be economically motivated on the part of institutional forces.

Brandt's methodology of historical case study and interview becomes largely a mapping of sponsorship on to predetermined "social factors," making it fit largely in the explanatory model. That is to say, the social subjectivities she uses are convenient. Participants become

emblematic of social epochs[6] as their narrative becomes synecdochitic in nature. People do not just stand in for their gender, race, or class; they become that race or class as their "story" is used as evidence to support claims of larger social trends. While writers certainly interact with systems in Brandt's accounts, they do not form new systems as much as they are swallowed whole by preexisting social and cultural categories subservient to large cultural stories about the 20th century. What's more, the experience of these social formations or literacy histories are not reflected on or contextualized by the participants but instead are contextualized by Brandt herself.

While not the case in all of such research, in much of the research like this individuals frequently become something else in research: synecdochic evidence. Two issues usually have driven the stories of access that we have, as I outlined in chapter one: material technological concerns and ideological concerns. Naturally, this leads to stories[7] and research that take as their launching point the relationship between material technology and a critical stance looking at ideologies. That is to say, the stories quickly become about culture, material technology, classrooms, ideologies, where the participant's life is turned into evidence for a greater argument about culture, material technology, classrooms, or ideologies. People's lives, literacies, and technologies become the focus of stories about people. For example, in Debora Brandt's *Literacy in American Lives* Dora Lopez's story of bilingual literacy experiences is contrasted with Raymond Branch's technological literacy narrative. While Brandt makes a tremendous move in

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[6] Participants neatly fit into predetermined social categories that then exemplify readily available social trends such where the sixteen African American participants stand in for literacy in "African American Lives" or large economic cultural shifts such as the move from an agrarian to industrial economy.

[7] I use stories here because I know "narrative" has its own intellectual baggage that I am unfamiliar with. I am suspicious if the stories I am talking about even qualify as "narratives" as they are frequently unarticulated.

an attempt to locate the value of literacy across "spheres" like home, school, and work, Lopez and Branch are still used as stand-ins for the failures of literacy education to value diversity and of larger social trends. Lopez, as a Latina and the child of Mexican immigrants, stands in for unrewarded language and literacy practices everywhere. She *becomes* all latino/as. Branch, a white male who now works in the technology industry as a programmer, shows how in the "information economy" home computer skills will be valuable. He becomes all white males. While using an interview and narrative case study analysis to move away from totalizing empirical number work on literacy, Brandt ends up re-inscribing the same type of claim.

Brandt shows us just how hard the problem of access is to tackle. The problem, of course, is that Lopez and Branch's experiences are not solely shaped by their respective literacy activities. Brandt's focus and the nature of her questions are aimed at, designed for, and represent a concern toward literacy. The impact of Spanish and English on Lopez's life is tied to and associated with relationships to people more than educational institutions or economies of production. Conversely, Branch's exposure to material technology in 1981 did not determine that he would become a programmer. While that is part of the history, there are other factors. My brother had a computer in 1981. He became a firefighter like my Dad rather than a computer programmer; I spend every trip back home solving IT problems for him. The line we have to ask is what "other factors" count in influencing literacy acquisition? While I am inclined to agree with Brandt's main points about how literacies become economic forces that are valued or devalued depending on market/context/ sphere, I am less inclined to agree that the stories of Lopez and Branch prove that point if only because the only parts of those stories we are told about, even parts about families, are parts that pertain to literacy and economics. That is to say, those stories have been organized and "clean"ed up to be about literacy, economics, and

technology. The stories remain a little too synecdochic, stabilizing complex relationships into predetermined outcomes.

In my experience, in the research I have read, and the issues I am discussing, people's lives are incredibly complicated. People deal pragmatically, far more pragmatically than myself, with issues of oppressive cultural values. Their ways of understanding those values, work, home and technology are not pondered any more than one ponders a steep hill when walking. They are there, you get over them or you don't. Issues of ideology, technology, and experience were boiled down and reduced with Brandt for good reason but the work that *Literacy in American Lives* inspired became about social subjectivities rather than people. Reasearchers brought "culture" to the research to construct their own ecologies. Let me be clear, I am not saying that this work has not, is not, or could not be useful. The work is useful for drawing "context" I think, but I do not think it would be terribly useful to Dora precisely because it removes so much of the "mess" of her life, cleaning her up into a sort of Latino/a experience of literacy. Dora certainly does not need Brandt to tell her that speaking Spanish and English is not as valuable a skill as being a computer programmer economically but then again Dora couldn't have kept relationships up with her extended family in Mexico with BASIC or Pascal.

Getting our hands dirty: The "mess" of research on access

By now I should probably explain what I mean by "mess." In some ways, I have hinted at it with my Chapter interruptions. I mean that, and I take this from any number of scholars of color (A. Haas, 2008; Monberg, 2008; M. Powell, 2002; Villanueva, 2008; Sandoval 2000; Minh-Ha, 2008; Law, 2007), research and the world is "messy." The intellectual tools we use to carve up and make sense of the world aren't always the way things are and can, in fact, lead us into oppressive regimes of intellectual labor. If a researcher or scholar is interested in uncovering

or articulating a particular "truth" about an issue, either about an experience or something about the way the world works, that researcher has to take experience and observations and, through intellectual labor, turn that "mess" into something coherent for other people. We use specific rhetorics to help us with those tasks whether it is taking an experience and turning it into a story about Turtle to help tribal members understand a complex political situation or taking frustration about work and turning it into a Tweet. All too frequently we get rid of the parts that don't make sense. Complicated linguistic upbringing? You are a L2 learner. A particular idea does not fit into Derrida's theory of language? The whole theory must be rubbish, and so on.

That isn't always a problem. Do enough research and you understand why academics "clean" up "messes" and make coherence for a living. The problem comes when researchers, in an effort to shore up their claims, don't admit that they are cleaning up the messes. This is where I am being remarkably unfair to Brandt. Her conclusions about literacy, economies, home/work spheres, or material technology are not necessarily wrong. Brandt doesn't do a good job showing us how those issues interact or showing how they interact with Dora and Raymond's lives. For example, take the fact that Raymond's whiteness[8] is relegated to material wealth and privilege. More complex issues may be beyond the scope of her project, you might say, as she is talking about influences/sponsors of literacy. I would agree with you and say that she has done an admirable job making the "mess" of culture, race, and gender "clean" and neat. My goal with my pilot study is to show a little bit more of that "mess."

[8] As an example of the mess I want to see, according to Brandt while Dora lives in the "Anglo Midwest," but the term Anglo or white is not used with Raymond. His cultural privilege is written purely in terms economic and material privilege rather than in terms of cultural or social subjectivity. For example, there's no discussion about the existence of hierarchical/patriarchal familiarity assisting his understanding of coding languages like BASIC, or how comfort with being Male White might have influenced his choice to pick an at the time second "White" language like computer programming.

"Dirty" Research: How to Listen and See the Mess of Access Enacted

The best way to show the mess of enacted access is to first attempt to show the complexity of interactions of the elements of access. I have, so far, shown those elements interacting and where they interact in theory. What I have suggested here is that they interact most frequently in areas of study of Cultural rhetoric and Professional Writing and that they interact, not only sometimes but frequently, in the areas *between* Spaces and Places, Identity and Experience, and the Rhetorical Construction of Bodies. The "clean" thing to do in designing a methodology would be to go out, capture stories or data of some sort, and build neat and prepackaged accounts involving technology and race, class, and gender. Triumphantly declaring, as if I was the only one ever to do so, that race and technology is a complex interaction and that my way of looking (constructing?) is superior to the ways of people that live and experience such interactions.

I have no intention of doing any of that.

Let me explain why I have no intention of producing such a "clean" empirical methodology or method. First, both my experience and my belief is that people who exist in repressive and oppressive social subjectivities of race, class, and gender do not need my research or me. They deal with racism and/or sexism quite well or they do not but they hardly need me to illuminate their position for them. They don't need me to tell them that it is happening or where it is happening. They know. So can anything I produce here be useful to them? Well, I like to think so and do my best to make this work useful to people and perhaps show them interesting viewpoints about how and when they are part of access enacted; but my firm commitment here is to knowing that people understand their own positions and lives better than I do.

Second, material technology has made literacy and rhetoric "messy" with no help from me. For example, look at all the language we have to talk about what new technologies have

generated? What about "Visual Literacy," "Science Literacy," "Information Literacy," "Material Literacy," "Visual Rhetoric," or "Cultural rhetoric," "Material Rhetoric," "Digital Rhetoric," "Workplace Rhetoric," and the "Rhetoric of New Media?" Are any of these terms mutually exclusive? Do visual rhetorics take place away from the cultural assumptions of visualization? Do artists whose art produces culture have no workplace? Is there no materiality to digital rhetoric and if that is the case why did I have to learn how to repair my own laptop while at home to be able to do the knowledge work of the academy? If such a matter of concern is already so much a mess, why not start over and try and see that mess for what it is?

Third, I am mistrustful of "clean" research where predetermined categories of social subjectivities are either essentialized or shattered into meaningless postmodern rejections of collective experience. Such movements either remove the validity of a collective experience, or solidify a single experience into representative of a collective whole. I think there are a great many people of color who are mistrustful of such work as well. There are a great many reasons why this is. I don't think I need to go into them here but suffice it to say frequently categories of behavior and experience are too frequently used reduce us and people we know into Things[9]. Given this commitment to "mess," how do I produce anything useful?

This leaves me with a certain type of orientation toward my empirical methodology. The methodology has to do with two kinds of almost contradictory work. My methodology has to be able to construct a "messy" account of access-ing that sees access-ing as a set of recursive actions enacted between people, cultures, professions, and technology as well as one that takes on the full complexity of experience of the humans involved. What I need then is a set of

[9] The list of projects that describe with great detail the systematic dehumanization of people, usually in terms of lingering or ongoing colonial situations is extensive. Primarily, the most influential on this project have been Fanon, 2008; Hall, 1996; Pratt, 1992; Spivak, 1998; and Spurr, 1993.

theories that enable me to deal with the distributed nature of activities as well as one that allows me to look into the quiet hidden places that influence people's lives and how they orient themselves toward moments of access enacted in the first place.

The Possibilities of "Dirty" Empirical Research

My empirical research, like my theoretical work, will be "dirty" in the sense that the complexity of the "mess" of the situation will be shown. It will not be cleaned up and organized into neat little piles. The interruptions in the dissertation have been a manifestation of this impulse for "dirty" research. I am looking for an empirical model that allows for conflict in the data and a model where tensions in what is observed or listened to remain productive. This tension, rather than being resolved, should point at moments that can shift and produce rhetorical activity rather than produce overly determined criticisms. My interest then is to create a methodology that, for a brief instant, captures as many actors directly influencing a moment of access as possible but doesn't seek to determine that those actors are *always* present in every moment of access. In short, I want a snapshot of an ecology at a particular moment, then I want to build those moments into a larger picture.

That is not to say that this research will be incoherent, at least that is not my intent. Access, as I have attempted to theorize here, is multiple and complex, enacting itself differently across actors and situations. That does not mean that access is incoherent, just complex. For example, my understanding of enacted access depends on a deeply rhetorical idea; that social media is a rhetorical performance not in the sense of always being "persuasive" (this may or may not be the case for how rhetors understand social media) but in the sense of being a "public" linguistic performance associated with a perceived audience that has a history and theory of use on the part of its users across a variety of uses. Users perceive multiple use value from such

technology and have histories of rhetorical action that they bring to that use. They do things with it and understand it based on experiences in either that rhetorical venue or other rhetorical sites. Social media does work for them like connecting them to their professional colleagues, giving their tribe resources, alleviating alienation, eliciting participation in personal projects, allowing knowledge work, etc. Simply put, access to Twitter is easy. Access to the professional networks that Twitter is a part of is hard. Access to the parts of those professional networks that take place away from, but are deeply linked to Twitter is even more difficult. So what does that look like and when does that happen?

"Dirty" Writing Ecologies

In some ways, the ideas behind what I am talking about are not new. Composition and Rhetoric has been concerned with the ecologies of writing for a long time. Cooper (1986) articulated and challenged the ideas of the field had about writing occurring solely as an internal and exclusively cognitive process. Cooper's idea was that writing existed in an "ecological" setting. Influenced by researchers, especially researchers of color like Shirley Brice Heath (1983) and William Labov (1973) who knew that culture played a great roll in literacy, Cooper understood that ecology did not merely mean "context" like Burke's pentad but rather to quote Cooper, "In place of the static and limited categories of contextual models, the ecological model postulates dynamic interlocking systems which structure the social activity of writing" (p. 368). In this place, Cooper described four broad and interlocking systems. What is important for my discussion here is that Cooper wanted "an ecology of writing [that] encompasses much more than the individual writer and her immediate context. An ecologist explores how writers interact *to form systems*," (Cooper, 1986, p. 368, *emphasis mine*). That was not exactly what happened, however.

Ecologies of writing have been very productive for mapping on complex relationships between moment to moment accounts of writing behavior and historical influences and technologies that shape such behavior. For example, Clay Spinuzzi's work using genre ecologies (2003a, 2003b) allowed for a number of insights into the complex nature of genres as they shift across both personal users' experiences and technological mediation. While not specifically about ecologies, Cushman's (1998) ethnographic work specifically locates the ecological relationship between institutions, communities, and individuals. In this view, individuals deploy communities to understand complex and frequently hostile systems of rhetorical production to obtain material support.

Ecologies were pretty useful in some cases for expanding the work of Cooper and of Brandt. Specifically for technology, in Selfe and Hawisher (Self & Hawisher, 2004; Hawisher, et. al., 2004) ecologies became a dominant metaphor for understanding individuals' orientation toward technological literacy. In work like this, like in Brandt's initial literacy sponsor work, individuals were sought out and interviewed for technological and traditional literacy experiences, which were then placed within specific cultural, material, educational, and familial contexts. In both treatments, they use the phrase "cultural ecology" a lot to denote the interactions between cultural orientations and how their participants react and deal with those interactions, especially across cultural contexts and assumptions about gender, class and race along with technological use and technological savvy. In essence, they had some of the same problems I have already outlined talking about Brandt. Their methodological answer was to interview individuals about "literacy histories" then to take those histories as accounts of "ecologies."[10]

[10] You can see a lot of this from their interview questionnaire. I am deeply indebted that they

The questions that Selfe and Hawisher used in their interview instrument are questions aimed to elicit an account of an individual, in the parlance of ecological thinking, an individual's history through multiple cultural ecologies. Such a position assumes cultures are self-contained epistemological spaces that people travel in and through rather than existing at the same place in time frequently holding multiple perspectives simultaneously. This work is about people and places, organisms and sites, rather than ecologies. A more ecological view would make it so that there could be many interactions between those cultures (mostly historical) and that an individual might be shaped not just by their own history but the history of cultural interactions, bits and pieces of which are relevant at any given time. Taking ecologies as a productive way of thinking, this leaves us with the "indicator species problem," a very similar problem to the synecdoche problem of representation. If we move past the use of ecology as a "metaphor" and into the idea of an ecology being a complex location of interactions, looking at ecology means more than looking at an organism traveling through that ecology. We lose a great deal of "messiness" of interaction because the individual must remain "clean" and "coherent" in terms of research evidence i.e. a single narrative. These accounts of people must be, above all else, good evidence for larger claims about culture. The better the evidence though, the more we lose the complexity of life and cultural experience.

That potential for loss of complexity of life and cultural experience is an especially important point for work that involves oppressed people because multiple and contradictory social subjectivities are key to understanding cultural positioning[11]. Some loss must happen as we take lives and freeze them in time with research and writing. So there must be some sort of move that links this frozen moment to something outside the research. The very pragmatic

published. Too few scholars publish their methodological tools.

[11] See Fanon (2008) on the creation of neurotic colonial subjectivity.

response from those in Cultural rhetoric is to present "dirty" stories that can be used (they are eminently useful to the communities that they represent) to understand similar but different situations simultaneously. Such stories are "dirty" methods in that they allow "messy" information to be "cleaned" up at the same time because readers assemble what they need from the texts based on similar cultural experiences. Harjo (1996) shows us the connection between personal grief and Native histories of grieving to give us a sense of the interplay between a personal social subjectivity and a peoples' sense through narrative action. Villanueva (1999) makes the connections between experienced linguistic racism and the political history of language laws and radicalized graduate school performance.

These are strong rhetorical moves with specific aims. Such stories move by making a series of truth claims about their experiences, making claims about how the world works (and how it got that way), and indexing and alluding to the experiences of others sometimes letting "messy" bits remaining productively unresolved. The advantage of the narrative over the ecological account is that the narrative can remain productive and be messy at the same time because it makes reference to experiences and ideas outside the text itself, usually histories and experiences in the path of the reader. Each of these orientations sets us up to look at the access-as-individual/group[12] in an historical context.

The question for my work becomes how to capture a "clean" rhetorical moment in an actual ecology while also attempting to keep "messy" stories of people complex. Even when a complexity of ideas like issues of ideology and materiality are linked, when a researcher divides access into ideology and materiality, the division creates a situation within the research where the social subject, the person, either is constructed by the access of things or constructs access

[12] Again, there is a frequent collapse here between author and author as synecdoche. This problem is only exacerbated by the "indicator species" problem.

themselves. The person is initiating access/agencies or is the victim of other agencies, which become our dominant stories in this kind of research. The research must be "clean" to look at an individual in a cultural, historical, and technological situation. Moments are turned into evidence as contradiction is not allowed to stand in such stories. Because there is no cost or place for contradiction or even tension, divide stories like Brant's Dora Lopez's victimization at the hands of an uncaring literacy economy come to dominate. Contrast that story with the sort of "bootstraps" narrative of personal or local literacy practices overcoming oppressive cultural, racist, or economic forces that dominate our culture where we can "Win the Future" (Obama, 2011). Dirty research then would show both the complexity of access-ing as it is enacted and deal with constructing people not as evidence but as people.

I have been tempted with all the pressure of dissertation work to compress this "mess" into digestible formats. Yes, I could solicit accounts of people engaged in professional activity then squarely "clean" those accounts up into stories of space in places, the identity and experience, or the rhetorical construction of bodies. As a researcher, those moments would be easy to make but that would not give me the "dirty" account that I want and that I think the field needs. Such work would separate too many elements that remain collapsed like individualized technologies, making race and class present when only race might be present as a mitigating factor, and so on.

My empirical orientation then needs to come of such research that sees the value in how people from similar social subjectivities of gender, race, class, or professions negotiate these professional and cultural tensions. Such work is invaluable for the creation of professionals of color *without* having such activity become rigid and prescriptive. Dirty research is a commitment to understanding complex relationships of moments of access enacted while doing so in a

culturally responsible manner. That is to say, understanding and capturing moments of access enacted, a distributed activity, is my goal but I do not wish to lose the individual in that process because my goal is to at least attempt to produce something that could be of value to such individuals. While this research is important to me and, I hope to the field, only certain elements will remain useful for people in the situations I am observing. Large graphs of social networks are not *useful* to people, as interesting as they may be to theorists.

As I alluded to in chapter two, I think useful tools and theories for addressing this problem lay in attempting to merge elements from Cultural rhetoric and Professional Writing and deploy them for this project. I spend the next section outlining these two theoretical and methodological orientations as well as how I intend as ways to produce a messy empirical pilot study.

"Dirty" Conversations: Grounding a Theory of Listening

As I outlined earlier, one of the major problems with trying to locate access as moments of accessing is trying to find what to pay attention to in the first place. Access coordinated is something that is recursive, based on practice, and is frequently gained or lost in the dynamics of the situations that support or hinder those moments and actions. People, or peoples, are equally complex and shifting in moments that influence what people are doing and how they are doing it. There is the vexing problem of *where* access is happening. As I pointed out in this chapter and in chapter one, the question of what pieces actually matter in any given situation of sustained access is difficult in and of itself. That is to say, it is hard to put the pieces to the puzzle together if you can't even see that you don't have all the pieces to begin with.

Part of my attempt in chapters one, two, and three was to use new disciplinary orientations to find those pieces of the action of access by expanding our notions of accessing to

theories of cultural and professional rhetorical thinking. That move allows me a great many theoretical and methodological tools to deploy to locate elements that influence, either by sustaining or oppressing moments of access as they occur through interactions. That is to say, for the methodology I am developing here, we have to listen in ways we have not done before to be able to hear which elements, technologies, and histories influence the process of accessing, which is a dirty process if you are doing it right.

I am partial to drawing the concept of "listening" as it has been deployed in feminist and cultural rhetorical work to hear those connections for a few reasons. The first is that access is usually described in our literature as something we can *see* as well as something that is possessed. The singular "moment" that is observed in the classroom, the observation of the user through a program, the brown body in a suit in the room full of white bodies in suits, or the "social" in social media. This "seeing" is problematic as a research methodology precisely because, well, we miss important elements that have been systematically erased like bodies and forms of labor we are not prepared to notice or see.

For Monberg (2008), listening is important. Her project has many parts, but most importantly it is a project to develop a methodology that will reveal what is important to the lives of women of color, especially Filipina women of color. Contrasting herself with other theories of listening by scholars such as Ratcliffe (2005) her goal is not to set up a "cross-cultural dialogue" as much as it is about developing a theory that accounts for the contribution Dorothy Laigo Cordoba, a Filipina American activist who plays a major role in the development of the Filipino American National Historical Society (FANHS) in a larger context of Asian American women contributions. Yet it is the type of role that continues to escape the attention of feminist rhetorical scholarship, which demands the work of "specific individuals" or "explicitly reading

through the lens of gender" (p. 85). Monberg goes on to discuss that the making of knowledge in communities is not always recognized as such because academic scholarship wants to turn that knowledge into something else. Academics move into a colonizing space with knowledge production when we take participant knowledge and shift it into forms that are "irrelevant to the needs of those community members" through acts of distancing such as the assumption that academic theories of rhetorical production are the only ones that matter. That is to say, frequently we theorize access by looking at and locating access as what we, as researchers, want it to be at the level of technology *or* at the level of enacted theory.

After all, people have a sense of what they are doing which may or may not line up with our own theories about what counts as access or rhetorical theory building. Malea Powell (2003) talks about this when stating her hope for the work Native texts will do collectively in relation to the ideological and conscience goals of the field in the rhetoric/composition. For Powell, Native scholarship does important work grounding theory into research methodologies on communties of people. Powell (2003) claims that the theories of rhetoric were not new to her when she first encountered them, "I came to the study of rhetoric and to the teaching of writing, though, with these theoretical understandings already firmly in mind" (p. 41). Here she is making a connective tie between the principles of something known, and known differently, through different epistimological structures that generate understandings through tensions, "That means that we must be willing to go beyond the page upon which our scholarly essays are printed, we must be willing to forego the pretense that each story exists all by itself, that each essay provides all the knowledge that any reader would need," (p. 57) and understand what people do, and the way that people do it, as grounded in a *theory* in how the world works and what they should be doing rather than simply as a rhetorical *practice.*

Listening for rhetorical theories about access as it is enacted then asks us to understand that not only do people contribute to textual production but they also choose not to contribute when the cost is too high. Access in such cases isn't simply "gained" or "lost." Access is coordinated or distributed based on theories that structure the interactions between actors. Listening means understanding that people engage with and decide on action based on a knowledge of rhetorical action in the world that may or may not line up with the ways we have of theorizing what access or even a moment of access is or looks like. For example, what might have gone on before in peoples' lives which might frame events and theories about events in digital situations? What "pre" career cultural experiences have shaped understandings of current career practices for participants and what can we learn by placing those theories next to our own ideas about rhetoric rather than enforcing them as modes of interpretation on our participants? That is to say, we should not always look for consistencies in stories about access as much as we should try to listen to how people think and understand the role that people and technologies play in their own journeys toward, in and against moments of enacted access, then we should show those complexities.

To put it another way, by comparing what we hear about peoples' experiences we can make those experiences understandable and knowable for what they are now. A theory of rhetoric built at a particular moment in a particular time, which may and probably will alter as more experiences are gained is what we need. We should not "clean" such theories up and force them into our preconceived ideas of what access looks like but instead we should leave them "dirty." The key move here is listening to how people make sense of experience to develop rhetorical theories about how to behave in both personal and professional capacities as well as in offline and online spaces. Listening to interactions. Listening by itself isn't enough, I must listen

and write about what I hear in such a way that these experiences do not fill the synedochitic function but rather resist such a move yet, at the same time, point to similarities of contexts that may be productive moments of theory building on the parts of participants. I must listen to how people manage to enact their version of access, which are multiple but not fragmented in their lives. Such listening would allow us to hear how and when moments of access are enacted and coordinated between participants and others. We could listen to stories of moments as people move through and make sense of their experiences. That is something we can listen for.

Giving a "Dirty" Look: Grounding a Theory of Objects

The theory I am drawing on to understand objects and spaces derives from Actor-Network Theory (ANT). ANT as a theory[13] was developed to understand the complicated nature and relationship between people and things, especially at the level of "associations." While I am not embracing the entire scope of the principles of ANT, there are certain principles of the theory that have influenced my methodology here either in indirect ways or in direct ways like the relationship between Objects and Spaces.

Many of my ideological commitments simply do not line up particularly well with ANT orientations. However, ANT and the work of Latour (2004, 2005, 2010), Law (2002, 2004, 2007), and Moll (2003) have had a great influence on helping me understand and articulate the relationship between ecological elements of technology, people, culture, and professionalism especially at the level of when and what happens as rhetorical knowledge crosses rhetorical contexts. In short, the theory has helped me to articulate when an utterance becomes a tweet, when technological access enacted becomes professional access enacted, and how cultures overlap at the same time.

[13] This statement that ANT is a theory would get me in some trouble with the ANT folks themselves.

The main methodological contribution for me with this project is to understand the relationship between people and differing elements of technological use. If part of my methodological goal is to understand the complexity of a technological ecology, a key move is to define what "Facebook" or "Twitter" *is*. Is there a difference between Twitter on an iPhone or on a computer? What if the iPhone is at work? What if it is in your bed with your dog at your feet? How does that change our orientation to these rhetorical spaces? Does it even matter? When does it matter? Does the network and cultural space represented in the social media space shift given such concerns? ANT's theorizing about objects and spaces has helped me think about some of these issues and their capacity to help us see "messy" ecologies of people, cultures, rhetorical action, and technologies.

I think it is very important to begin with a fundamental difference in ANT between "things" and "objects." Each is extremely important to the other and key to understanding "space" as I will attempt to show here. For Latour, "things" are gatherings of people, resources, non-humans, technologies, and ideas that are deployed by, or in response to, a matter of concern. Things make associations. They help to align other things and sometimes, when those associations have a great number of actants involved, where there is lots of activity, things become objects. It also happens that the reverse is true as well. Objects that were once held together by effort, begin to fall apart into things again if people and non-human actors aren't paying attention. I'll talk more about objects in just a bit but for now it is important to realize that objects do work in the world. Rhetorical performances become wars, shuttles become debris. Things can be turned into objects and objects are disassembled into things.

Objects, of course, are incredibly complicated "black boxes" that are so useful for doing whatever they are supposed to do, that folks rarely understand how, exactly, they work. Often

people want to figure out how they work when something goes wrong and not before. Do you poke around in your laptop before it breaks or you want to upgrade it? Not usually.

One of the ways to talk about objects is to talk about the spaces they construct. One of the ways John Law defines objects, differing from traditional views of ANT is that Objects, or the stabilized arrays of things in a network, generate spaces as well. His arguments go something along the lines of the study of topology in mathematics. He is interested in discussing how much some Things can bend before they break, which depends on the networks they belong to. Objects, then, rely in some sense on being able to flexibly stabilize. They do this by generating differing kinds of space around themselves, with Euclidian space and Network space being the most prominent.

The social space must be unpacked if we are to understand two important elements of this methodology: the difference between how people think about spaces and places as well as the rhetorical construction of bodies. Each of these issues exists as something we can roughly call a "social space". This social space assumes, like most pragmatic orientations, that there is a physical reality that exists but also is conceptualized by social formations, language and political and material realities (Moya, 2001). Law (2002), in his work with the technology and the social, calls this social space the combination of a physical/material world and an ontological world, which should not be understood as separate. Law calls these together and in relationship material and ontological space, the topology of objects.

This is an important epistemological turn but one worth exploring. Think, for example, about police cars. Have you ever noticed how some people will get nervous around police cars and alter their driving behavior? Do they know the individual officer in the car and that is why they are nervous? Usually, no. Do they have a long history of being harassed by people in police

cars? For my purposes let's say that it doesn't matter because what is important to understand is that the police car and the driver themselves produce a space where people get nervous around them not because of "context" but because of histories. The police officer and the car do not occupy a space where people get nervous. They create the space. We can change the police officer and it doesn't matter because the folks getting nervous don't have a history of relationships with the specific officer, they have a history with police.

Sometimes Western thinkers have a tendency to conceptualize Euclidian space as being "empty" or "neutral" before an object arrives. As every post-colonial dabbler knows, however, places that are seen as empty rarely, and by rarely I mean never, are. Spaces are enacted with objects in E(udclidian)-space, objects that are rooted in N(etworked)-space of the social. So one ends up with an object that both generates and exists in a certain E-space because it also is part of an N-space through a process called *homeophoric enactment*. *Homeophoric enactment* is an irritatingly fancy way of saying that the Object stretches a great deal before it breaks materially, which means it functions the same way in N-space. For example, say I put on a police uniform and sat on a corner in a police cruiser. People would still be nervous. The car, the uniform, and I would still be enacting the space. Say the car is black and white and now we change it to brown and white, would people still get nervous? You bet. Homeophoric enactment stands because we can stretch that car into other colors we associate with authority in this country but what happens if we change the colors from black and white to chartreuse and neon pink? Would people have the same reaction? Probably not. The object falls apart in the space between the social and physical realities as the networked reality breaks free from the Euclidian reality.

Law (2002) uses the discussion of 15th century Protégées sailing vessels. See, such objects are spatially or topologically multiple. That is to say that the physical array of the ship,

timbers, lines, sails, instrumentation, can move through E-space precisely because it has a stabilized N-space (conceptual understanding of how it's supposed to work, as well as purpose in colonial endeavors). The ship's very stability physically can happen and it can be sent out into the world to do things, can be moved, because it exists conceptually and rigidly so. Law again uses Latour to discuss this idea as "immobility within network space which affords their displacement within Euclidean space" (Law, p. 96). The concept of how a ship works means you can build a new mast when one breaks out in the world. Here then is the key, "To generate network homeomorphism it is also necessary to work in Euclidean space" (p. 97); that is to say that the physical space that a network-object generates must be understood because "objects are always enacted in a multi-topological manner" (p. 98).

Let me discuss this in a very grounded manner. This theory of object and spaces allows us to see how an object comes to be and can be multiple while at the same time being coherent. For example, such a position allows us to see relationships. When I ask people if I can follow their "Facebook" profile, no one asks me what I mean because it coheres in their head as a series of associations, usually something like "people I know" + "stuff I have done" + "pictures". Facebook is a coherent object that one can access from any number of venues. It doesn't matter which computer I log on to, I will see my Facebook when I log on and as long as there are "people I know" + "stuff I have done" + "pictures" it will still be Facebook. That enables Facebook to place itself in a great many places like phones, tablets, and computers because as long as the N-space holds, the E-spaces can go lots of places as both spaces stretch. Until it can't anymore.

For example, while I was researching this project the UI design of Facebook changed. Facebook decided to organize information differently. Did that mean I was studying something

new? Not really. It could have but as long as internet access + servers + phones + computers + web + engineers + advertising + web standards all stay in line and make sure that when people log in they see "people I know" + "stuff I have done" + "pictures," Facebook remains stable and can alter itself in small ways. In short, such a theory helps us, along with rhetorical listening, to see the complex articulations that we might see between the elements of access as it happens in moments by showing how something we are talking about, like access, can be multiple and distributed yet remain one thing.

Locating Moments of Access Enacted: A "Dirty" Empirical Pilot Study

Where to begin with an empirical project about moments of accessing? Clearly, such a project must involve a material technology of some sort. As I showed in chapter one, material access and discussions about a "digital divide" have produced a great deal of successful and interesting scholarship. I have other commitments here too, however. Again my commitment to the mundane and moments means that the technology in question must be something, well there is no other way to say this, boring. How do I get to a boring technology that can tell us something about enacted access? What seems like a contradictory stance might not be as much as it first sounds. The idea here is even though a technology that we have made invisible and boring at the level of everyday use can, indeed, be an incredibly complex system both at the level of the technology and at the level of rhetorical theory that oppressed people have to invent to use such technology safely.

That I might be interested in the technology in question being a writing technology might seem to be a given but I am not sure that is entirely the case in the field. There has been a great deal of interesting scholarship on rhetorical activities that involve both visual and aural rhetoric sometimes referred to as "writing". Certainly, I have no problem with discussions of

"multimedia" or "new media" being considered fertile ground for discussions of rhetorical discourse. My own animation on authenticity, race, and design would be a pretty good example of such work as well as my commitments to that work being useful. While that scholarship interests me (indeed I have produced some!) I am far more interested in writing and access rather than "writing" and access. So here I will invent a criteria of technology to explore accessing with.

1. The technology in question must be something that many people use every day without really thinking about in the moments it is being used.

2. Since I hope to contribute to the field of rhetoric and composition, the technology should be one that involves writing.

3. The technology in question must be a mobile one, as the distinctions between space and place, between public and private, between life/work balance issues and cultural formations all point to something, which transcends the confines of the classroom, the home, or the workplace.

There is a great deal written about something loosely referred to as "social media" but I want to be more specific and call the thing I am using for part of my tracing of accessing "social writing"[14]. I am skipping over most of that work because those scholars are not always interested in understanding access as much as they are interested in understanding "networks" or "literacies." Despite my curmudgeonly stand on linguistic accuracy, I choose to follow practices

14 There are some who would, rightly, challenge me on the point of using the phrase "social writing" rather than "social media". First, my use here should not be an assumption that there is a "nonsocial" writing, something I do not think of as possible. Secondly, I am aware that image and design play a tremendous role in such Internet sites; however, it is writing that is dominant content backbone of such sites. Writing enables easy coordination. Writing enables dislocation of time/space. Writing can account for such sites' popularity. Writing has a much lower rhetorical effort curve and is therefore accessible whereas shooting, editing, and posting a video or, as myspace taught us, designing a webspace takes more effort. Third, I use social writing here with a specific purpose in mind to call attention to both the mundane ways writing becomes backgrounded in our culture (i.e. media sounds cooler than writing) and to point to the fact that these social writing platforms have such large impact precisely because they can be mundane i.e. all the popular comments about "What I had for lunch" posts.

in two of the most popular online writing spaces: Facebook and Twitter.com. These two "spaces" address my criteria for a technology of access well in that people frequently use them without much thought. As I'll show you later in this chapter, even if a lot of reflection, thought, and experience has occurred *around* Facebook as technology, Facebook itself still lends itself to becoming mundane. Secondly, it would be hard to argue in the strictest sense that these two technologies are not writing based in their content if not their activity. As I'll show later in the chapter, much of what happens in Facebook is not, in fact, writing in the strictest sense as much as rhetorical positioning. If one moves one's body over to a computer, or pulls a smart phone from their pocket, and one launches an app or types out www.Twitter.com into their web browser one will *see* a great deal of text. Yes, images are there as well and one can launch videos but the dominant medial form of content is text. Thirdly, Facebook and Twitter cohere nicely across physical places as writing technologies. As web based technologies and with the rise of the "smart" phone/computer, such technologies do a great deal of work to be coherent, mobile, and always available in a variety of spaces. A user doesn't even need to own their own computer to use them! If I am in a library or a coffee shop and I have not taken my computer I can use someone else's computer to log in, and I see nothing different in the window from my own arrangements. People I frequently "like" will be there. My picture of myself and all the other decisions I have negotiated with Facebook will greet me when I log in. Facebook and Twitter are merely convenient ways to talk about complex murky objects that exist and, literally, do work for people and careers. They are interesting to us today because we have yet to reconcile what they *mean* to us collectively other than advertising dollars to the companies that work through them. As I hope to show in this chapter, however, they are complex arrays of information, writing, and rhetoric for people as well as complex tools for access or more surprisingly away

from access for individual users.

That is not to say that people don't matter. Access enacted matters to people a great deal. As I hope I have shown with the interruptions to the formal chapters in this dissertation, understanding and placing oneself within the actual discourse of a career or a culture perhaps even both at the same time is what moments of access enacted should result in. I think it is useful and maybe even interesting to look at a technology and networks but such looking does not satisfy my political, ethical, or pedagogical commitments. Listening to people, in the right way, does. Moments of enacted access should not be understood by materiality or technology by itself even if such discussions are "grounded" in something we can call "the social." What is different now is that that "social" is now located in and around social writing. One of the affordances of social writing technology is that what has been metaphorical or nonspecific is turned into the real and empirical. Social writing means that which is "boring" is now indexed, recallable, and mobile, making it a good place to *start* to explore the nature of access enacted as a distributed human, cultural, and technological enterprise. Using that work allows me to build a theory and an empirical project that can help people by building in and around the lives and the accesses they enact as well as showing what is enacted on them.

As a theorist and scholar of access I am interested in what people do and when they do it. I am interested in the development of rhetorical theories that enact access itself. In the way I am talking about moments of access, the black-people-use-Twitter-like-this trope does me no good. It does nothing to help me understand the competing, mixed, and ambivalent ways that people that develop rhetorical theories to navigate social writing navigate careers, technologies, and oppression. No matter how thoroughly done, such a stance does not help me listen to theory building practices because they bunch evidence around similarity of experience. In the next

chapter, I show a small pilot project that deployed these theories in an effort to see if I could, in fact, locate moments of enacted access.

Chapter Five

Moments of Access

"We do not master realities enacted out there, but we are involved in them."
Annemarie Mol, The Body Multiple

"The sixth and final claim of a post positivist realist theory of identity is that oppositional struggle is fundamental to our ability to understand the world more accurately."
Paula M. L. Moya, Learning from Experience

I have tried to position myself in orientation to the subject of access up to this point in the dissertation. Specifically, I have oriented myself to access by trying to articulate access as a process of activities enacted by people, technologies, and cultural ways of knowing the world. That is to say, access is not a trait but is *enacted*. Access happens when technologies, careers, identities, spaces, cultures and ideas interact and influence each other. Something, a rhetoric, must make them coordinate. Access then, is a type of rhetoric rather than a trait that rhetoric is a part of.

My orientation began by showing how the literature on access separates access primarily into two camps of thought. These two modes of thought are often linked but are too easily and too often separated. First, a material view of access that we can call the "digital divide" narrative dominated much of our initial conversations about access. The "digital divide" narrative links ethnic or racial groups' economic status in the collective to the availability of technological tools, groups that Jeff Grabill (2003) calls in the collective "the techno-poor." The second form of access I examined can be roughly described as an ideological or critical cultural effort. Ideological access locates the discussion of access in individual experience distributed over time in an effort to provide a more holistic view of experience. Each of these literatures locate access as both a history of both material possession and a particular kind of ideological and identity experience, that is to say, both list access as something *possessed* which obfuscates access from

being knowable. Moving away from literacy studies influenced discussions, I moved my orientation of access to two fields of rhetorical thought: Cultural rhetoric and Professional Writing in attempt to escape the idea of access as possession to distributed activity.

With these two bodies of literature on access in mind and drawing on a wide variety of theoretical orientations, I assembled a view of accessing, access as a constantly shifting project enacted and distributed across people, tools, and cultures driven by three sites: the relationship between space and place, experience and rhetorical theory, and rhetorical construction of bodies. I used chapter two to show that in attempting to locate accessing, through cultural rhetoric and professional writing, we see certain patterns emerge from locating that discussion in the relationship between space and place, experience and rhetorical theory, and rhetorical construction of bodies.

Thus far, I have used my "interruptions" and my methodology chapter as ways to locate my own orientation and experience in terms of certain commitments of politics, deployed methods, and theoretical orientations. Most importantly from chapter three, I rely on a theory of rhetorical listening to locate the people and things that become important in moments of accessing as well as a theory of material objects that helps us understand how complex "black boxed" systems, like social media, come into being and are reinforced through the activity of people and writing technologies.

Research Design

At this point it would be foolish to think of this empirical work as the totality of the work of this dissertation. As you will see, I am not capturing whole lives, careers, or even very robust large-scale views of networks. That is not my goal with this empirical section. My goal with this empirical work is to understand and locate the "moments" of access enacted. Moments are

fleeting, ephemeral, and mundane increments as much as moments that spawn and generate entire epistemological shifts in how people think about technologies, careers, and cultures in time. These moments are difficult to capture in any empirical model because we as people have a tendency not to remember the mundane moments. That is what makes them mundane, their unremarkable nature. Moments that become experiences are important. They take on epistemological meaning as they linger in our thoughts. I have one advantage in my attempt to locate the mundane, however. Writing, regardless of its medial form, never forgets.

The effort to try and locate these moments is worth it because these moments are literally the stuff that builds up and into careers and cultures as well as the rhetorical theories that people enact daily. These mundane moments are also the place where oppressive structures are reinscribed on oppressed groups[15]. Small moments can have devastating effects. A casual sigh and the shaking of a head when coupled with a lifetime of other rhetorically significant experiences can cut off access not because of their violence but because of their relationship and similarities to other forms of oppression and violence.

How much can I bend access into moments of enacted accessing before it breaks? Instead of trying to reconcile the two views of access by choosing to focus on either materiality or ideology I have chosen a third way. Research and scholarship has tried to make them overlap occasionally but such overlapping views remain difficult to maintain as an empirical model, as I showed in chapter two. Rather than attempt to line up materiality and ideology, to force them into a single view that reduces the world into neat but hardly overlapping packages of thought, I have attempted to go in the other direction with my empirical design. That is to say, I want to

[15] See Homi Bhabha (2004), Franz Fanon (2008). Paulo Freire (2000), Paula Moya (2002), Victor Villanueva (1999) and Young (2004) for especially good conversations and theories of how oppression manifest in mundane human and cultural interactions.

view networks as networks and people as people to see how each enact moments of accessing rather than have them compete for which is more accurate or "real" by asking each the same questions. When do moments of access enacted happen? Who and what is involved in those moments? How are these players coordinated? I feel no need to make these competing realities vie for a title I can call "the way the world really works" but in the same breath I will insist that this is not simply multiple truths expressing themselves. No. Each, as I have assembled them here, represents moments of enacted access that are and insist on being related to a real world reality while at the same time being as multiple as access is itself. Access is enacted differently yet remains cohesive across certain contexts while breaking in others. The political pragmatist in me would have it no other way.

Visualizing Social Writing Networks as Objects

As I indicated before, I am not especially interested in large-scale views or theories of how or why networks operate the way they do. I am interested in understanding the connections that create or deny access for people. I am more interested in how local networks build, maintain, repair, and dissipate to enact or deny access.

By a "local" network I mean to use a social networking site as something where we can actually see and trace all our relationships for a certain amount of time. This tracing of sites must be able to happen regardless of inconsistencies with what we can see, read, and listen to. This is, perhaps, a very unsatisfying answer to those interested in large-scale visualizations of network formations and operations. The best way to explain this difference in orientation to what it means to be, look at, or create a network through research might be something along the lines of the difference between a usability designer and a software programmer. The usability designer wants to understand the interface really well to advocate for users. They do not need to understand the

entirety of the user experience or the entirety of the software programmer's job. They look for patterns of recognition in specific cases that may point to underlying problems in the ways users and technologies interface[16].

The local network that enacts the type of access practices I am interested is important to see because that is the "object" that coordinates access for people. Access is enacted very differently on the "back end" of the technology. Relatively cheap smart phones, IP protocols, and cellular transmission spectrum standardization all enact access differently as well as coordinating moments of access, but these are less interesting to me (in addition to being harder to follow!). Here then, by "local" network I merely want to follow user accounts through one or two weeks to see who associates themselves through what Facebook or Twitter calls "activity." What I can read and capture on a screen by "following" them. Nothing more, nothing less. No complex system of watching how frequently a hashtag gets retweeted. Large-scale projects of following 11 million people and looking at how eleven million users enact social networking sites (Mislove et al. 2007) doesn't tell me much about how access happens. Such work tells me what trends of large groups are, not individuals in relation to technologies or culture. Nor am I particularly interested in whether such sites are "good" or "bad" for students[17].

Here is a good place to rearticulate some of my guiding principles about the accessing as it is enacted. First, accessing is hard to see and is distributed across ideological, material, and

[16] This is, of course, a gross compression of what usability people do. Especially the issue of whether users or designers should have more "agency" in the final design of a user interface. This argument seems somewhat absurd to me as, like most things in reality, each negotiates with the other as users adopt and overcome terrible interfaces and designers develop "intuitive" designs.

[17] Again, there is a great amount of information about whether such sites are benefits or curses to the "younger" generation of "today's society" ranging from the ecstatic, to the inane, to the inflammatory. See Mark Bauerlein (2009), Gina Maranto and Matt Barton (2010), Allan Martin & Dan Madigan, eds (2006), or Clay Shirky (2009) for a start.

linguistic relationships. Second, access is enacted between people, things, and places in a non-metaphorical ecology. No one actor can enact access by themselves but the totality creates an "object" of access. We can learn how access is enacted at a specific site. Therefore we can attempt to see how enacted access is distributed between work and home, between social and cultural subjectivities like social networking sites because they enact the "invisible work" of accessing as Harquial (2011) mentions. For my purposes, then, we can "see" moments of accessing through shifts in the coordination of enacting. Accessing or the denial of access is enacted not by content or mastery of a particular technology but rather by shifts in who and what are recruited rhetorically into the network's attention. Access is enacted in social writing spaces by networks. We can see what counts as access by identifying how a network reacts to information and new content. The more this shifting stabilizes and the more actors are involved; the more the object creates stronger space of access. As you will see in this data, the rhetoric of that reaction is not consistent with the content. Two users can have almost the same exact "message" and professional and personal networks in social media spaces will react differently.

In my analytical design, I have tried to account for the fact that we can only find the content that a user generates as important by seeing when it is not important in someone else's network. So I have developed a loose analytic to be able to visualize moments of access enacted with regard to broad categories of content and reactions to content from the network rather than choosing to rely on close textual analysis. My hope is to free this work from the "bootstraps" idea of access as simply repeating or mirroring what other people who have access say, and move instead into showing that access is enacted differently by different networks. Access doesn't always look the same. As I will show you, sometimes a simple post about arriving safely will enact as a great deal of professional access. Sometimes that same moment offered by

someone else will elicit nothing.

Visualizing Social Writing Networks as Objects: Method

Access is not usually a problem for people of cultural or economic privilege. That privilege and access is maintained through actions of coordination that associate people and resources closely with certain racial, class, and gendered locations (white, male, heterosexual). That coordination is not the product of a single individuals actions or a single writing platform. It can't be.

Seeing and mapping the networks of privilege and access means looking at networks of association, not individuals. I want to take one brief moment and reiterate that these are not visualizations of participant's behaviors. That will come later. These are visualizations of networks enacting and coordinating access. Just as to understand power and privilege we can not study a single individual, so to understand access we must understand that which enables access in relation to people. While my participants participate actively or passively in these networks of access, the views I present here are not of individuals. These visualizations are of activity around individuals. They are views of networks of access that my participants both access and are accessed by.

I chose a population that would allow me to see unstable forms of access. In this stage of my research I followed through either Facebook or Twitter five users. Each user was a woman of color from various ethnic and racial backgrounds. Users' backgrounds were non-native speakers of English as well as native speakers of English. Each user was at various stages of their early career development. I followed five women: one undergraduate professional writing major, one first year PhD student, one PhD student about to take her comprehensive exams, one PhD student who is ABD, and one recent PhD who is teaching at her first job since graduating. This

distribution of careers was a coincidence and not intentional. While valuable, each should not be taken as a case study for that particular career point. As we will see, each network enacted access differently.

More specifically, I followed one online social writing account of these women of color for a one week period. In two cases where the participants did not produce over ten posts in the one week period, I extended the data collection an additional week. In total, I examined and coded 681 moments of activity that could be observed and located within the social media sites themselves such as content, time, location, who was mentioned, and technologies mentioned. Due to the nature of social media writing, these networks involve the accounts of other people. In total 137 different people were involved in this analysis of networked writing.

How do we see access enacted in such networks? My answer for this case is to use simple counts of particular moments and to count certain kinds of activity. Because of my commitment to seeing multiple forms of access enacted, such counting must be able to shift depending on what we are comparing. That is to say, the visualizaton must enable us to compare not only moments across accounts but also moments within individual networks. The polargram visualizations you see (see **Figure 1**) enables two important moves in that regard. First, by using a simple five point sliding ordinal scale, numbers can shift in our view across users' networks as a group i.e. this network had more "likes" than that network. Additionally, I can readily adapt that scale to locate moments of enacting across days, i.e. Sunday shows us more access than Tuesday. The polargrams are sorted into three large categories: accounts involved, tools used, and activity in total. "Accounts involved" are simply the amount of "people" we can see contributing, commenting, or posting during a visualized moment. For example, if one post elicited the responses of three people/accounts the total number of accounts involved for that

particular moment would be four. "Tools used" lists the material components mentioned as forms of rhetoric delivery in those moments i.e. “sent from Blackberry” or “via Web”. I’ll note here that I counted applications separately, so if a user used tweekdeck for iPhone as well as Twitter for iPhone this counted as two tools. "Activity," specifically rhetorical activity, constituted the production of or reaction to content. Activities like liking or retweeting, status updates, or posting and commenting were counted here. The right side of the polargram indicates an even more fine-grained account of activity based on the amount of embodied rhetorical effort involved in the type of activity. By embodied rhetorical effort I mean, literally, how much of the body had to move to engage in the activity as well as how much time the body took to engage in said activity. For example, retweeting or “liking” something in Facebook merely requires a single click of an onscreen

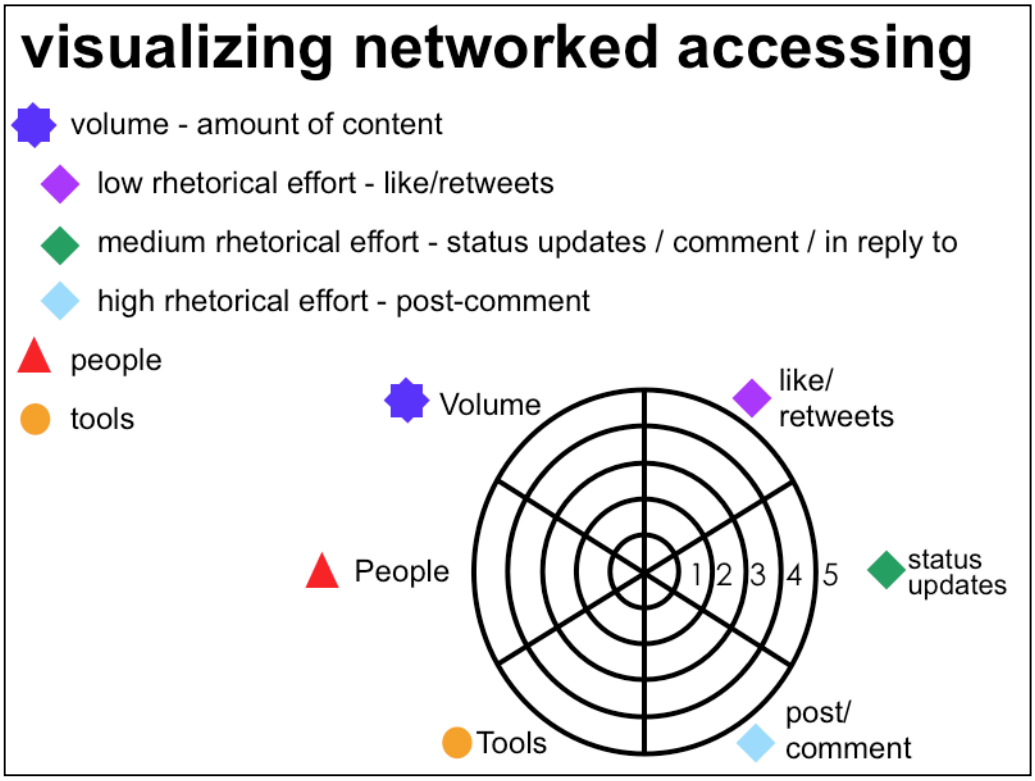

Figure 1: Polargram view of visualizing networked accessing
For interpretation of the references to color in this and all other figures, the reader is referred to the electronic version of this dissertation.

button. Status updates require more movement of fingers to type out messages but they are responses to stimuli that happen either in offline environments e.g. "I had lunch today" or that come across a screen e.g. "This is an interesting post" unlike the post/comment form of activity which requires people to move their fingers and bodies to take pictures, then upload them, then frame those pictures rhetorically by placing captions under them or requires the user to click through other web pages, copy a link, then paste that link into Facebook, and then to then frame those pictures rhetorically by placing captions under them. I will admit this is an unorthodox way of thinking about the effort of rhetorical action, especially in terms of Western paradigms of what counts as rhetorical activity. Given my own orientation, however, this is in line with the overlap between Cultural Rhetoric and Professional Writing I outlined in chapters one and two as far as understanding the body as marked and involved in modes of rhetorical production. I am, perhaps, being more fine

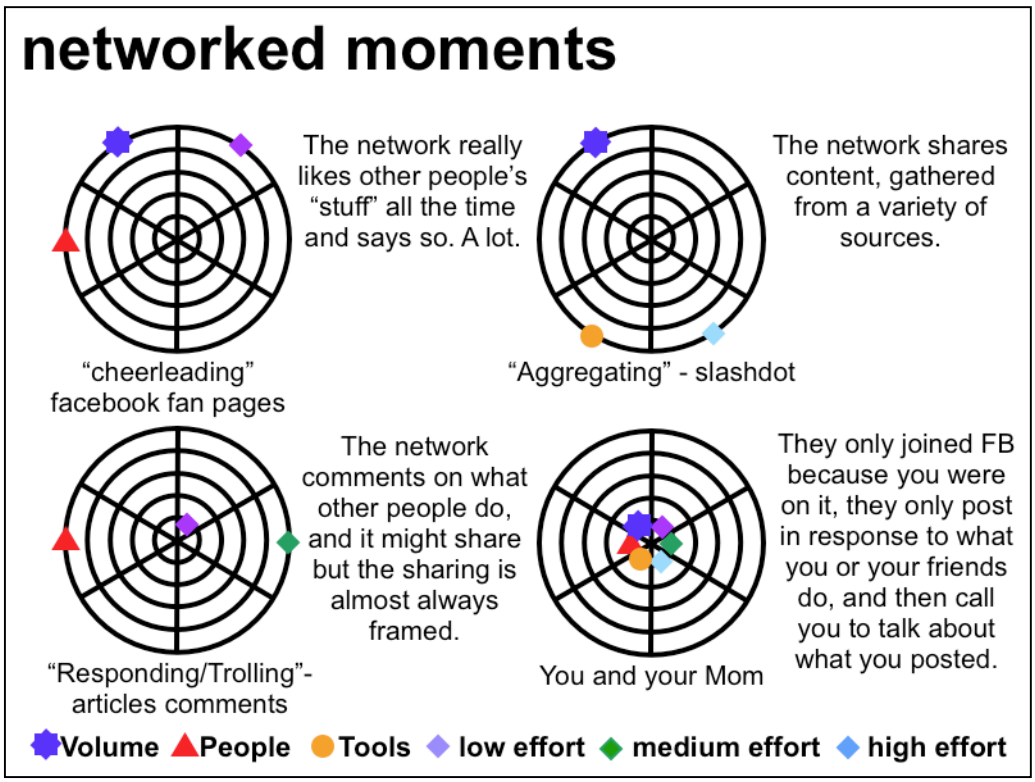

Figure 2: Examples of types of networks and how they enact access

grained in my approach here than is usually considered but as I hope to show, valuable insights can be obtained by understanding rhetorical effort in this way.

These polargrams show patterns of rhetorical behavior in a variety of situated and enacted types of access based on what networks value. **Figure 2** shows fictional representations of how access would be enacted in certain online spaces. You can see there that various forms of enacting change the shape of access in those spaces. This view can capture and compare different forms of access. **Figure 3** shows what these different types of enacting looks like for two of my participants, Lana and Barbara. All names used here are pseudonyms. The visualization in Figure 3 allows us to see the area of "access(ing)" as it occurs in different users' networks. We can use the gray area to think about the area of accessing enacted that the network shows comparative to other networks. We can see here that similar amounts of space are covered but that networks enact access differently,

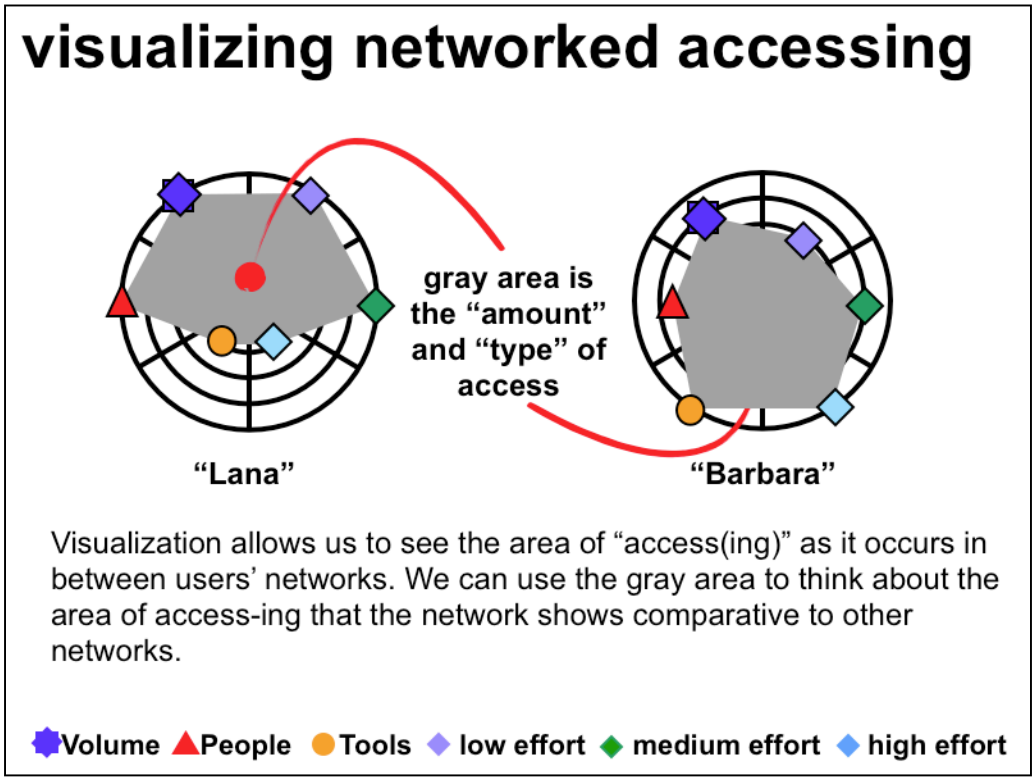

Figure 3: Different kinds of access enacted in moments

at different moments and in different ways. Instead of each participant being slotted into making a certain kind of sense as "evidence," the social writing practices we see here allow us to see differences in networked writing without silencing similarity.

Figure 4 also shows us exactly what those differing enacting moments of accessing look like, allowing us to dwell on and name different sorts of accessing. For example, we can see that Lana's network, compared to other networks, contains a large amount of people's accounts, engaged in a high volume of activity mostly at a simple rhetorical level or, to put it another way, accessing is enacted by the popularity of the network. Barbara's network is enacting access through a high number of different technological tools as well as high rhetorical effort, something we might call experimentation. Most of this effort comes from Barbara herself, something I will address later. Again, the process of enacting access can be seen in these views as different orientations and conversations about experiences with accessing. Showing the actual

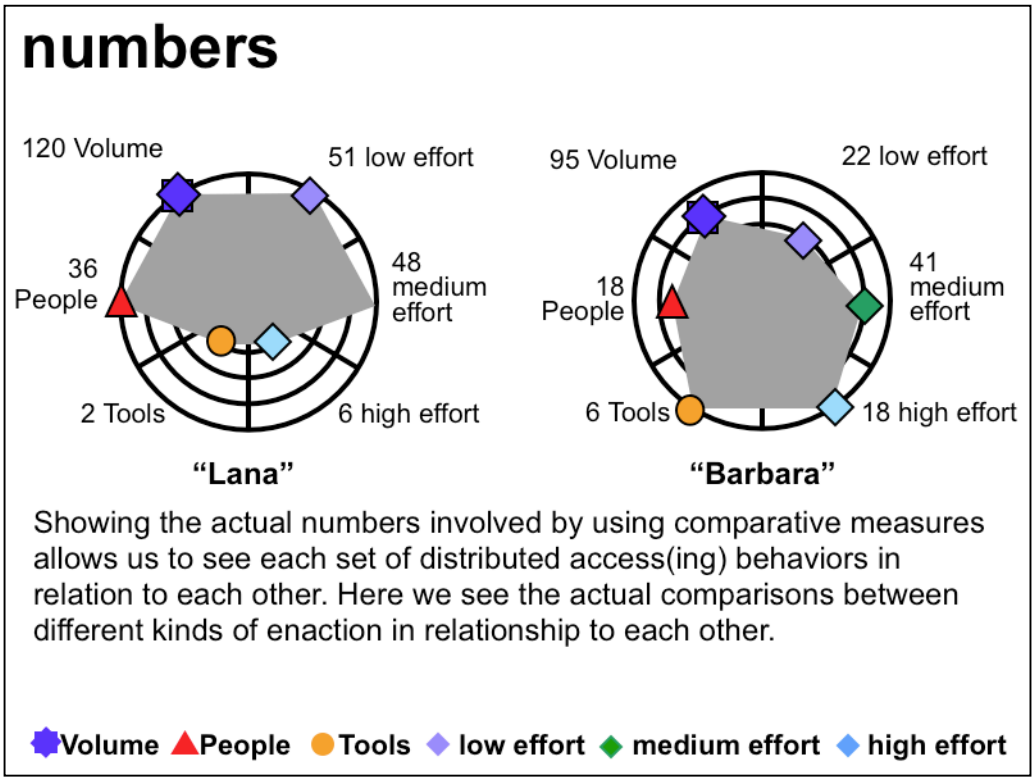

Figure 4: Counting activity in networks

numbers involved by using comparative measures allows us to see how each set of accessing behaviors is distributed in relation to a similar set. This view also helps us understand how different forms of distributed enacted access look in relationship to each other. The sliding numeric scale allows us to see which moments are comparable to other moments located in time or by level of scope. As a method of visualization, I designed a view so that the scale could shift easily between data sets and still remain meaningful. Here, different numbers tell us different stories of access that do not isolate or exclude relevant information from comparative cases. For example, while Lana's network might enact access differently from Barbara's, the elements are not mutually exclusive. We can still see that, although it does not have as high a volume as Lana, Barbara's network still engages in a lot of activity.

Fine Grained Views of Individual User Networks: Barbara's Network

While comparisons between networks are useful, comparisons of moments of enacted access inside networks can tell us a great deal as well. For example, Barbara's network is mostly a result of her own activity. Most of the content created in her network came from her, with most comments coming from people in her old graduate program. Access is enacted in Barbara's network by her own practices that people/accounts respond to. Almost all of the "high effort" content (16/18) came from Barbara. By following the associations made by "groups" in facebook, we can learn a great deal about how access is enacted in her network. Following up in the interview with her, I discovered her most prominent network is not her current employer but "colleagues" from her graduate program. What is important to know is that she is not targeting an audience here with her posts. More than likely facebook is "maintaining" a connection by feeding her content into her old colleagues' streams. By understanding the relationship between effort and types of people, we can understand which space is being created. In this case, Barbara,

along with facebook, is creating the space of her peers and their old/current graduate program online and dislocated from a geographic reality. As a new PhD she teaches some 17000 miles from her old graduate program's physical location, and even its members are distributed across the country. Posts and friendships are maintained but little is being done (or can be done?) to make connections in her current geographical work place. I think it is important to point out that, against some of our narratives about access, that these relationships, which Barbara identifies as both professional and personal, are important professional relationships to maintain and her new career is just starting. The important point here is that Barbara, with facebook's help, is doing a lot of work to maintain those career friendships by producing content that her former colleagues and potential key colleagues respond to.

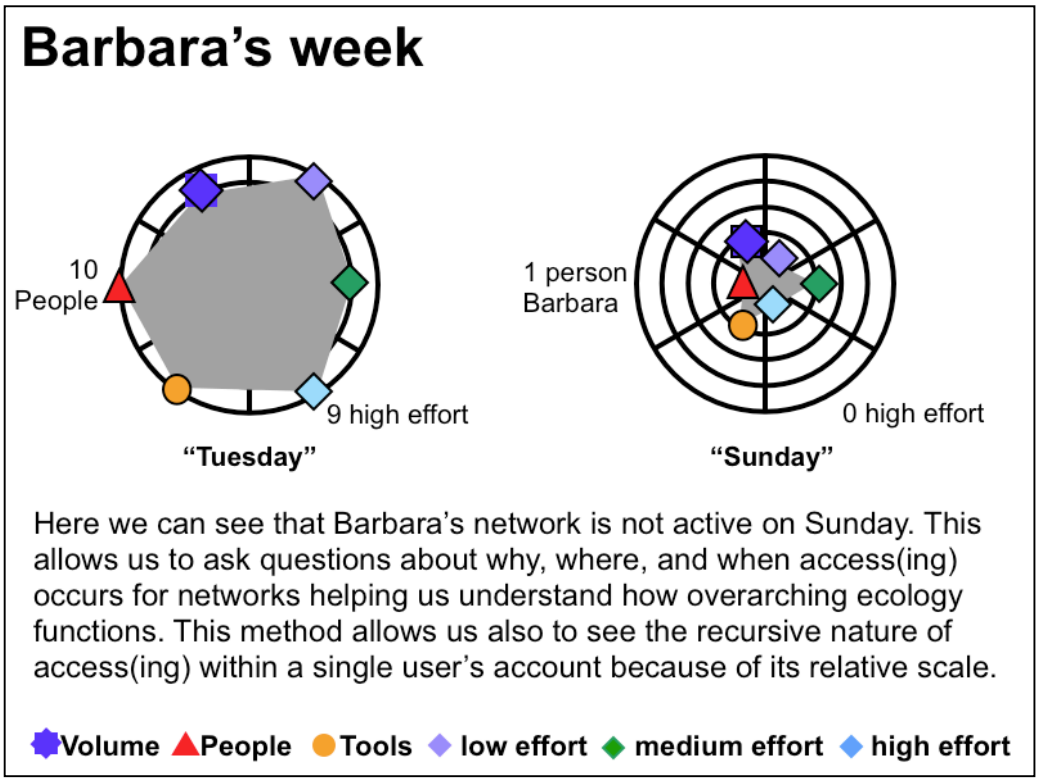

Figure 5: Small talk at work, collapsing "away" from work

Figure 5 shows us just how much "facebooking" ends up happening at work for her. Again, this method of viewing enacted access helps us to see the recursive nature of enacted

access within a single user's account because of its relative scale. Here we can see that Barbara's network is not active on Sunday. This allows us to ask questions about why, where, and when accessing occurs for networks helping us understand an overarching life. Accessing, in this view, shows us that it is made up of moments, not narratives about moments, that fit our predetermined categories for "digital divides." In my interview follow up, Barbara related to me that she spent Sundays watching football and calling family. When Barbara shuts down, her network shuts down. As we will see with Lana, that is not always the case.

Fine Grain Views of Individual User Networks: Lana

Lana is also in a position of career change. As a first year PhD student at the end of her first semester, her ideas about her career are in a constant state of flux. As we can see here, Lana's network generates a great deal of activity and involves a great many people. Out of all Facebook users, her network had the most activity, represented

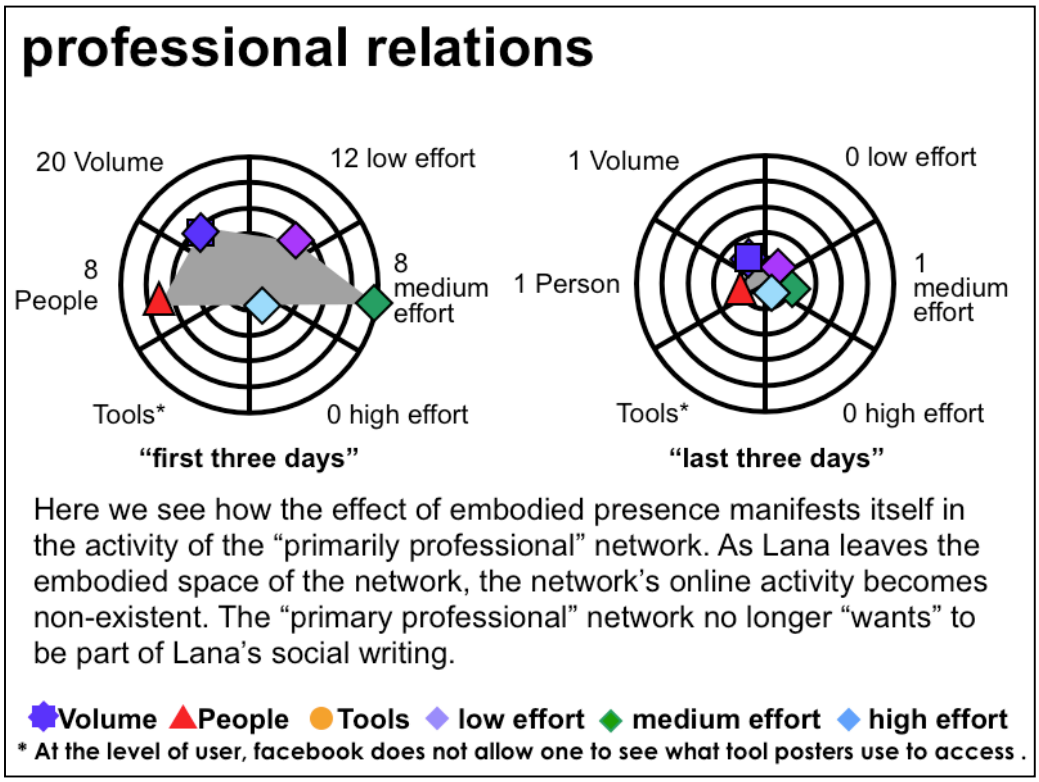

Figure 6: Professional network access collapses without embodied presence

here by volume, as well as the most comments and the most people involved. While her personal amount of posts was average and their content mundane, her network responded to those posts a great deal. With just a little more information, we can learn a great deal about just how this network functions both professionally and privately.

I followed Lana's Facebook feed during the end of the semester. Lana's activity remained constant during this period. She had a series of posts, all of them made from her blackberry where she described a trip to about two hours away from her university and then to her home state. Some of these were text in nature, some of them photo posts. Unlike Barbara, Lana doesn't post links, nor do the people in her network. All high rhetorical effort came from Lana in the nature of a photopost with comment. When asked to categorize the people/accounts involved in her network an interesting pattern develops.

Figure 6 shows that pattern. In this view, we see the people/accounts that Lana categorizes as professional only contacts and there is a great deal of activity. In fact, Lana's "professional" network, in just three days, produced more activity than most of the other participants' network in this study. Here we see how the effect of embodied presence manifests itself in the activity of the "primarily professional" network. As Lana leaves the embodied space of the network, the "primarily professional" network's online activity becomes non-existent. The "primary professional" network no longer "wants" to be part of Lana's social writing.

Figure 7 displays the activity of peers (both friends and professional relationships). We can see that, again, embodied presence affects how the network reacts to Lana. Here though, we see that the network continues to maintain itself through activity, although nowhere near as heavily as when Lana is physically present, and the change is not as dramatic. The network alters, but is not lost. In fact, there is a higher level of rhetorical effort used in terms of

"comments." Interestingly, what we don't see here is that only three current colleagues engage in any sort of activity in the last three days, replicating the pattern we see in her "professional-exclusive" network but not as extreme.

Interestingly enough, figure eight, which shows the friendship exclusive network view, shows almost no difference between the first part of the week and the second part of the week. Likes, comments, and posts remain almost constant. Lana's friendship network remains constant whether they are physically present or not. Here we can see that the "friend" network maintains itself consistently. This network shows us a stable network that is maintained both within embodied presence and without embodied presence i.e. a strong network. We can assume this network's relationships were created well away from Facebook and have been maintained through social writing. We can also see here that pure "friendship" related activity is a small percentage of Lana's writing network's volume. Lana's

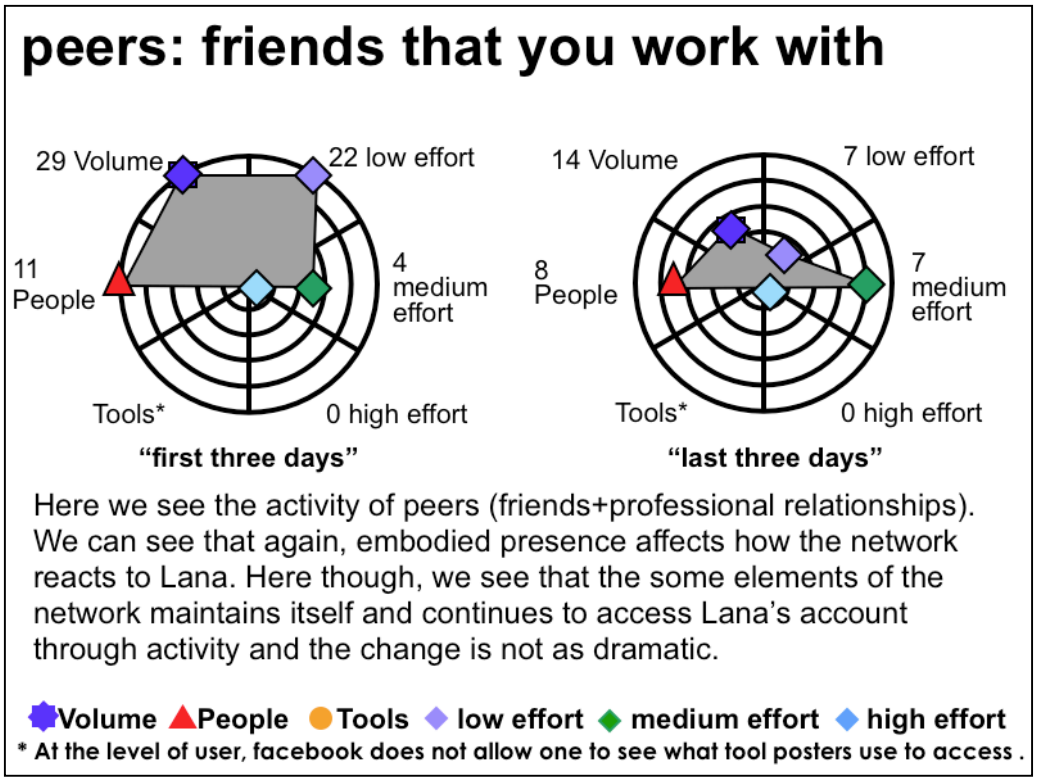

Figure 7: Peers network does not drop as much

network is mostly a professional one with little to no professional "content."

Listening to moments of enacted access in peoples' lives

Access is enacted and distributed across networks of people and things. That does not mean that people have no ability to wrestle and wrangle those networks. People have a large stake in divisions between personal and professional, far more than networks do. The women I talked to all had histories of enacting access through technological and professional means. They had *experiences* that led them to make certain decisions about when, how, and where to be professional or be personal. They had devices that they recruited in these efforts as well as ways of knowing and being in the world that led them to enact access in ways that mattered to them or, at least, managed to let them to think about, reflect, and articulate problems about access. Sometimes access was thought about and enacted as a process, collapsed in a history where people and work were the same. Sometimes access to the professional and the personal were kept apart with great care and collapsed in a history where people and work were kept as separate and distinct. In each case, listening to their stories allows us to see the actions and actors that they negotiate with to enact access.

A note about the write up of this research: as I stated in my methodology chapter it is important to me that lives and experiences do not become people's lives here. These stories are ones that I elicited as a researcher and shouldn't be thought of as the whole of people's experiences. I have attempted to address certain problems in the way I have gone about writing up this research. The first problem is how to write my "people" case studies in such a way that their stories do not become a sort of finite type of evidence. As I outline in the chapter developing my methodology, attempting to escape that problem of representation leaves me with a certain type of orientation. My interest is in understanding the complex relationships of

moments of accessing while doing so in a culturally responsible manner. That is to say, understanding and capturing moments of accessing, a distributed activity, is my goal but I do not wish to lose the individual in that process because my commitment is to produce something that could be of value to such individuals. While this research is important to me and, I hope to the field, only certain elements will remain useful for people in the situations I am observing. What needs to come of such research is seeing the value in how people from various backgrounds negotiated these professional and cultural tensions. That my write up must facilitate the creation of professionals of color without having such activity become rigid and prescriptive is a key element in my attempt at a methodological design.

What I imagine then is arranging a sort of conversation. And like an actual conversation, elements from the interviews are grouped stories that emerge in their experience. These stories are not "lifestories" so much as stories about life. I think I could then tie a lot of this sort of work together by highlighting similarities and differences at the level of strategy that my participants engaged in by pointing out different paths into same problem, answers, and concerns. Unlike most of the time when I do this in the “interruption” chapters of this dissertation, here I articulate those connections and differences rather than relying on the audience to build the connections themselves. So the strategies that have emerged are built from "scenes" (moments that spurred rhetorical theory building and action) but scenes can have multiple impacts.

The ways that access is enacted in people's lives and their stories of their lives mean that access is not one goal here. There is not one type of access, technological or ideological. Not one space that is “professional” and “personal” but many that are negotiated, collapsed, and expanded. That is not to say that access is fragmented or that there are different “kinds” of access. As I will show you, in people's experiences and stories of their lives there are moments

when technology and careers collapse into a single moment of enacted access as there are moments when cultural lives are enacted and brought into career spaces. These moments stand side by side with moments long ago where "professional" activity was deemed as something separate and to stand apart from "friends" and therefore technology was recruited to help keep that separation intact. In short, people develop and enact rhetorical theories then deploy those theories among nonhumans, phones, and their own behavior.

Listening to Coordination

Access is not an obtained trait; we can see and listen to moments of access as they happen every day. What is more surprising is when particular moments shape and form into experiences. As I discussed in chapter one, and as Moya (2001) reminds us "a person's interpretation of an event will be at least partially dependent for its meaning on her self-conception – her understanding of her particular relation to the people and happenings surrounding that event" (p. 87). Like identity, moments of access are both constructed moments that refer to actual events and "real world" moments that refer out to a world beyond the person and have a reality. Access is enacted in both places as a constructed moment and as a reality beyond the people involved, across technologies and social experiences. These "experiences" stand out to people. They become *examples* of things gone right or things gone wrong with personal lives and with careers for the people who have had them and thus generate theories about how the world works and how to shape future rhetorical behavior within that world. Naturally, social locations and subjectivity play a large part in understanding and theorizing about "experience". Race, class, and gender are useful for talking about social identities because they explain a great many "experiences" well but they can quickly become not useful if they are allowed to represent a totality of experience.

Access, therefore, must have some organizing principle. If people, networks, technologies, and careers all must come together to create moments of access, some organizing force must assemble that moment. An experience is just such a force. An experience is rooted in an identity, refers to an actual moment in time, but also contains the epistemological sense that that particular moment generates for a person. That is to say, an experience is important. The moment is given meaning because the person shapes current thoughts and actions in and about the world. The moment then, located in a lived social sense of identity and shaped by epistemological meaning becomes a rhetorical theory. How your boss treated you at your first job affects how you think your boss should be at your current job. If you have seen people get shot down in a class for talking, you might decide to speak up or you might decide to be quiet but your observation of that person being yelled at factors into your thinking about what you should do.

Tracing the moments of rhetorical theory, where a moment is given epistemological heft in mind of a person, should not be thought of as just a "mental" moment. These moments refer outward from the subject and are about the world and the technology as well as their interpretation. Careers, colleagues, friends, lovers, technologies, phones, and theories about the world are placed next to each other and made sense of. In the moments of coordination I have heard many people and objects gained access at a particular moment. What those moments meant shaped future actions.

Listening to Diana's Stories

Coordination of access, not only technologically but also ideologically, means that different elements gain access at a particular moment. What I did not expect while doing interviews about access was to find that my participants were more concerned about the access

that other people and technologies had to their own lives rather than gaining access themselves. As I hope Diana's story shows us, multiple forms of access are enacted at the same time. The overlap can have serious effects on both the sense of self and the emotional life of the person involved. Diana's story

Diana is a PhD student at a large Midwestern university. She is not a native speaker of English and has degrees from other countries. She recently finished half of her comprehensive exams. I'm avoiding specifics here because I am not sure those categories would be useful to the extent that they explain her story. In terms of writing, I followed her Twitter feed where she produced very little writing. In fact, I extended my "observation" of her from one week to three just to have enough content to ask her about. When I asked her if she used other social media other than Twitter she said she had in the past but had gotten rid of that account. When I asked her when she stopped using that account she knew the exact month she had deleted the account. When I asked her why she knew the exact month she told me she knew because it was the same month her first publication as a scholar had happened, which she had almost immediately regretted for the following reasons.

> ***Me:*** *How many publications do you have?*
> ***Diana:*** *One, this is the first one.*
> ***Me:*** *Right. OK.*
> ***Diana:*** *And if this is the piece that identifies me, it [her article] could do me a disservice on the job market. That was the one thing. Secondly, being published . . . being published just felt like being exposed like I was out there and people were reading my stuff and people were going to be commenting on it and talking about it and it felt like I almost put my body out there? Which is why I felt like this physical fear like I put a part of myself out there. But the piece felt very personal to me as well because it was a personal story. So it felt like I put myself out there. And um, so I stayed away from the site for a couple of days.*
> ***Me:*** *The [publication] site enables comments then?*
> ***Diana:*** *Yes.*

Diana describes here a point of experience and an experience of fear. Seen here, this moment has

many elements. Diana has this experience in terms of the professional ("if this is the piece that identifies me it could do me a disservice on the job market") and the personal ("But the piece felt very personal to me as well because it was a personal story") but to call the moment either professional or personal and not both seems somewhat dishonest. That would make the situation too clean. This moment means something in both spheres.

Network Jumping, Enacting Accessing Across Diana's Online Networks

The situation of the publication is messy for Diana. The distinctions between personal and private collapse into an unknowable space as the speed of the event accelerates. Lots of networks begin to access Diana very quickly. Notice that that the traditional ways that we organize labor and self, of public and private, of offline and online begin to collapses in her narrative of the narrative of the event. Those distinctions collapse as more technologies become involved. When I followed up asking her when she first experienced this fear she answered:

> ***Diana:*** *As soon as it was published I regretted ever having turned it in for publication because I was actually afraid of . . .*
> ***Me:*** *You were physically afraid or you were professionally afraid or . . .*
> ***Diana:*** *Both.*
> ***Me:*** *Really?*
> ***Diana:*** *Yeah.*

Diana's fear of the repercussions of her work manifested itself in two ways, physically and professionally. That feeling was not made any better when a scholar in the field, someone with books and a tenured job, commented on Diana's piece in a way that felt to Diana as "a really condescending and a very sarcastic comment." Having Diana's recollection of the scholar's quote, I went to look up the article and the comment. Diana had quoted her almost word for word. Clearly this brief professional exchange had left an experiential mark on Diana, one that supported all her fears about how her "discipline" would react to her first publication and therefore her capacity to get a job in the future. That she felt "exposed" in both areas. Diana's

work coordinated the professional and the emotional in a single work. That work was both accepted professionally but rejected professionally as well. As the piece began to take on new meanings for Diana, that collapse of professional and personal becomes threat on *both* levels.

> ***Diana:*** *And the moment I saw it (the senior scholar's response on the journal website) I felt more exposed and I had like a panic attack. I just . . . couldn't control myself.*
> ***Me:*** *Yeah, you seem upset now.*
> ***Diana:*** *Yeah, yeah.*
> ***Me:*** *You still ok talking about it?*
> ***Diana:*** *Yeah, I am.*
> ***Me:*** *OK.*

At this point, I still had no idea what the connection was between this experience and Facebook.

> ***Me:*** *Did something happen on Facebook or was it this comment, this professional awful comment, made on this other blog that made you . . .*
> ***Diana:*** *(overlapping) Well . . .*
> ***Me:*** *delete the Facebook thing or was . . . was it something that happened on Facebook too that was a contributing factor or . . .?*
> ***Diana:*** *Well, yeah, uh. So I didn't tell anybody in the program that I had had a piece accepted but somebody found out and posted on my Facebook wall and said "congratulations" and that sort of led to everybody else in the program commenting on my wall about the piece and I was trying to keep it quiet and then, because I was feeling sort of . . . because I was feeling sort of irrational, not irrational but I was . .* ***. because I was feeling so out of control of that point*** *I felt as if people were judging me for publishing it. That they didn't actually mean it when they congratulated me or that they were looking at that comment made by that other scholar and agreeing with her. And, in my head, I started believing that people were, that people were going to think that I was being a whiny bitch and that I should just suck it up. (****emphasis mine****).*

Diana knows that she could not control the fact that she has been published but before her colleague commented on her wall she felt she could minimize the impact of the article. After all, she had time to publish many pieces between now and when she went on the job market, many times to create other work that would "identify" her to her field. She felt that she still could minimize the impact, and her perception of that impact, by keeping the news "quiet." Her Facebook network says otherwise. As the initial "object" of congratulations builds within Facebook, the network expands and enlists other users. The more users that see the congratulations, the more exposed Diana feels, regardless of the content creating more and more

anxiety for her because each additional comment makes the publication, and therefore Diana, much more visible and vulnerable.

The initial moment of access is Diana's publication. She has access to a career, being a published scholar but also the career has access to her. The second moment of access is the response to Diana's piece by the established scholar that enforces Diana's worst fears about her first publication, that instead of helping her get a job, the publication has a chance to harm her chances of getting a job. Here the discipline, in the synecdochic form of the scholar, accesses Diana's work to rebuff her directly and "publically" because the online journal allows comments around particles.

There is a collapse here, and not along the lines we think of as a public/work self and a private/ home self, although we can see that is part of how Diana orders her experience. While the threat of the online journal is bad it exists for Diana in a certain network of not only professional associations but also, literally, on one low traffic website with only one comment. As her article and the threat it generates for Diana becomes one solid rhetorical object, it continues to maintain negative associations for Diana *across* online networks. The content around the object does not matter, what matters is the exposure. Literally, the more people involved, the worse the situation. What Facebook does is *index* the amount of exposure with congratulations and "likes." For Diana, one person commenting was bad enough on the academic site. Facebook gave her evidence of how many people had read the piece, in other words, how big the object had become. In fact, the more people who have access to it, regardless of what they say, the more influence, fear, and panic this rhetorical object creates in Diana. I want to remind us here that this is not simply something that is in Diana's head. Facebook is literally showing and indexing the amount of exposure she has from this piece in ways that the academic

wiki was not. Facebook enabled the object to jump social and technological networks as well as those social networks to access Diana herself.

Rhetorical Theory Building, Experience Becomes Enacted into Decision Making

The act shuts down Diana's access to the field and threatens further access to her career by not only endorsing Diana's feelings about the piece but also in the manner of rhetorical delivery (short terse response that doesn't engage the piece) and does so in a limited public way. Anyone can see this rebuttal but who will? There is still time to publish other things and not everyone reads this online journal. Another moment of access in this story is when a colleague in Diana's program moves her publication, as a presence, from the relative obscurity of the online journal to Facebook. This movement allows for a much larger group of people to know about comment, and offer congratulations on the now-perceived-as-damaging piece. Each comment becomes another moment of access by Facebook and others, making the event larger. Each moment turns the whole experience into something worse because there is nothing she can do to control this "exposure" and nothing she can do to limit the impact of the piece now. The ability to access Diana's publication from an obscure academic online venue to a highly visible profile as well as a personally relevant one collapses the two "presences" of Diana in ways that Diana perceives is yet another point that she can do nothing about ("because I was feeling so out of control of that point"). That is not to say Diana was passive by any means. The event takes on meaning for Diana beyond the event itself. The event makes visible for her just how exposed she had always been at Facebook.

> ***Diana:*** *And I had lots of interactions with people on Facebook. I had like close to two hundred friends on Facebook and it just felt like I was too exposed. And . . .*
> ***Me:*** *Yeah.*
> ***Diana:*** *And there were too many people who knew about me and so all this just snowballed into my deleting my Facebook account.*

What is important to realize here is that the event around her first publication is *not* the reason Diana deleted her Facebook account. The event called attention to what Facebook does as a site; it exposes her, which is a much larger and more important danger than the single incident. After all, she could have just deleted the "congratulations" post from her colleague. Then again, someone else might again repost another congratulations. The problem is control.

Facebook is what coordinates access, enabling vulnerability and exposure for Diana. Diana did not stop being friends with people when she deleted her Facebook account. Far from it, she began using other media like Twitter and email more heavily. The initial experience of the "panic attack" like moment of the senior scholar's comment becomes a recurring theme here, as does Diana's reaction to feeling physically and professionally exposed. Facebook is a force because it is the "place" where a great deal of people have access to Diana every day casually. The nature of that access, either "good" or "bad" is not the issue. The issue is the volume of people and how much of that access can be seen in by "likes," posts, and comments. People are coordinated by Facebook to have access to Diana. As Facebook becomes a place that others have access to Diana's professional life and private life, Facebook becomes too much to bear. She deletes the account. A new rhetorical stance emerges in relationship to the event. Control access. Limit exposure. These two imperatives compel the action to delete Facebook. Experience is transformed into a rhetorical theory about what is "good" and what actions to take.

As I listen to the interview, the moments of access here are the ones where Diana is reacting to people, websites, and professions gain access to her career work and her body as well. It is a moment not of Diana, but of other players. It is a series of accessing moments where she has no control of how quickly that access is being enacted. There is a collapse, not of personal and professional as much as of Diana's piece, and all it has come to represent to her, e-

journal/career and Facebook/career. This whole series of events gives access to both her physical body and access to her professional thoughts. Fear.

That is not to say Diana stopped professionalizing or even stopped using social writing technologies. When I set up my initial participation with Diana, it was to follow her Twitter account. She maintained her Twitter account through all of what was going on between this article, people, and Facebook.

> ***Me:*** *Because you maintained your Twitter, right?*
> ***Diana:*** *I did because Twitter felt a little more close to me. Not too many people knew I was on Twitter. My Twitter account was locked. Um, I . . . the Twitter for some reason Twitter felt like a safer place for me at that point. Maybe because I hadn't had so many interactions with people on Twitter. And I had lots of interactions with people on Facebook. I had like close to two hundred friends on Facebook and it just felt like I was too exposed. And . . .*
> ***Me:*** *Yeah.*
> ***Diana:*** *And there were too many people who knew about me and so all this just snowballed into my deleting my Facebook account.*

There is a rhetorical theory being built here the links how many people can "see" Diana's projected body. When I asked her how many times she checked Twitter a day, she said as many as fifteen where she would wake up, check her email then go immediately to Twitter. Even as Diana decided to shut down a great many people's access to her, her work, and her body she maintained and enacted access with a smaller group of people and "a safer place."

Conclusion

Has the small proof of concept empirical methodology I offered here done anything to help us understand and locate moments of enacted access? I think so. We've leaned that access is enacted in multiple ways across multiple actors. We've also learned that access is coordinated and organized by *something,* usually multiple things. If nothing else, we've learned that access is something that transcends classrooms. Cohorts can maintain long after they are no longer around each other or alternatively, they can dissipate almost immediately after they are no longer

physically present.

For some, professional access comes from maintaining a relationship with "friends" from an old program. Digital tools allow them to keep in the thoughts and minds of people they have worked with whom they "chat" about mundane regular things. Things that other tools bring them. Many tools are deployed that coordinate these relationships. RSS feeds, web tools, iPhones, texts and social writing sites are all deployed to give old colleagues and friends something to talk about to maintain access.

For others, access has little to do with them other than whether they are present or not. No special rhetorical effort is needed. They recruit no tools other than their blackberry. Their physical presence is enough to coordinate access to the powerful for them. Simply being there is enough until, of course, it is not and they are no longer there. Then access no longer happens, or more accurately, waits until objects realign and bodies are next to each other once again. Then, again, access will once again be enacted as relationships will be formed.

For others, the coordination of access that others do can be too much. They can feel and see how other forces move to construct their bodies and their futures. Too many have access to them, their psyche and their body. The only move here for them is to dislocate themselves. To smash this access apart where it will not coordinate so easily. Where the number of players on the board is much more limited, manageable, and knowable. Then access to a career can move forward. The experience of the event creates a lasting lesson to avoid moments where others are in charge of accessing them as scholar, as body, or as web presence.

Chapter Six

Conclusion

"Well, technology is just another form of language isn't it?"
Victor Villanueva, personal conversation

Out here in the fields
I fight for my meals
I get my back into my living
I don't need to fight
To prove I'm right
I don't need to be forgiven
The Who, "Teenage Wasteland"

I'm not talking about rich, I am talking about wealth . . . I ain't talking about Oprah, I'm talking about Bill Gates. If Bill Gates woke up tomorrow with Oprah's money, he'd jump out a fucking window and slit his throat on the way down. "I can't even put gas in my plane!"
Chris Rock, Never Scared

Access is enacted. Access is not a trait to be owned by a thing or a person. Rather, access is something that we can see and listen for in the interactions between things like spaces and places, between experiences and social subjectivities, between rhetorics and bodies, and between people and things if we consider the personal, the cultural and the professional rather than to let any single one dominate over our conversations. Access does not just happen. Even where we perceive nothing to be happening, a great many agents are persuaded to make it seem like nothing is happening, to make accessing effortless and invisible. Access is a coordinated activity where the relationships between people and things, between spaces and places, between experiences and moments and between rhetoric and bodies all work to enable or deny access. Access is an act of coordination that recruits uses, technologies, and people, grouped in various ways, to its causes. That coordination, that enacting, doesn't mean unity in form or practice. All agents do not need to be recruited in all instances. Only enough need to be recruited to make sense across contexts. Access is not unity nor is it fragmented. Accessing, in essence, is that act

of recruiting where assets (either technological, cultural, professional, linguistic, and/or embodied) are leveraged to gain or deny. Accessing is, in other words, a type of rhetoric.

Can we locate access?

This dissertation began with two simple questions: Can we even locate access? What does access mean today? The answer to the first question is yes. Access is located in moments that are *knowable*. These moments exist in material and traceable networks of material technology. We can see how these networks shift and organize themselves around information. As with Lana and Barbara, we can see when landing at an airport becomes a text and who responds to it. We can how texts respond to the presence or absence or even the length of distance of bodies in relation to texts. As with Victor Villanueva in chapter two, we can see life stories becoming texts and the professional meaning those texts take on. Or as with Beverly Sauer, we can see how coal dust and fatigue become better indicators of risk than parts-per-million. As with Diana, we can listen for stories where people deny and reject one professional social writing network only to build another out of another tool. We can see access enacted and coordinated. We do not have to "guess" at histories based on false stories about divides. Access is knowable and can be turned into accounts if we, perhaps counter intuitively, do not make it the object we are looking for. If, instead of saying what access *is* (material and ideological), we rather look for where it is enacted *as* material and ideological actions and coordination. The material and ideological are *results* of access, not determiners of access, making the material and the ideological elements of access much more complex to locate.

What makes access a difficult rhetoric to locate is that that there are a great many participants trying to make themselves invisible both in the sense that Cisco, the global conglomerate I quoted at the beginning of this dissertation, tries, as well as the actors we do not

see or hear because our methodologies do not allow us to see or listen to them. I began this dissertation with two quotes. This dissertation has been an attempt to develop a methodology to locate access as something deeply distributed rather than as a trait that someone or something has. Here I use methodology to mean a theoretical and empirical form of coordination that help us see where access happens, when it happens, and what agents are involved in those moments. In an effort to locate access, theoretically I draw on a great deal of the totality of Rhetoric and Composition but most especially I draw on theories of Cultural rhetoric and Professional Writing to broaden our perspectives of access beyond just the classroom. Along the way, I draw on a lot of "personal" writing to locate my own rhetorical theory building and moments of access. These "interruptions" have been attempts to locate the complex nature of access as a sustained activity in my own career and educational process. What I hope to have shown is that access can be located and traced in several ways, but one powerful new way lets us follow access across contexts.

The first way that social writing and social media helps us to locate access is by indexing the social. Sites like Facebook and Twitter coordinate a great deal of agents in the form of people, tools, and ideas. What this means is that what counts as "social" behavior is "textualized" in such places regardless of how mundane such behavior is. Tiny mundane cultural framings about what counts as small talk, ominipresent professional relationships that are maintained as well as the corpses/corpus of textualized activities of past relationships and technologies, and gradual shifts in meaning over time are all index-able and recallable in such digitally networked environments. In chapter three, I noted that Beverly Sauer's participants who were the wives of coal miners were unsuccessful in convincing powerful institutions that increased coal dust in the bodies of their husbands and in their husbands' laundry was an adequate indicator of risk. Such

indicators mean that the coal company was negligent. I wonder, if these women had had access to Twitter or Facebook, would things have been different? I wonder how many boring mundane updates about how dirty coal miner uniforms have been recently and how difficult it is to clean them would it take to show a pattern of negligence. What if every single person doing laundry for that mine had mentioned something? Mentioned somethings that could all be recorded, indexed, and presented to a Federal Review Hearing, and if that might change the outcome of such systematic exclusion? Perhaps or perhaps not, but looking for those updates certainly would help us locate how wives at home think about risk.

The second way that social writing and social media helps us to locate access is by giving us something to talk about. What I mean by that is that this technology is so pervasive and so ubiquitous that it can be a starting point for many conversations about culture, professionalism, and access. That is not to say that everyone uses such technologies. The people who do not use it do not use it for certain reasons. Like Diana in chapter five, there are reasons why Facebook is not used or reasons why it is. There are reasons why a computer is not used to make a status update in some places and why a phone is. We can learn a tremendous amount about how people theorize their own social subjectivity and technology by asking important and good questions about these reasons and the theories about the social world that support them. In effect, social writing and the material and ideological issues that come along with its use give us a good window on how folks deal with cultural, linguistic, and professional issues, especially in places where those issues overlap. The key part of our understanding is that social writing texts in and of themselves are not always the most important stories. The stories around those texts are the good ones. They are best place to locate access is in the space between history, the person, and the texts.

What does access mean today?

The second question, what does access mean today, is somewhat more murky. I have, perhaps, made the issue of access much more complex both theoretically and operationally than many in the field of rhetoric and composition may allow for. Have I broken the concept of access? Is what I am talking about at the end in this conclusion still access? I certainly have made changes to what that word could mean to the field. Mostly, I have made those changes by shifting our theoretical and empirical methodology so that rather than looking at a single idea, access, I have tried to follow that idea as it is made to happen, as it is enacted, in a variety of contexts. These contextual sites have been my own professional development, at least three kinds of literatures, and finally the lives of social writing networks and people as a set of practices. I am not being coy or obfuscating when I say that I do not think anything I have done here "reveals" anything new about access as much as it tries to participate in our constructions about what access *means* to us as a field as researchers, as theorists, and ultimately as instructors.

When access is enacted, many agents are involved

First, access should not be thought of as this OR that. Access functions much more like this AND that. Writing is not always the thing that matters in networks of access the most even in "writing" situations. Access is deeply focused on the rhetorical in addition to the written. Like Sauer's miners, meaning between humans can be made with bodies and actions as well as with coal dust and laundry. Like Villanueva, departments and professions can betray their political ideologies with glances and hallways that make casual conversations happen. The worlds of legal codes enact and coordinate actions and ideologies. People do things in the world (question risk, move away from fires, think about racism, question belonging to a profession) based not just on

texts but also the situations and the people around texts. What makes a slide that says "If you want this in another language, move to a country that speaks it" an activity that denies access? A school superintendent not caring, it is the actions and the rhetorical activity around texts and technologies that matter.

That means that a great deal of the rhetoric in these situations is shaped by what and where people are positioned. Although we can see in chapter five that writing is the dominant form of media in social writing situations, it is not the dominant form of activity. “Like”-ing something or re-tweeting something, a move where a user aligns and associates oneself with someone or something else, or as one of my participants put it one retweets something where the person saying it “Is, like, in your head.” This rhetorical move takes little effort but, never the less, builds associations in a network like Facebook between people and between subjects. Facebook does the work of trying to figure out if it should associate the people/accounts with each other or the people/accounts with the content in a constantly shifting analytical dance. Do the people from work like Lana? Do they like travel? Do they only like Lana when she is traveling? Facebook’s network constantly shifts these associations to figure out whose writing and pictures should fit on whose screens. People do things to influence these associations. They “like” things and people doing things. They make comments. They post and share.

When access is enacted, agents coordinate other agents

Culture does not just happen and neither does access. Access is enacted in different ways in networks but never by singular entities. One way it is maintained is by posting and commenting that call professionals and friends to respond. As Barbara’s network shows us, her technological savvy across multiple tools allows her to bring a great deal of content to her network. This content generates comments from the rest of her network; technological access

comes in the form of iPhones, websites, and iOS applications as much as her RSS feeds. She uses these to produce content that her friends from graduate school, friends that have professional connotations, can comment on and stay in touch with her about even though she is no longer physically around them. For Barbara then, the space of her "career" is created by her iPhone and other tools. Her iPhone and other tools generate the content that coordinate her former professional and friend relationships to respond. Access to her friends and former colleagues is coordinated through tools and the content she aggregates for them to talk about. In terms of Actor-Network theory of objects, Barbara coordinates objects with her technology and constructs the spaces that enact ties to her old, and maybe future, career networks. Her iPhone along with the number of apps and RSS feeds let her maintain that access. They create a mobile work "space" by allowing her to maintain connections and access wherever she goes, except on Sundays. Sundays don't only close down because of what Barbara is doing, but what everyone else is doing as well. While Facebook remains agnostic about what day of the week it is, Barbara is only persuading her former colleagues and Facebook during the week. As weeks move in and out, Barbara will get her iPhone, her RSS feed, and Facebook aligned again with other networks we can't see to reproduce the cycle.

This is not the case with Lana, where bodies play a greater role in how the network decides to respond. Professional access for Lana relies on bodies being next to each other offline to enable online presences and access. Rather than the coordination of tools and content to generate responses, Lana's network needs to be around her, physically, to be around her online. For Lana, then, her body is the location of access, but it is a body that is a distributed object. Her physically body *enables* her presence in the network. The removal of her physical presence shuts down her high professional network. Her body, then, becomes objectified in the network but not

in the critical sense i.e. used to dehumanize or oppress. Rather, her body becomes objectified in the actor-network sense becoming and associating between both Euclidian spaces and Networked space where each re-inscribes the other, allowing the network to "black box" her as a single entity: Lana and her Facebook account *become the same*. Removal of one means the removal of the other in the way the network behaves and how much presence Lana has in that network independent of any content she may produce. In essence, her physical body recruits her online presence to coordinate professional contacts.

Access is theorized and designed

Access is theorized and designed but not always by the designers of technology. People think about their identity and their experiences to understand and react to the rhetorical situations produced by access. They think about how to behave and change their actions based on past experiences that may, or may not, have anything to do with a specific technology as much as a particular way of being in the world. Diana's account, as I have rendered it in this dissertation, is one where many actors enact many points of access. It is also an account where people build theoretical orientations to what is safe and what is not in both content and the site of writing. In Diana's case, it is Diana herself that feels the collapse between her physical body and her presences in her article, Facebook, and Twitter. "Disciplines," peers, and Facebook enact access to Diana and her work, a distinction that Diana does not recognize. These various moments of tightly associated access *across* Networked spaces (the digital journal and Facebook) create moments of "panic attack" like states in the Euclidian space of her body, leaving professional concerns to become far more immediate and embodied safety concerns. Yet, Diana herself continues to use Twitter to maintain professional and personal access both in that brief two-week period of crisis and afterward by maintaining a Twitter account.

The Twitter account, however, continues to enact access to professionals and colleagues rather counter-intuitively by limiting the amount of access others have to Diana. Listening to Diana, we hear two stories of enacted access. One where the more things and people that have access to "Diana" as author and as Facebook entity that comes dangerously close to having access to her as a body. The more people and things involved, the bigger the issue becomes. The more coordination of access between agents that happens to make a single and knowable presence called "Diana" across networked space, the more vulnerable she feels in physical space. However, lessening that coordination by removing her presence from Facebook and increasing it in Twitter leaves her with more access as she does not feel as threatened. In other words, it isn't the site, the tool, or the content that determined her reaction, it was the *number* of associations that were built, the short amount of time, and the lack of her own participation in those associations across forums. Diana recruits Twitter to act as a sort of "firewall" because the article, as an object, never made it there and therefore Twitter remained "safe" and continued to grant Diana access to friends and colleagues by allowing a smaller and knowable amount of them. The space remains safe because the article never, and thus her exposure never inhabits that space.

Access is a diverse phenomena enacted across moments in histories. *Whose* history is an important question to consider. How easily a technology and those histories can "make sense" of the new rhetorical moment in front of them in time is not determined by that moment of encounter as much as it is determined by the mundane moments-of-encounter that preceded it. We can try and make sense of them individually, try to leverage each story into a story about technology, or about culture, or about professions, but to do so is to make them all an argument into and about something else other than access. That would mean that something (a disciplinary

orientation) is always the most important element in every situation as lives get turned into evidence. Such a move strips away the complex histories and experiences that networks, people, and technologies have with one another. It makes certain moments of action, where change is visible, more important than the thousand moments of nonchange before them or after them.

Designing for Moments: Implications for Pedagogy

Let me return to the classroom for a moment. We find ourselves in a bizarre state where our only way to think about technology is to think about the stuff around technology. Stephanie Vie called the idea that instructors know less about technology than their students "The Digital Divide 2.0." That certainly is a problem for classrooms. This awareness has produced all sorts of hand wringing on our part as a field. We, as a field, feel the need to locate ourselves in some sort of "expert"-ness and, faced with the onslaught of new and mobile writing technologies, sometimes we have attempted to locate our "expert"-ness into new areas like repeated calls for "critical" technological practice. I am not sure such a stance is sustainable.

First, I am not sure at this point what we are supposed to be helping students be critical of. What is the most dominant or popular social writing technologies changes with such abandon as to make the idea that we can theorize, build, and deploy new criticism at such a rate for each one a near-impossible job. Faced with such a daunting task, some researchers simply collapse sites into the same phenomena as Gina Maranto and Matt Barton (2010) did with myspace and Facebook to be critical with but as one of my participants expressed, "myspace was a middle school thing." Even within social network technologies, there can be radical shifts and small amounts of time, we tend to forget that Facebook only five years ago only allowed college students to join. In my own empirical research window, of three months on this dissertation Facebook radically changed its presentation of individual users' visual selves. Yes, we can

stabilize these technologies to be critical of them but I am not sure that is the best thing for any student, let alone students who need our help with the material or the ideological issues around access.

What I propose here is a pedagogy that is designed around locating and enacting new moments of access, relying heavily on making sense of past experiences from a variety of situations rather than ones that are specifically about "technology". Rather than defining what is cultural or what is an important technology we should allow students to understand and identify both the cultural and the technological that are important in any given moment. That is to say, our job should be to help students locate moments of access rather than define moments of access for them. In some instances, there may be a technological standard that is used in a profession but in many cases, especially in first year writing courses, we should develop curricula that first recognize technologies of access and then understand those technologies in an ecological manner. Clearly, making sense of current and past experiences and social subjectivities is a key move for students in need of access. In terms of technological and ideological access, assignments should give theoretical tools to understand access in terms of moments of gain as well as moments of loss.

When access is enacted, many agents are involved, which means that we should teach students to observe all of the agents at play when research and writing are done and how they affect situations. "Process" is too easy a word to use here but paying attention to the history of context is not. Part of this would begin by asking students to recall times when relationships were built, maintained, or repaired away from their primary forum of interaction. Frequently when I ask students to recall what technologies have meant to them in assignments stories will emerge about cell phones keeping in touch with friends, long hours with parents pored over open

computer cases, quilts that were worked on with mothers, or social networking sites from other countries that lessen cultural alienation. Such work goes a long way to teach students broader technical and ideological accessing skills by simply locating how technologies gather people and culture to them.

Exploring how access is enacted by agents that coordinate other agents means understanding the deep connection between online and offline worlds. Again here the idea is not that a specific technology is useful but that understanding what technologies do in ecological context is important. Perhaps the easiest way to understand and teach this idea is through one of the oldest forms of rhetorical activity, public speaking. In my classes we use presentation software like powerpoint and keynote to begin a conversation about what audiences do. Do we want them to take notes? Do we want to provide notes for them? Do we want them to be entertained? Do we want them to be informed? We then move on to a discussion about which rhetorical activities we want to embody ourselves, as speakers, and which rhetorical activities we want the slide presentation software to execute as well as how to best reach those goals for each. These discussions always involve understanding the physical place of the embodied presentation as a factor by understanding chairs, desks, screens, windows, even sunlight(!) and the time of day for the audience (just woke up) as agents that must be coordinated or at least managed to get the best possible results for the rhetorical performance as well as ideological expectations about rhetorical roles. Teaching students to pay attention to all the actors involved in a moment of rhetorical performance teaches them to seek allies that can be recruited. Allies that others might not have thought about to overcome obstacles to access can be the difference between success and failure.

Teaching that access is theorized and designed means is much harder, perhaps, because it is about the material places that we live in making such issues hard to recognize. I usually begin by trying to produce a critical stance toward something that is important for students. For example, focusing on space/place allows us to focus on the contexts of material technology in the world. In my own classes I have used assignments that have focused on technological and social uses in specific places and asked students to investigate those places for large chunks of time. The student determines where the place is. I usually suggest that they pick a place that is similar to a place where they want to work professionally, but I allow students to explore whatever issue is important to them. Students are then to focus on the uses of technology and texts in the space as well as the physical positioning and locations of bodies. When the assignment goes best, the students see a great deal more about the ways social behavior is rhetorical behavior that challenge assumptions about technology use. In this assignment I usually ask students to consider how people's bodies are marked by the objects around them (desks, counters, badges, uniforms) as well as gender and race. Perhaps the most fun in this assignment is asking students to consider how to bind a particular place as a research site ("If something loud happens in the hallway that disrupts a classroom does it become part of the research on a classroom?"). In these conversations, we begin to explore exactly how bodies can create places by the way they are marked as well to understand our conversations about the relationships between offline places and online spaces placed in observable moments. Understanding that we do not exist in a "neutral" world. The idea that people design and think about even our most mundane interactions helps students to understand technological interfaces as well as their own positions within those interfaces. Such work also helps students to theorize what they want their positions to be and who, or what, they can recruit to build that social subjectivity.

Implications for Cultural Rhetoric

I stated earlier that this dissertation is about trying to develop a methodology to locate access. Not only did I draw on Cultural rhetoric to shape the method and design of the empirical work in the pilot study but I was also heavily influenced at work in Cultural rhetoric that uses and transforms personal experience into theory building *through writing*. Clearly, I find such a theory building and writing method useful. This dissertation began with writing out my own interruptions and personal locations. What I mean to say is I wrote the "Interruption" chapters first. They helped me to locate what I was looking for or, more specifically, the places I wanted to look for access.

Cultural rhetoric comes in two intertwined parts. First, the part I have drawn on the most here in this dissertation is at the level of positioning, of methodology. This methodology begins as a commitment to understanding the influence of rhetorical contexts over time as well as trying to locate the researcher within that context, both in a historical cultural sense but also within two other acts, the act of *researching* and the act of research *writing or theorizing*. Here, I am not sure I have done much new other than, perhaps, the small move I talked about in chapter four of paying-the-price for people's stories of access and refusing to make those stories "clean." Cultural rhetoric is pretty good at letting research remain dirty, so in this sense I am contributing to a theory of practices both as a research and as a theorist.

Traditionally, these two acts have been in relation to a knowable cultural entity or community such as American Indians, Asian Americans, Chicanas, or other groups. That is to say, there is some groupness that is an organizing principle for the research as well as being about language and written documents that reside in organizations and archives. Like Leon (2010) clearly I am interested in a sense of rhetoric that has more to do in the interplay and the technology that supports that interplay between language and identity than documents or even

public speaking and, like her, I have a sense that my work might be dismissively waved away as Leon describes one of her participants doing, by not being about language or the analysis of writing (p. 132-133). I can understand that position. There are those, however, like Monberg who understand that women of color do a lot of work, thinking work, professional work, cultural work, personal work that does not always make it into being texts, or not official texts anyway. That work is not always made real in documents in organizations or archives or performances around podiums. That does not mean that work and theorizing did not occur. Because a text does not exist does not mean that nothing was coordinated or that rhetoric was not theorized. What it means is that such rhetorical work is simply harder to locate.

I see the methodology I have developed here as contributing to the very difficult task of locating the intellectual labor that women of color do every day. While we believe that language and texts organize human thought, that does not always mean that all thoughts become texts or do not do work in the world. That work is important precisely because those theories contribute to survivance. That work keeps civic organizations members on their toes about who they are and what they want. That work is absolutely and utterly mundane until we make it not mundane with our research. I hope I have done something to help others try to locate and contextualize that important rhetorical work. Those stories are important too.

Implications for Professional Writing

What is clear to me is that the line we have constructed between "work" and "home" has collapsed. What's more, that distinction was a result of a very small amount of human history with labor. While that point in and of itself is interesting, the examination of work "practices" is a fairly complex affair on two levels. First, *where* to look for work practices and second, perhaps more controversial, *what counts* as work practices. These two issues are especially important to

professional writing which has traditionally located its research in workplaces. Now those workplaces themselves are distributed for writing professionals away from cubicles and into homes, coffee shops, airports and busses how should we bind our research? If places we used to think about as nonwork places like coffee shops, home offices, and airport terminals can now be places where we do, actually, work, should we not then look to how the rhetorical exigencies and technological infrastructure affect writing in those places? Or, to put it another way, why do we assume that genre ecologies end when we walk out an office door when we can carry them, literally, in our pocket and on our phones? I have attempted to show with my methodology here one possible solution. We should have broader understandings of what experiences and rhetorical behaviors contribute to our careers. We should understand a great deal of cultural and rhetorical thinking as being; literally, about the writing of a career in ways we do not always recognize but are still relevant as they still contribute to the writing of professions.

Professions and careers certainly care about what "counts" as professional. Both in my interviews and in popular media the threat to keeping and gaining a job that comes from the unchecked and documented behavior that makes its way onto social media is certainly an issue. If we understand, and can contributed to how professions understand that process, professional writing will continue to have a great deal to say to professional and career development. Professional writing, because of its traditional focus on workplaces, needs theories that will help us shift to this more distributed model of what counts as "workplace writing" as well as to understand what "outside" of work writing styles and cultural rhetorical activity contribute to work places. Work like mine and Jeff Jablonski's (2005) that ask us to understand people in career moments rather than just the organizations that those career moments host could sustain a valuable service to our larger fields as well as to organizations, especially at the level of culture

written not in broad sweeping terms but in career and development.

The other way I see my work here contributing to professional writing theory is in theorizing about the potentials of Actor-Network Theory and a theory of objects. Most of the work in professional writing theory (Spinuzzi, 2008; Potts, 2009a, 2009b; Graham 2009) that has engaged ANT has engaged a version located around Bruno Latour's early work heavily citing from *Laboratory Life* and *The Pasteurization of France* focusing on and defining agency and networks rather than, as I have done here focusing on John Law (2002; 2004; 2007) and Annmarie Mol's (2003) work with objects. Rather than the more structuralist leaning these authors used, in my use of ANT I have tried to *follow* an object as it is enacted rather than to try and define objects. ANT networks make up objects but if we consider the space that networked objects make we gain something. Like the issues of access I have explored here, the version of ANT I have advocated here in research design creates new prerogatives for following work and workplaces open up as research avenues if we wish to take them. My work here is an example one type of possibility.

Future Work and Implications

Access is enacted in moments of coordination. What interests me now is the scale of that coordination. The scale of that coordination as well as a question of what is being accessed. In this dissertation, I used theoretical and empirical pilot study work to see if we could locate those moments of access as well as tell which agents were coordinating these moments between ideas like "home" and "work, "public" and "private", "cultural" and "professional". In some ways, these binaries provide orbits for the issues and the agents of access to move through. In essence, I eliminated the need to try and define access in an effort to figure out where it takes place. I think there is potential in this methodology to explore issues of access that revolve around orbits

that are deeply complicated and involved in other areas of rhetorical study.

The first implication that I have from my research is that when we discuss social writing/media we maybe be simplifying too much. Social writing/media is not stable. I mean that Facebook and Twitter coordinate access very differently and users approach each very differently. Facebook is heavily invested in *producing* activity, meaning that Facebook is not designed for stability. Profiles in Facebook are not the point, consumer demographics are. What Facebook does in its coordination is attempt to put rhetorically compelling content in front of people to build an essentially unknowable (to everyone except Facebook) consumer demographic. The more people interact with an object within Facebook's system, the more that "object" makes its way into other peoples' feeds regardless of whether these are links, texts, or photos hence Facebook's design to collapse people's social worlds, a collapse that every single participant in my pilot resisted in one way or another. Facebook coordinates and enacts access and the social more and does so constantly.

Twitter, on the other hand, was seen as an answer to such issues by virtue of both its ability to lock out potentially threatening users and its ability to maintain multiple ethos (more than one account). What is interesting to me is that Facebook enables presences even when no activity is present. During the final stages of my research, I stopped using Facebook. That did not end my presence there. I continued to be an ethos in Facebook, I still got invited to events, still got tagged in photos and if someone clicked on my profile, Facebook did everything to make it seem that I was still *doing things* in Facebook. Facebook, in essence, made me into a recallable ethos, literally a ghost in the machine.

Such issues force us to ask some very important questions about important slippages that might be happening when we use phrases like "new media" or "social networked" writing. If

Facebook does so much rhetorical work itself without a user present and if it compels rhetorical behavior so easily with something like a "like" button, does that site belong in the same category as something so explicitly about writing as Twitter? Do we even have choices about being represented in such systems? Or should we all try, rather, to manage and make our way through by creating a better fiction of ourselves than Facebook can?

An implication for my research methodology has already presented itself. Right now, I am following up my dissertation work with Aaron Lones, a community health development leader interested in culturally grounded use of mobile writing technologies in underserved and marginalized Latino communities in Palo Alto, California. Access in such communities in medical literature is dominated by access to adequate health care. Yet, there are many reasons why access does not happen. After talking even conversationally with Aaron, I have a sense that access for Health Professionals means having patients show up to appointments. Access means then for the community health services, literally, access to the embodied presence of patients. Such health care professionals are interested in increasing their "patient exam retention rate" simply put, getting people to show up to appointments. They are interested in using text messaging systems to improve that rate. They do not care about why people who show up to appointments do. And why should they? The system worked didn't it?

Where I see my work here contributing is in locating moments of access and then building infrastructure to support that. Diseases are enacted differently in communities. What a disease means for one community, especially at the level of cultural interaction, will mean something different in another.

If I may draw on the experiential one more time, my mother had a stroke four years ago. This radically shifted how my family, as a social and cultural unit, interacted with each other.

Schedules became more important. Having constant access to communication technology through cell phones became much more important. The stroke meant something more than blood clots and checking constant oxygen levels. It meant negotiating with a divorced ex-spouse new childcare schedules. It meant recruiting new oxygen service providers as well as recruiting new oxygen service machines. It meant constant Internet research into vitamin regimens. It meant reforming familiar dynamics of interaction from where they once were. Changing who was in charge at social gatherings. That is not to say that blood clots and O2 levels were ignored. Far from it, as a family of nurses, eyecare professionals, and firemen, blood clots and O2 levels were regularly, and frequently, recruited to make arguments for care but they were *used* differently than in the hospital. Many elements must be recruited before people simply "show up" to medical appointments. What is that if not culture? What is that if not work?

Final Thoughts

Our conversations about access have been useful and generative in understanding some moments like classroom or workshop moments but not others. As a result, social categories like race, class, and gender have been problematically collapsed into stories about access along a narrative of “The Digital Divide.” This, in turn, has led to blind spots that do not take into account problems of how individuals in social groups actually go about engaging and resisting technologies in rhetorical practice. In an effort to understand that rhetorical practice, I have attempted to broaden our discussion about the issue of access to rhetorical practice. These practices take place before and after technological experiences of the classroom. In that attempt, I have seen a pattern in literature emerge based around where people end up interacting with their culture and their job, what happens to knowledge as it gains access and transforms across rhetorical epistemes, and how the social construction of bodies in those rhetorical epistemes

affect and construct rhetorical actors bodies as well as ethos.

I end this work with the quote by Victor Villanueva (1993) that began this dissertation in a longer form.

> "It's nobody's business," Mami would say. But I can't just say nothing about how it is I come to know some things, come to regard some theories on literacy and writing and rhetoric as more tenable than others, and how I come to think the ways I do about racism and ethnocentricity and the class system, and why I can believe in the chances for revolutionary changes in attitudes about racism and ethnocentricity and class through language and the classroom. I can't just say nothing. But there's Mami and the Latino ways: private things should remain private. So, play out the tensions.
> Thoughts. The I speaking to its me. (p. xi)

I like this quote. I like the phrase "It's nobody's business" because I think Villanueva means it on two levels. First, that literally his book is not part of anyone's business. That *Bootstraps* does not fall into someone's job. That the work that it does is not recognized as work, yet as he explains, it certainly is. That for Villanueva there can be no understanding of his position in his job, or how he has come to understand that position without understanding these experiences as deeply related to his job. The other meaning is, of course, is that we should talk about these personal things because they are both deeply personal and because the deeply personal make us vulnerable to claims of authenticity, professional vulnerability, as well as being vulnerable personally. Tensions can be managed but going unmanaged they can also snap.

There have been many times while writing this work where I questioned my own rationality, trying to place so many tensions in this dissertation both from the perspective my career but also, most importantly, from the sheer affect of what and who I owed my practices to. In the end, the thing that kept me going was, indeed, feeling a sense of indebtedness to various people and communities. The problem of how to resolve those tensions, of how to repay that that indebtedness, in a single document is what has kept me going.

APPENDEX

APPENDIX A

Request to Participate in a Research Study Email

Douglas Walls
291 Bessey Hall
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East Lansing, MI 48824-1033
(517) 927-7317
wallsdou@msu.edu

Dear Participant:
I am a PhD Candidate in the Rhetoric & Writing Department at Michigan State University. I am currently working on my dissertation and I am requesting your participation. I am exploring users' discourse choices in updating public social media sites such as Twitter or facebook.com. Should you choose to participate, I will ask for permission to follow or friend you on the social media platform you most frequently update over a pre-defined length of time which can be negotiated but which will be non more than two weeks. In the case of private or closed accounts, I will ask you to let me have permission to follow or friend you online.

Some time after this, I will contact you to arrange an interview about your social media choices. This interview should take you approximately an hour to do and will be arranged according to what is most convenient for your schedule. During the interview, I will ask you a series of questions about the specific posts and the rationale/motivation behind your discourse choices. I will then transcribe the interview and present that transcription for your approval asking you if there is any information you would rather not be included in my research.

Should you wish, you will be sent the results of the study.

Please email me back if you would like to participate or have any questions about what the study would involve.

Thank you for your assistance.

Sincerely,

Douglas Walls

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Work Cited

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