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#Digitalactivism: Examining #yesallwomen and Teaching Social Media Activism in Technical Communication

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#DIGITALACTIVISM: EXAMINING #YESALLWOMEN AND TEACHING SOCIAL

MEDIA ACTIVISM IN TECHNICAL COMMUNICATION

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In May 2014, 22-year-old Elliot Rodger killed six people and injured fourteen others near the University of California campus in Santa Barbara. A "hatred of women" was cited as the reason for his crimes. This incident inspired the hashtag movement #YesAllWomen on social media. Users shared examples of how although "not all men" engage in violent behaviors that Rodger exhibited, all women go through their lives fearing. This thesis uses a technofeminist framework to examine how the #YesAllWomen movement functioned as an online social movement on Twitter to encourage conversation as well as promote change. I also discuss how technical communication classrooms can implement social media movements as pedagogical tools through a social justice framework. Ultimately, I synthesize scholarship on technofeminism, circulation studies, and digital activist rhetorics to argue that analyzing digital activist rhetorics in specific hashtag movements can shape how we think about social media activism as well as how technical writing students can benefit from studying digital activism to effectively reach their intended—and unintended—audiences.

KEYWORDS: digital activist rhetorics, technofeminism, circulation studies, social justice pedagogy, technical communication pedagogy

#DIGITALACTIVISM: EXAMINING #YESALLWOMEN AND TEACHING SOCIAL

MEDIA ACTIVISM IN TECHNICAL COMMUNICATION

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CONTENTS

CHAPTER I: BUILDING A TECHNOFEMINIST FRAMEWORK TO EXAMINE

#YESALLWOMEN

When considering the increased use of digital platforms to implement social change in

recent years, discussions of the value and effectiveness of social media activism and digital

activist rhetorics are crucial to digital rhetoric and technical communication studies. Digital

platforms, which include social media sites and applications, are often considered easy and

efficient venues for advocacy and social justice work. But this convenience and efficiency—and

the rhetorics therein—have been critiqued by social justice scholars in both disciplines (Katz,

1992; Slack & Wise, 2005; Frost, 2016). Specific to social media activism, Stephanie Vie

explains how it has faced scrutiny by users and activists for promoting "feel-good" but doing

little to affect major change ("In Defense of 'Slacktivism'"). Although some social movements

transpiring online can certainly be considered "slacktivism," social media activism can be

implemented as an effective tool for social change. Such is the case of the 2014 viral Facebook

"Ice Bucket Challenge" that spread awareness for Amyotrophic Lateral Sclerosis (A.L.S.) and

raised $115 million for research. Given this, I argue that it isn't productive to make broad

generalizations about social media activism. Rather, it is important to rhetorically analyze social

media activism. Technofeminist digital rhetoric scholar Mary Hocks suggests that when we

rhetorically analyze how digital media activism is used to enact social change, it is imperative to

assess audience, the rhetorical situation, and cultural contexts (630).

The rhetorical situation that this thesis project emerges from is the rise in feminist social

media activism in recent years in response to the current political climate, which has allowed

Donald Trump to be elected President of the United States despite (and/or perhaps because of)

recorded evidence of him boasting about sexually assaulting women in addition to the statements

his current administration has made that are anti-women or offensive. More specifically, this project is interested in studying the efficacy of the feminist hashtag movement #YesAllWomen, its rhetorical and cultural contexts, and its implications for digital rhetoric studies and technical communication pedagogy. To contextualize the movement, the hashtag was first used in online conversations following the Isla Vista shooting in 2014. The shooting involved 22-year-old Elliot Rodger, who killed six people and injured fourteen others near the University of California campus in Santa Barbara before committing suicide. Before driving to a sorority house where he killed students Katherine Cooper and Veronika Weiss, Rodger uploaded a YouTube video entitled "Elliot Rodger's Retribution." Rodger described his the details of his upcoming attack in the video, and he revealed that the main motive for the shooting was to punish women for rejecting him. After uploading the video, Rodger emailed a 137-page autobiographical "manifesto" to his acquaintances, several family members, and his therapist. In the manifesto, he described his frustration over not being able to find a girlfriend, his hatred of women, his disdain for couples, and plans for his "retribution."

As a response to the shooting, many Twitter users employed the hashtag #NotAllMen to make the claim that "not all men" are misogynistic like Rodger and would not commit a similar crime. #NotAllMen was already a hashtag created by Twitter user @sassycrass before 2014, but the use of #NotAllMen gained traction on Twitter after the Isla Vista shooting. In reaction to the #NotAllMen hashtag, Twitter user Kaye M. (@gildedspine) created the hashtag #YesAllWomen. ("Why #YesAllWomen Took Off On Twitter"). Participants of the #YesAllWomen movement used the hashtag to share their stories about the violence and misogyny women face even though "not all men" are violent like Rodger.

The #YesAllWomen movement echoes a more recent feminist hashtag movement, #MeToo. #MeToo became a movement across social media platforms starting in October 2017 in response to the allegations of sexual harassment by studio executive Harvey Weinstein. Similar to how #YesAllWomen featured personal stories from users, participants of #MeToo shared their experiences as a way to showcase the widespread issues of sexual assault and harassment that occur, especially in the workplace. Looking at 2018, #MeToo is still being used on social media and has promoted action in the form of holding men, particularly in Hollywood, accountable for their actions by firing them from their acting projects, sponsorships, etc.

Because I am studying feminist social media activism, it is important to understand the relationships between feminism and digital activist rhetorics. Therefore, I will use a technofeminist methodology to conduct a rhetorical analysis of tweets from the #YesAllWomen movement on Twitter and assess its effectiveness in spreading a feminist movement on a social media platform. In addition to this public sphere micro case study, I plan to examine how feminist social media activism matters to the technical communication classroom. Speccially, I engage and build upon the work of Elise Verzosa Hurley and Amy C. Kimme Hea to consider how technical communication instructors can use social media movements, such as #YesAllWomen, rhetorically and pedagogically by situating interaction with social media as part of a specific communicative exchange (66).

The following research questions guide my thesis project: 1) What feminist digital activist rhetorics have played a role in promoting and spreading the #YesAllWomen movement across digital spaces? 2) How can social media activist rhetorics be used as a pedagogical tool in the technical communication classroom? 3) What are the implications for digital rhetorical and technical communication studies?

A Framework for Studying & Teaching Social Media Movements

To answer these questions, I apply a technofeminist methodology to two case studies—one related to the public sphere (#YesAllWomen) and the other a pedagogical case study. My approach to technofeminism not only allows for the blending of the personal and the political, but it also specifically centers women's experiences with regard to how we analyze these experiences as well as how we can learn significantly from women's embodied knowledge. Thus, at the heart of my framework is the amplification of the visibility of embodied knowledge on social media that challenges traditional binaries between and power dynamics in private and spheres. Because a technofeminist methodology is concerned with the relationships between power, embodiment and technology, using technofeminism to study how feminism functions within a particular rhetorical space of a digital social movement can help us understand which rhetorics are employed and circulated across digital spaces, as well as how identity, positionality, and access influence those rhetorics and circulation. In "Multimodal Methods for Multimodal Literacies," Jen Almjeld and Kristine Blair highlight how feminist new media research should analyze the ways women use technology to represent themselves as well as the limits of various digital tools to construct these representations (102). As such, in this thesis, I report and reflect on the affordances and limitations of Twitter for women to self represent themselves in the #YesAllWomen movement.

By examining the various ways in which women utilize digital technology as a means of representation and activism, users can analyze the technofeminist rhetorics used to successfully spread and advocate their messages and then assess whether the rhetorical tactics might transfer to different rhetorical situations requiring technofeminst intervention, as has historically been the

case with technofeminists. In *Technofeminism*, Judy Wajcman revealed how digital networks could be subverted by women toward new possibilities for participatory democracy:

> The World Wide Web is seen as beyond the control of any one group, and thus open to being deployed by women for their own social and political purposes. This is highly subversive of the conventional definition of women as biologically determined and confined to the private sphere. (3)

A contemporary tehnofeminist approach to social media activism can help us to both build upon technofeminist traditions while also taking into account how digital participation and democracy in social media spaces is complex, dynamic, and rhetorically and culturally situated. For example, some Twitter users limit participation to local networks and predominantly "follow" family, friends, or colleagues, while others have more extensive, expansive, and overlapping networks and share information and participate more globally—and power and agency to participate and shape democratic thought shifts across networks and rhetorical situations.

Social media platforms, such as Facebook and Twitter, allow users to compose, share, and respond to posts at a rapid pace. Given this, I plan to interface technofeminism with rhetorical velocity methods. Jim Ridolfo and Danielle DeVoss explain that rhetorical velocity is a term and method for understanding in "Composing for Recomposition: Rhetorical Velocity and Delivery":

> How the speed at which information composed to be recomposed travels—that is, it refers to the understanding and rapidity at which information is crafted, delivered, distributed, recomposed, redelivered, redistributed, etc., across physical and virtual networks and spaces. (Ridolfo & DeVoss)

Since there are a multitude of factors that influence how a post is created and shared, it is essential to examine the rhetorical velocity and delivery of a post to get a better understanding of how it functions across physical and virtual spaces. In this project, I examine the how rhetorical velocity and delivery impacted which users participated in the #YesAllWomen movement on Twitter.

Encouraging students to analyze social movements through a rhetorical lens can change the way that they view writing as a whole, particularly in digital spaces. This can be done in technical writing courses invested in preparing students to be public intellects and engaged citizens by asking students to trace and analyze the rhetorical delivery of an activist movement on a social media platform. Verzosa Hurley and Kimme Hea emphasize how framing social media interactions as specific rhetorical exchanges can prompt students to "deploy communication in the social media age not as neutral but as complex and nuanced" (66). Since social media is a prevalent means of promoting social change, technical communication instructors and students should study social media activism, rhetorics, and rhetorical velocity as a means for better understanding the relationships between rhetoric, technical communication, and digital citizenry. Through engaging in this research, I hope to contribute to digital activist rhetorics scholarship by considering what technofeminism can tell us about feminist digital activism and the importance of studying it in our technical communication classrooms.

Before doing so, I first provide a more extended literature review of the scholarship influencing this project and my methodological framework.

A Review of the Literature

Because my project is interested in tracing and analyzing digital rhetorical tactics, it is important to consider issues of circulation and delivery. Doug Eyman posits that digital

rhetorical objects differ from physical rhetorical objects, so he proposes examining and describing digital circulation through the framework of an ecosystem that values interactions between people, texts, and technologies and takes into account actors, networks, and interactions. In his book, *Digital Rhetoric: Theory, Method, Practice*, Eyman discusses this framework of delivery and circulation through a MA thesis analogy:

> Consider the case of the MA thesis that is bound and sent to a university library—the thesis is in circulation, but its form severely limits the scope of said circulation, as its ecology of use is bound to the physical space it can occupy. That same thesis, made available on the web, is much more likely to be read, quoted, and cited—that is, to garner increased use-value. The rhetorical object itself is in essence a "flow of forms." (92)

The circulation of a physical rhetorical object differs from a digital rhetorical object, even if they convey the same content. The specific technology used to deliver the content can limit and extend circulation—thus, my interest in examining social media as a tool for circulating and enacting social change.

In addition to circulation, rhetorical velocity impacts the delivery of social movement rhetorics in digital spaces. As defined by Ridolfo and DeVoss, "rhetorical velocity" involves rhetorical concern for distance, travel, speed, and time as a way of considering delivery as a rhetorical mode and a rhetorical tactic ("Composing for Recomposition"). Examining these aspects of how a text is circulated can teach us how rhetorical objects can be strategized. To explain, several strategies can shape rhetorical trajectory. Ridolfo and DeVoss offer these questions to shape rhetorical velocity considerations: "For example, the rhetorician may strategically consider these temporal elements: 'What is the publication cycle of this newspaper?

How long does the television station keep its video archives online? How long until Google indexes the mailing list archives?'" ("Composing for Recomposition"). Each element can influence the other, which then influences how a text circulates across digital spaces.

Not only will my first case study demonstrate the importance of rhetorical velocity considerations as a necessary method for studying and enacting digital activism, but so is recomposition (or how messages can be remixed with new or additional meanings as they move through distance). When a text is recomposed, it can be so transformed that it can take on a new meaning. According to "Framing Remix Rhetorically: Toward A Typology of Transformative Work," Dustin Edwards discusses how a transformed text "explicitly builds upon or repurposes already existing material. Taken together, these scenarios, each real pieces of writing that have impacted real audiences, show the rhetorical potential of transforming already-existing materials into new texts for new audiences" (42). My case study will demonstrate how the new meaning a text can take on through transformation can form an argument that differs from the argument of the original text. More specifically, I will showcase how recomposition plays a role in how the #YesAllWomen movement was transformed from the #NotAllMen hashtag.

All of these concepts—circulation, delivery, rhetorical velocity, and recomposition—also function in relation to kairos. Oftentimes social movements take advantage of the kairos of the situation, by responding immediately to particular global events, to bring a sense of immediacy, exigency, and urgency to the rhetorical situation. As Vie highlights, "[t]o achieve success within a kairotic moment, communicators must react promptly and accordingly in response to the audience's needs" ("In Defense of Slacktivism"). For instance, #BlackLivesMatter started as a hashtag in 2013 and was created by Alicia Garza, Patrisse Cullors, and Opal Tometi as a response to the acquittal of Trayvon Martin's murderer, George Zimmerman. The hashtag

movement utilized kairos by responding immediately to Zimmerman's acquittal and was then tied to the cases of police brutality that occurred as a result of systematic racism towards black people. Tweets and other social media posts using the hashtag brought a sense of immediacy because state sanctioned violence against black people is an ongoing and urgent social issue that needs political intervention. The interest in the #BlackLivesMatter movement increased rapidly and continues today as a result of the movement's timeliness and relevancy. In my analysis of #YesAllWomen, I will assess how users take advantage of the kairotic moment to foster interactions among users and spread important messages in relation to social justice issues.

Although some have the impression that social media provides democratizing spaces where everyone is encouraged to participate and their input is valued, there are particular users who get left out of, dismissed in, and silenced by conversations. As I highlight in my #YesAllWomen case study in Chapter 2, users from marginalized groups can experience oppression in social media movements. Some users who participated in the movement, particularly white women, were quick to discourage women from marginalized groups from sharing their stories and claimed that emphasizing intersectional issues was a "distraction." More specifically, I focus on the backlash Kaye M. faced on Twitter when users silenced and dismissed her perspective on misogyny and violence as a Muslim woman. Kaye started the hashtag by tweeting a response to #NotAllMen (see Fig. 1) as a way to categorize tweets she posted about the topic. According to the article "Looking Back at the Success (and Failure) of Yes All Women," Kaye started using the hashtag #YesAllWomen as a way to share "the stories of how everyday misogyny (and all the ways it intersects with racism and xenophobia) shape women's lives, and highlighted the reasons why Roger's actions and words seem very real, and very terrifying" (Speller). Kaye received death threats, rape threats, and racist comments once

the hashtag went viral, which caused her to stop posting on the hashtag. Getting left out of conversations, being dismissed, and receiving threats are all major factors that discourage people from traditionally oppressed groups from participating in social media movements.

At the same time that social media spaces enable oppression, there are trends in usage to suggest that some historically oppressed groups may find some social media platforms as useful spaces for making their voices visible. In some cases, social media platforms can also amplify their voices in the form of likes, retweets, etc. For example, the rise in the use and adaptation of Twitter by minorities is showcased in the national #BlackLivesMatter movement and international #IdleNoMore movement. Twitter has provided visibility and action for both of these movements in the form of promoting discussions and political intervention about police brutality for #BlackLivesMatter and through providing historical information and organizing events for #IdleNoMore. There is also a 2014 study published by the *Pew Research Center* that states how "40% of 18-29 year old African Americans who use the internet say that they use Twitter. That is 12 percentage points higher than the comparable figure for young whites (28% of whom are Twitter users)." Overall, Twitter usage has increased in recent years for users of color and has decreased for white users ("Social Media Preferences Vary by Race and Ethnicity"). As shown in the case of hashtag movements and research about Twitter, social media can provide a space for action and change.

To maximize social media to its full potential as a space for action and change, successful social media activists make complex rhetorical decisions when composing. In "Baby, We Were Born to Tweet," William I. Wolff explains how, although it may assume the contrary, users purposefully consider how to encode structure and meaning when posting to social media: "Ultimately, writers on Twitter [. . .] make conceptual and rhetorical choices by taking into

consideration the constraints of the medium, the goals of the tweet, the composition of the tweet, the real and imagined audiences, and the technologies used to deliver the message." Given the complex rhetoricity and conceptual knowledge composed, recomposed, and circulated by digital activist movements, such #YesAllWomen, I respond to the call from Verzosa Hurley and Kimme Hea who argue that technical writing curricula and pedagogy include the rhetorical study of social media. Verzosa Hurley and Kimme Hea explain the importance of studying the relationships between social media, usability, and interactivity in the technical communication classroom:

> Social media is shifting users' expectations for how they interact with information, technology, and each other. Loosely defined as media that exploit Web 2.0 technologies to allow for more user interaction, especially opportunities for user-generated content, social media are often explicitly designed to foster social interactions. (57)

Discussions about social interaction and digital circulation can scaffold toward critical conversation about digital platforms. Teaching students the complexities and responsibilities of being public rhetoricians is the focus of my third chapter.

A Technofeminist Methodological Framework

Given that this project is concerned with studying the ways in which feminists and women have used the #YesAllWomen hashtag and Twitter platform to advocate for justice for women, this thesis uses a technofeminst framework to shape its inquiry, findings, and write up. In the process, I will extend the argument that Wajcman and other technofeminist scholars (Blair & Takayoshi 1999; Haas, Tulley, & Blair 2002; Blair, Gajjala, & Tulley 2009) have long made about how the web can and should be utilized by women to transgress patriarchal confinement of women to the private sphere and toward our own social and political purposes (Blair &

11

Takayoshi 1999; Haas, Tulley, & Blair 2002; Wajcman 2004; Blair, Gajjala, & Tulley 2009). Moreover, my first case study will provide a contemporary technofeminist example that carries on the legacy of exploring "the extent to which hypertext and other multimodal environments are natural fits for blending the personal and political" (Almjeld and Blair 102).

In the process, I hope that my research on also #YesAllWomen contributes to and directly benefits the public participating in the #YesAllWomen movement. Almjeld and Blair highlight the importance of reciprocity and self-representation when conducting feminist research:

> Feminist research methodology aims at reciprocity between researchers and subjects, privileging participant voices in ways that, if not providing a direct benefit to the individuals we study and the spaces we jointly occupy, allow them to shape more precisely the representation of research and the knowledge resulting from it. (101)

Although the scope of my project does not allow for me to contact those who composed the tweets I will be studying in Chapter 2, I aim to privilege participant voices and make my rhetorical analysis beneficial to those who have participated and might participate in future feminist social media movements. My case study will also allow for multiple perspectives in a jointly occupied space. Not only are social media websites (i.e. Twitter, Facebook, Instagram), jointly occupied spaces amongst people of all genders, but a hashtag is as well.

A technofeminist framework affords researchers a framework for examining issues of inequity, power, and access and redressing imbalances of power that privilege some voices over others in social media spaces (Blair & Takayoshi, 1999; Blair, Gajjala, & Tulley, 2009; Almjeld, Gallagher, & Garza, 2012). More specifically, utilizing this framework allows researchers to "push back against, upend, and redress these patriarchal—and oftentimes racist, classist, ableist,

ageist, homophobic, and other cultural—biases and to reimagine revised and more equitable relationships with technologies" (Frost & Haas, 2017). Technofeminist critiques have also analyzed stereotypical representations of women online and have identified spaces and communities that disrupt the ideas that women are technologically inferior, disinterested, or passive (Blair, Gajjala, & Tulley, 2009; Frost & Haas, 2017). My case study will examine how #YesAllwomen on Twitter goes against these stereotypical representations of women online and will analyze issues of inequity and imbalances of power within the hashtag itself.

Technofeminism can also provide a useful framework for studying the relationships between #YesAllWomen and gender and rhetorics of time and space. Jordynn Jack highlights how little attention has been paid to gendered rhetorics of time in "Acts of Institution: Embodying Feminist Rhetorical Methodologies in Space and Time." While rhetorics of space may dictate how a material space should look, who should use it, and so on, rhetorics of time dictate when that space should be used, who uses it when, and how activities are scheduled and sequenced within that space (287). Jack evidences how nineteenth-century rhetoric handbooks defined rhetorical spaces along gendered lines and privileged spaces where men tended to perform, such as the presidential debating platform, the pulpit, law court, or public lecture hall over the spaces where women performed rhetoric, such as the parlor or classroom (287). Almjeld and Blair discuss this idea of the false binary of gendered spaces, with women in the domestic sphere and men in the technological sphere: "Feminist methods have privileged the commonality and, ideally, the reciprocal benefits of research in ways that potentially break down insider/outsider binaries and establish shared experiences among women within local and global sociopolitical frameworks" (101). Users perform and redefine "rhetorical space" with social media, thus further breaking down false binaries.

This study of social media activism, rhetorics, circulation, and pedagogy is an attempt to broaden my perspective of how activism has been redefined, as well as how it can be taught in the context of technical writing and to consider the implications to other public and pedagogical contexts. This study attempts to contribute to disciplinary conversations about social media and digital activism by sharing insights into how particular rhetorics promote or discourse the reach of one social movement, #YesAllWomen, and what those rhetorics and this research can teach digital rhetorics and technical communication studies and pedagogy therein.

Research Methods

To analyze rhetorics used in the #YesAllWomen movement, I implement Laurie Gries' method of iconographic tracking in relation to my technofeminist methodology. In Gries' *Still Life With Rhetoric*, iconographic tracking is used as a means to track the "ongoing circulation of images beyond their initial moment of production" (110). Gries specifies that this method is used to develop and answer particular questions about how an image can become rhetorical and iconic as well as collect data to answer these questions. I implemented her methods of data hoarding (R1) and data mining (R2) to gather as much data about the #YesAllWomen movement as possible as well as to locate patterns and trends within the movement itself. Iconographic tracking also has a third step (R3) of the process to follow the "verbal threads in relation to each transformation and rhetorical consequence identified during the data-mining phase" (112). To gather data, I took screenshots of tweets I found on the #YesAllWomen hashtag on Twitter, Google Images, and articles that discuss the movement. When I searched "#YesAllWomen" on Twitter and Google Images, I read through the tweets to identify patterns and trends within the movement itself, such as how participants shared their personal stories to testify their experiences. Once I found a pattern within the movement, I took screenshots of tweets that

showcased that pattern. I specifically located trends within the verbal threads on Twitter to help me identify specific rhetorical strategies that are utilized within the #YesAllWomen movement.

I also apply Gries' concept of transformation to track how the #YesAllWomen hashtag transformed in terms of function from #NotAllMen. Gries discusses transformation in terms of how a circulating image changes "in terms of design, form, medium, materiality, genre, and function as it enters into new associations" (117). She also explains how images go through change in ways unanticipated by the original image's designer (118). The unanticipated changes images go through relates to the rhetorical velocity and recomposition of the image, which can add new meaning to a text. In a way, tweets can be considered images since they contain visual components (i.e., user's profile picture, username, text, number of retweets/favorites, time stamps, etc). Collecting tweets that are replies to #NotAllMen, or to similar arguments, will work to examine the rhetorics utilized in the transformation of the movement.

Chapter Overview

When tracking this movement in chapter 2, I collected a total of 12 tweets through searching the hashtag #YesAllWomen on Twitter as well as looking at the tweets on the #YesAllWomen Twitter account. Although #YesAllWomen circulated across multiple social media websites, I chose to focus my study on the Twitter movement given that the movement primarily took place on this social media platform. In addition to looking at Twitter, I also collected tweets through Google Images as well as articles that have cited popular #YesAllWomen tweets. In other words, I gathered tweets with high visibility over a period of two weeks, including those with a large amount of "Likes" and "Retweets" and were marked and featured as "top tweets" of the hashtag, to track and rhetorically analyze how the hashtag was used. Although I found commonalities amongst the collected tweets in regards to how

participants shared their own stories or the stories of others about the misogyny and threat of violence women experience, I am specifically utilizing six tweets as examples for the scope of this particular project.

In chapter 3, I examine how educators can teach digital activism and social justice rhetorics in technical communication classes. In doing so, I develop a syllabus for teaching introductory technical writing that embraces technofeminist values and provides some ways of incorporating critical social media curricula. Asking students to trace and analyze the circulation and rhetorics of a social movement through a specific hashtag can help them to better build social media networks and engage in effective rhetorics of digital activism across jointly occupied spaces. Technical writing students can benefit from studying digital activism because it allows a pedagogical space with technological access to practice their rhetorical training and social media literacies to effectively reach their intended—and unintended—audiences.

Finally, I close out this thesis with implications of my project for digital rhetoric scholars and technical communication teachers. Ultimately, critical social media studies can help move us beyond the activism-slacktivism binary and should be implemented as a pedagogical tool in the technical communication classroom.

CHAPTER II: "BUT NOT ALL MEN!": A TECHNOFEMINIST TRACKING & ANALYSIS

OF #YESALLWOMEN RHETORICAL MOVEMENTS

In my first chapter, I outlined the disciplinary scholarship and technofeminist methodology that informs my thesis. In this chapter, I will apply this methodological framework to my analysis of of #YesAllWomen rhetorics. Reflecting on the widespread use of this hashtag and how it has promoted this global conversation of widespread misogyny and violence women have to face, this chapter rhetorically examines rhetorics of the #YesAllWomen movement. Specifically, the following research guided my technofeminist study of #YesAllWomen rhetorics: 1) How does #YesAllWomen function as a transformation from #NotAllMen? 2) How do the tweets in the #YesAllWomen tag work to testify harassment and discrimination that women face? 3) What rhetorics are used in the #YesAllWomen tweets in order to encourage men to bear witness? Through exploring the tweets featured in the hashtag on Twitter and by using the framework of technofeminism, we can see how #YesAllWomen functioned as an online social movement to encourage conversation and promote change.

Methodology

I use a technofeminist framework to inform this project. Technofeminism is the reframing of our perception of the relationship between gender, power, embodiment, and technology. Technofeminism also examines how our relationship to technology is intersectional and is influenced by gender, race, class, age, sexual orientation, etc. Not only does technofeminism understand that the personal is political, and the political is personal, but it centers women's experiences as a repertoire of knowledge from which we can learn and centers women's rhetorics in our analyses of them. In terms of my study, my framework will examine the visibility of women's embodied knowledge on social media that challenges traditional

binaries and power dynamics in private and public spheres. I extend the argument that Wajcman and other technofeminist scholars (Almjeld & Blair 2012; Blair & Tulley 2007) have made about how the web can and should be used by women toward our own social and political purposes.

For this case study, I draw on the technofeminist value of privileging participant voices. Almjeld and Blair highlight how "feminist research methodology aims at reciprocity between researchers and subjects, privileging participant voices in ways that…allow them to shape more precisely the representation of research and the knowledge resulting from it" (101). Almjeld and Blair make a point of studying online spaces where women construct an identity to be a part of a community, such as MySpace, to get an understanding of the representation of research and knowledge that results from them. By looking at participant voices, an argument can be made for how social media can allow for multiple perspectives in a jointly occupied space. Not only are social media websites (i.e. Twitter, Facebook, Instagram), jointly occupied spaces amongst people of all genders, but a hashtag is as well. Having multiple perspectives involved in the conversation within online social movements shapes the knowledge resulting from the conversation.

Issues of inequity, power/agency, and access are additional values of technofeminism that inform my rhetorical analysis of the #YesAllWomen movement. Inequity involves privileging some voices, particularly those who are white, Western, and/or male, over others. The privileged participants' voices tend to have more influence, or power, when it comes to encouraging action to take place within a movement (Blair & Takayoshi, 1999; Blair, Gajjala, & Tulley, 2009; Almjeld, Gallagher, & Garza, 2012). It is imperative to consider inequity and access when examining online movements because it impacts who is encouraged to participate in the movement and who is not. In terms of my case study, white women were able to influence who

"had permission" to enter, or access, into the #YesAllWomen movement. The tweets shared by white women also received more positive attention than tweets posted by women from historically marginalized groups. The tweets I chose to analyze provided me the opportunity to highlight how power and inequity played a role in which particular tweets received more positive attention than others within the #YesAllWomen hashtag on Twitter.

Methods

Using methods informed by technofeminism, I aim to provide an examination of the #YesAllWomen movement, including its affordances and limitations. The methods I employ for my case study center women's experiences to learn from their embodied knowledge. To track this movement, I collected a total of 12 tweets through searching the hashtag #YesAllWomen on Twitter as well as looking at the tweets on the #YesAllWomen Twitter account. I narrowed down my scope of tweets by selecting those with a large amount of "Likes" and "Retweets" that were marked and featured as "top tweets" of the hashtag I also collected tweets through Google Images as well as articles that have collected popular #YesAllWomen tweets. Data collection transpired over two weeks, and I limited data collection for this duration to study how the hashtag was used within a specific time frame.

In particular, I selected six tweets that showcase examples of technofeminist testifying and witnessing (Lyon & Olson 2011; Royster 2011) from hashtag participants. Even though I collected 12 tweets for my quantitative analysis, I will specifically be contextualizing the six tweets I chose for my qualitative analysis in this chapter. For instance, I chose to highlight tweets that testified embodied knowledge that women have as a result of facing harassment and discrimination (i.e. having a self-defense plan, dialing the police when walking at night, etc.). I also included tweets that demonstrated people who have witnessed the tweets from the hashtag

and how stories shared by the participants of the movement have created knowledge for witnesses, such as men who have read tweets on the hashtag. For reference, the figures in Appendix A are screenshots of the six tweets I collected. When studying this movement, I also selected tweets that show how some users of the #YesAllWomen movement have created issues of inequality, power/agency, and access in terms of who can participate in the movement on Twitter. To explain, the voices of some participants were valued over others. For example, Kaye M., a Muslim woman who created the movement, was discouraged from posting about intersectional issues faced by Muslim women.

To analyze the rhetorics utilized in this movement, I implement Gries' method of iconographic tracking. Iconographic tracking is used as a means to track the "ongoing circulation of images beyond their initial moment of production" (110). Gries explains that this method is used to develop and answer particular questions about how an image can become rhetorical and iconic as well as collect data to answer these questions. By implementing her process of data hoarding (R1) and data mining (R2), these methods allow for gathering as much data as possible about the #YesAllWomen movement as well as encourage locating of patterns and trends within the movement itself. Iconographic tracking also has a third step (R3) of the process to follow the "verbal threads in relation to each transformation and rhetorical consequence identified during the data-mining phase" (112). #YesAllWomen itself is a transformation from the #NotAllMen, so examining these verbal threads on Twitter can help identify specific rhetorical strategies that are utilized within the social movement.

I also apply Gries' concept of transformation with the #YesAllWomen movement to track how the #YesAllWomen hashtag has transformed in terms of function from #NotAllMen. Gries discusses the concept of transformation in terms of how a circulating image changes "in terms of

design, form, medium, materiality, genre, and function as it enters into new associations" (117). She also explains how images go through change in ways unanticipated by the original image's designer (118). In a way, tweets can be considered images since they contain visual components (i.e. user's profile picture, username, text, number of retweets/favorites, time stamps, etc). To analyze the transformation of the movement, I collected tweets that are replies to #NotAllMen to study the rhetorics used in this transformation from #NotAllMen to #YesAllWomen.

Transformation

Although the #YesAllWomen movement was a response to the incident in Santa Barbara, it is also a transformation from #NotAllMen. Gries explains that the transformation of circulating images change "in terms of design, form, medium, materiality, genre, and function as it enters into new associations" (117)—oftentimes in in ways unanticipated by the original image's designer (118). In many ways, tweets can be considered images since they contain visual components (i.e., user's profile picture, username, text, number of retweets/favorites, time stamps, etc.) Thus, this section demonstrates that The #YesAllWomen movement is a transformation from #NotAllMen.

To explain, #YesAllWomen often served as a direct counterargument to #NotAllMen. #NotAllMen asserted that not all men are like Rodger, which then sparked the #YesAllWomen replies to this claim. Three (25%) of the 12 #YesAllWomen tweets I collected were replies to #NotAllMen. One out of the three tweets explicitly addressed the hashtag #NotAllMen while the third tweet mention the arguments the opposition of #YesAllWomen have made. Twitter user Soraya Chemaly (see Fig. 2) explicitly mentions the hashtag #NotAllMen in her tweet, which reads "#notallmen practice violence against women but #YesAllWomen live in the threat of male violence. Every. Single. Day. All over the world." Chemaly recognizes the opposition to

21

emphasize her main argument. She acknowledges that while not all men are violent towards women, women all over the world must be wary of male violence on a daily basis. Including "All over the world," Chemaly further strengthens the argument that *all* women are affected by the everyday threat of male violence.

This rapid transformation from one hashtag to another is kairotic, or timely. Vie's uptake of Smith's (2002) definition of kairos is helpful: "a time of tension, conflict, and crisis; a problem has been posed that demands a specific solution but this problem also brings with it opportunities for accomplishing things which could not be achieved at another time" (qtd. in "In Defense of Slacktivism"). In addition to timeliness, kairos also involves considering and seizing the most opportune and decisive moment for communicating an appropriate message to an audience for accomplishing a crucial action. Since the tragedy in Santa Barbara had just occurred and #NotAllMen was becoming prominent on social media, women considered the most opportune and appropriate moment to quickly respond to the self-congratulatory rhetoric from men. Although stand-up comedian Jen Kirkman (see Fig. 3) does not use the hashtag #NotAllMen, her tweet still mentions an argument made by men using the #NotAllMen hashtag. Kirkman says, "Men are asking defensively, 'So ALL men are criminals?' No. But due to our culture, women are cautious until proven otherwise. #yesallwomen." Similar to Chemaly's tweet in Figure 2, Kirkman addresses the opposition to highlight her point. Kirkman acknowledges that not all men are criminals; however, all women have to live in a culture that gives women no option but to be cautious about all men until proven otherwise. She also uses the word "are," which implies the currency of men's self-defense rhetoric. Kirkman considers the timeliness and the most opportune moment of the conversation by providing a reply to the question posed in the tweet as the conversation is still happening.

Access to social media allowed users to rapidly respond to #NotAllMen at a rapid pace in ways that transformed into the #YesAllWomen hashtag movement. The next section speaks to the testifying rhetorical potential of feminist hashtag rhetorics.

Testifying

The tweets in the #YesAllWomen hashtag work to testify by sharing real experiences of harassment and discrimination that women face. The hashtag gives users the opportunity to share the knowledge they carry with them everyday as a result of the harassment and inequality they encounter. The act of testifying these experiences gives those who are reading/hearing about them concrete examples of how the day-to-day issues women face exist. In *Human Rights Rhetoric*, Arabella Lyons and Lester C. Olson discuss the concept of testifying in terms of how the record must be made as a first step toward a political response (6). The knowledge and experiences women have regarding harassment and discrimination need to be recorded, or written down, to get a political response. The tweets from the #YesAllWomen hashtag on Twitter serve as records of the participants' stories, which can be utilized as the preliminary step that Lyon and Olson discuss with the idea of testifying.

Six of the 12 #YesAllWomen tweets I collected (see Fig. 4) included personal stories from women about the harassment and discrimination that they have faced in their lives. In a tweet posted by Twitter user Shelby Fero (see Fig. 5), she describes an instance she had with a friend while walking together at night. Fero recalls, "My friend & I *laughed* when we both noticed we had both dialed 9-1 on our phones while walking together at night like 'LOL you too?' #yesallwomen." Although conveyed with humor, Fero still highlights a serious and common safety issue for women given that both she and her friend started dialing the police just in case something happened. Rather than explicitly advising women to worry about walking at

night, their shared testimony has the potential to persuade other women to prepare for the possibility of being sexually harassed or assaulted by inputing the same numbers in their phones when walking at night.

In addition to providing a venue for testimonials, the #YesAllWomen hashtag allows these experiences to be engaged and validated. To explain, retweets and favorites work to validate the personal testimony of another. Twitter user Jessi Smiles (see Fig. 6) posted a tweet that received 4,327 retweets and 7,618 favorites. Smiles tweeted, "#YesAllWomen because even a taped confession admitting to raping me wasn't enough to put him in jail." Smiles features a particularly shocking personal story. According to the retweets, Twitter users have shared Smiles' tweet for a variety of reasons, such as identifying with the story or finding it important for others to read. Verzosa Hurley and Kimme Hea discuss the affordances social media in promoting active engagement. The authors emphasize how the use of social media can "encourage people to work in groups, provide opportunities for feedback from a wide audience, and connect people to others who are knowledgeable in a host of areas" (56). Sharing personal experiences in the #YesAllWomen hashtag also works to connect people who may not experience this kind of harassment or discrimination to people who do, such as men. It is through the concept of testifying that Twitter users have the opportunity to connect to a network of people to show what all women have to face on a day-to-day basis.

Witnessing

Another type of engagement that #YesAllWomen hashtag affords is witnessing. Lyon and Olson define witnessing as a physical experience:

> If the event is terrible, the witness may not be part of the terror but may still feel
> compelled as an audience to response and record the event. Witnessing is a decisive

24

response to the question of trees falling in the forest. Someone has to hear, see, smell, touch, or even taste for the event to happen, at least for it to happen politically and rhetorically. (6)

Three out of the 12 tweets I collected demonstrated witnessing, including posts about men becoming more aware of the harassment women face from reading #YesAllWomen tweets and from stories women in their lives have shared with them. In a tweet posted by Twitter user Taryn O'Neill (see Fig. 7), she talks about her husband's reaction to the tweets posted in #YesAllWomen. Taryn shares, "My husband didn't 'get it' until he spent half an hour on the feed. Then he looked ashen. 'I had no idea.' #YesAllWomen." Taryn describes a prime example of how men can bear witness to the stories women testified about experiences of harassment and discrimination by engaging with the #YesAllWomen hashtag feed. The hashtag itself allows for easier access to these stories/tweets due to how just typing the hashtag into Twitter, Facebook, or other social media platforms can lead to thousands of first-hand accounts by women sharing their experiences.

Another example of digitally bearing witness to gender inequality and oppression is shown in Twitter user's Sean Hollenhors's tweet (see Fig. 8). In this post, he responds to Kirkman's tweet (Fig. 3) about how women have to be cautious about men. He tweeted, "My wife has had a self defense/escape plan since she was a teen. I cannot fathom how it feels to live like that. No man can." Hollenhors acknowledges that he cannot comprehend having to live in a state of caution through sharing his wife's experience of developing a self-defense plan at a young age. Although #YesAllWomen provides a counterargument against people (primarily men) posting in the #NotAllMen tag, it also gives women and allies a platform to participate in a greater conversation. Even though Hollenhors has not experienced what his wife has had to deal

with since a young age, he can still learn how the threat of violence against women exists and is present in everyday life. Bearing witness to his wife's experiences compelled Hollenhors to respond and record the statement his wife shared with him to serve rhetorically and politically as evidence needed to urge a call-to-action.

<h3 style="text-align:center">Limitations of Study and the #YesAllWomen Movement</h3>

Despite the aforementioned of examining #YesAllWomen, one major limitation to my study is the small sample size of tweets I collected and analyze. Because the number of tweets highlighted in this chapter are limited and were selected based on the perceived "popularity" of the tweets, or tweets that were specifically featured in "Top #YesAllWomen" articles and in the "Top" trending tab within the #YesAllWomen hashtag, there are many #YesAllWomen tweets that should have gotten more attention but did not. Additionally, despite the "like economy" of tweets, which involves considering the "like" or "retweet" buttons to be indicators of user engagement, tweets that are more popular are not necessarily more valuable than tweets that received less attention. In other words, engagement is complex in that liking or retweeting a post does not necessarily mean that users value a particular tweet more than others that they may have not seen. Users may have not seen certain tweets because of lack of visibility or kairos when they checked the hashtag, and there is a large volume of tweets in the #YesAllWomen hashtag to read through. Even though some of the tweets I selected were in the "Top" trending tab on the Twitter hashtag, a tweet featured in this tab does not indicate whether the information in the tweet is inherently more important than tweets that are not in the trending tab.

Looking through the hashtag on Twitter and Google Images, I could not find any tweets that specifically emphasized stories experienced by women of color, trans women, queer women, etc. Even among tweets that did not gain as much traction as the ones selected for my case study,

all 12 of the tweets I collected were more generalizations that could apply to most women (i.e., worrying about walking alone at night, having to learn self-defense, etc.). Thus, a limitation of the #YesAllWomen movement appears to be an exclusion of perspectives that make intersectional differences and values apparent. For instance, because of laws that can be twisted to justify hate crimes (e.g., Stand Your Ground) and the higher rates of police brutality against people of color in the U.S., Black, indigenous, and Latinx women are more vulnerable to sexual assault than white woman. Thus, a limitation to both my study and the movement is a lack of apparent intersectional and minority women's perspectives on sexuall assault.

This pack of diverse perspectives from women, including trans women, is due in part to some Twitter users of #YesAllWomen discouraging intersectional viewpoints. Tweets that shared marginalized perspectives, such as from women of color, trans women, disabled women, etc., were often met with dismissal (see Fig. 9) or with death and rape threats (see Fig. 10). This discouragement grew from the backlash the creator of the hashtag received when explicitly sharing her perspectives as a Muslim woman. In addition to these responses, "white feminists" made claims about how tweets that included intersectional issues (specifically ones that deal with race) "derail" the conversation (Speller). By discouraging the posting of marginalized womens' stories, the capacity for witnessing these diverse testimonies is limited. Kaye highlighted the issue of erasure in her essay for *The Toast*:

> As time went on, it became harder to keep the love for the hashtag when so many people were erasing her own identity as a Muslim woman of color. Kaye felt like many people were silencing the intersectional origins of #YesAllWomen, and shutting down numerous women with equally important and valid experiences. For Kaye, #YesAllWomen wasn't

meant to only highlight the experiences that all women could relate to, but rather it was

meant to elevate the truly diverse experiences of all kinds of women. (Speller)

To bring visibility to the unique experiences of women from marginalized groups, Kaye

highlighted in a thread of tweets posted on Storify (a service that allowed users create

"timelines" of their posts on social media) how she received private messages on Twitter from

women of color wanting to share their experiences on the #YesAllWomen hashtag but were

afraid of the potential racist backlash. Kaye indicated in her tweets how "women of color and

minorities can and do have awful experiences that other women can't share and should be

acknowledged. It's 'racist' to center movements on our voices, and it's 'racist' to make our

spaces within movements meant for all. #YesAllWomen" (see Figures 11 and 12).

Kaye's tweets received more negative attention to the point where she had to hide from

Twitter, which contrasts with what white women and celebrities experience when they used the

hashtag. Not only did white women receive more "likes" and "retweets" for their tweets, but

women of color were often accused of "derailing" the conversation whenever they would share

their distinct experiences (Speller). The practices of dismissing and silencing women from

marginalized groups who are sharing valuable experiences that are unique to them is apparent

within the movement.

When examining feminist social media movements in both research and classroom

contexts, it is imperative for us to consider which posts are getting more attention and for what

reasons. In the case for #YesAllWomen, white women and users with a larger number of

followers on Twitter receive more "likes" and "retweets." It is also important to think about

which posts are *not* getting attention even though they share information that is valuable to that

particular social movement. #YesAllWomen is a movement that affords feminist witnessing and

testifying, but it also has worked to erase the experiences of minority women who have been traditionally and historically silenced. And when tweets from minority women do receive attention, the reactions of the users have been overwhelmingly negative, as shown in the case of Kaye. Recognizing this imbalance of power in terms of *who* gets to actually share their stories and whose stories get cited by name is essential because future social media movements can work to combat this.

Conclusion

Through this technofeminist analysis of a modest sampling of tweets that participated in the #YesAllWomen movement, we can see how the concepts of transformation, testifying, and witnessing played key roles in the growth and effectiveness of the movement. #YesAllWomen functioned as a transformation from #NotAllMen due to affordances of Twitter as a platform and the number, pace and kairos of #YesAllWomen tweets. These factors made it possible for the #YesAllWomen movement to grow quickly and maintain its position as a hashtag that is still being used to this day. The tweets that used the hashtag worked to testify personal stories and validate others' experiences of harassment and discrimination that women face on a daily basis. This allowed those who haven't faced this kind of harassment or discrimination, such as men, to learn from those who have. Men are encouraged to bear witness to #YesAllWomen testimonials by becoming more aware of the harassment women face from reading #YesAllWomen tweets and from stories women in their lives have shared with them. With Twitter's search feature, men can search for the hashtag #YesAllWomen and bear witness to women testifying their experiences. Transformation, testifying, and witnessing has helped to sustain #YesAllWomen as an online social movement, promote conversation, and advocate for change.

I hope that this project—and this chapter in particular—evokes change by highlighting the importance of supporting intersectional approaches to feminist hashtag movements as practitioners and pedagogues. As social media users, I recommend we consider the following intersectional technofeminist approaches when participating in hashtag movement: more people could testify—and thus broaden who participates in the movement—if the witnessing was more supportive. Rather than "shutting down" posts from people in marginalized groups who are sharing their experiences by making claims that they are "derailing" the conversation, offering support to these people—even in the form of likes or re-tweets—models intersectional feminist coalition building and can be a step towards positive change in re-addressing marginalized misogyny in online social justice movements. Bearing witness to the stories shared by people, such as women of color or trans women, helps us to learn from difference and grow more in-depth and complex understandings of the diversity of harassment and discrimination experiences and how the risks are higher for more vulnerable of groups of women. In other words, taking in the stories shared by marginalized communities and amplifying their experiences in the form of responding to, re-sharing, and liking their posts can help ensure that their voices are heard. We should also teach our students to take an intersectional technofeminist approach to hashtag movements, as I will describe in the following chapter.

CHAPTER III: USING SOCIAL MEDIA MOVEMENTS IN THE TECHNICAL

COMMUNICATION CLASSROOM

In the second chapter, I tracked the #YesAllWomen movement on Twitter as a case study related to the public sphere in terms of how #YesAllWomen promoted a global conversation on about the widespread misogyny and violence women have to face on a day-to-day basis. In this chapter, I connect this discussion to a pedagogical case study exploring how instructors can utilize social media movements in the classroom as a pedagogical tool. Examining a popular social movement, such as #YesAllWomen, that has been circulated through a specific hashtag can allow students to analyze the rhetorics of digital activism as well as the effectiveness of a social movement as it circulates across an online space.

Social Justice Turn in Technical Communication

To better understand the relevance of digital activism to technical communication, instructors can use social justice frameworks to teach social media movements. The social justice turn in technical communication studies grew out of the cultural studies turn more than two decades ago and is becoming a foundational approach to teaching and practicing technical communication. In *Key Theoretical Frameworks: Teaching Technical Communication in the 21st Century*, Angela M. Haas and Michelle F. Eble describe rhetorical values foundational to social justice approaches to technical communication in a globalized world:

Social justice benefits everyone. Working to achieve or restore equity for one population or community does not require anyone with access to those rights to relinquish them— quite the opposite actually. For technical communication, specifically, equity means fair and just access to and representation in scientific and technical communication for *all* stakeholders. (21)

Social justice approaches to technical communication "explicitly seek to redistribute and reassemble—or otherwise redress—power imbalances that systematically and systemically disenfranchise some stakeholders while privileging others" (Haas & Eble 12). In order to facilitate the equitable redistribution of resources, I posit that we must listen to and learn from the lived experiences and embodied knowledge shared by people from oppressed groups in ways that emphasize the agency of people who have traditionally been silenced and that foster empathy, compassion, and action.

Rather than briefly discussing the topic of social justice, instructors must continually connect social justice with social media in the technical communication classroom. Technical communication educators have implemented social justice within their curriculum and pedagogy toward "actively verifying the equality of individuals and communities in any context" (Walton et al. 120). As described in "Social Justice Across the Curriculum: Research-Based Course Design" by Walton et al., this framework is referred to as a virtue ethics framework:

> In a virtue ethics framework, justice is never accomplished from one act, such as one sees in the phrase 'justice was done.' Instead, a virtue ethics perspective on justice recognizes that the work of justice is never completely finished and is an active habit that should be reiterated in one's daily behavior and reinforced as part of individual and communal identity and practice. (120)

Instead of the "one and done" approach, technical communication instructors should continually reiterate social justice in the courses they teach to develop active habits and practices that support equity and justice. Thus, I extend this conversation about social justice in this chapter by arguing that educators must tie social justice in with social media to show students through a medium with which many already engage in that social justice matters.

In addition to emphasizing values of social justice in the technical communication classroom, this curricular approach to analyzing social media hashtag movements also engages the technofeminist practice of paying attention to the ways in which people use technologies in their situated worklives and workplaces. By studying everyday work practices that engage social media, instructors and students can better reveal and negotiate the ways in which digital technologies may enhance work and worklives but they may also be used in exploitive ways (Blair, Gajjala, & Tulley 367). Moreover, analyzing social media hashtags in the technical communication classroom can also allow students to study the ways in which social and rhetorical factors can impact what specific technologies are used, how they are used, toward what ends, and for whom. For instance, how does accessibility to the digital technology, the racial identity of the user, gender, or other factors play a role in what information is shared and valued online? Ultimately, more explicit intersectional technofeminist approaches to technical communication can further expand the social justice movement in technical communication studies. A technofeminist framework to studying social media movements and digital activism, more specifically, can help technical communication instructors and practitioners to better understand how we can utilize social media to interrogate issues of inequity, power, and access in relation to providing information to and inspiring action in a target audience.

Teaching with Social Media

Teaching technical communication students how to effectively utilize social and digital tools is crucial because social media has become increasingly relevant in the workplace. According to "Teaching and Learning with Social Media: Tools, Cultures, and Best Practices," Alice Daer and Liza Potts discuss how social media engagement "has the potential to boost careers, gather and analyze large data sets, and enable technical and professional communicators

to build interest and maintain relationships with products and customers" (22). Due to the benefits of utilizing social and digital media in the workplace, Daer and Potts also highlight how a search of the Modern Language Association's Job Information List in 2013 revealed that almost every technical and professional communications position called for candidates with experience teaching in online environments. These academic posts showcase that knowing how, when, and why to use social and digital tools is becoming increasingly important for faculty, especially as we engage with more digital technologies as we teach (22).

Although teaching with social and digital tools in the technical communication classroom has become essential, there are difficulties instructors have to navigate when teaching with social media. In "Training Online Technical Communication Educators to Teach with Social Media: Best Practices and Professional Recommendations," Vie describes the necessity of teaching with social media and the challenges that technical writing educators have faced with this practice:

> Technical writing educators have moved past social media as a fad; now, they have a
> responsibility to equip students for the kinds of communication they are likely to do post-
> graduation, and social media now play a significant role. But 'maintaining a page, finding
> the time to remember to make posts, keeping up with the latest and greatest social media:
> all of these are challenges,' said another faculty respondent. Unless the TPC field makes
> space within conversations of teacher training and online writing instruction for social
> media, it will continue to miss out on opportunities to address these challenges for the
> good of programs, courses, and online TPC students. (11)

Since technical communication courses have made the move to utilize social media as a necessary tool to equip students for the communication they will likely engage in during their careers, addressing these challenges educators may face while teaching with social media is

imperative. Through this chapter, I aim to encourage this conversation of how we can teach with social media without sacrificing the valuable time we have as instructors to keep up with "the latest and greatest social media."

Encouraging students to analyze social media activism through a rhetorical lens can change the way that they view writing as a whole, particularly in digital spaces. This can be done in technical writing classrooms by having students look at specific online social activist movement examples to get a better understanding of how these movements rhetorically make an impact in the spaces they occupy. Verzosa Hurley and Kimme Hea emphasize how framing interactions with social media as a specific communicative exchange can prompt them to "deploy communication in the social media age not as neutral but as complex and nuanced" (66). Since social media activism has been prevalent as a means of promoting social change, both instructors and students in a technical communication classroom can identify examples of social media activism as well as examine how specific movements have functioned as communicative exchanges to implement change via digital spaces. In this chapter, I hope to provide some potential pedagogical practices that can be used to shape how we think about social media activism as well as how students can utilize this information for their own understanding and practices in technical writing.

Course Context and Goals

Given the impetus for integrating technofeminist methodology and social justice pedagogy in technical communication courses that use social media, I designed a syllabus and assignments for ENG 249: Technical and Professional Writing I to introduce technical and professional writing to undergraduate students at Illinois State University; however, I encourage technical communication instructors to consider how they might revise or otherwise reuse the

assignments and activities I suggest for their own institional contexts. The connections between

the technofeminist methodology, social justice pedagogy, and social media that inform this

course will become more apparent in the next section where I provide an overview of the course

assignments and rationale. I believe that one of the primary responsibilities of a technical writing

instructor is to teach students to write for their intended audience in ways that meet their

information needs, as well as to understand the goals/implications of their messages. In addition

to introducing students to genres of technical documents, it is also my responsibility to teach

them how to create these documents and organize information using effective design and style as

well as consider ethics in technical communication. Because of this, the overall goals for this

course involve the following (See Appendix B):

• Identify and understand the rhetorical situation in which you are communicating

• Develop an awareness of societal and workplace cultures and communities

• Determine appropriate content, design, and genre choices for specific audiences/users

• Understand why research, organization, detail, clarity, and visual design are crucial to

effective and ethical communication

• Evaluate the reliability and appropriateness of textual and visual information sources

(both online and in print)

• Research, test, and analyze the usability and usefulness of information products you and

others create

• Write, edit, and present individual and collaborative work of professional quality

• Utilize digital and social media tools in order to adapt to various communication

situations.

The last goal pertaining to digital and social media tools is one that I want to draw attention to in this chapter; however, each of these goals are apparent within the proposed course assignments that I outline below.

Rationale for Social Media and Social Justice Approaches to Teaching Technical Communication

For students to develop a more complex understanding as to how social media is important to technical communication, the course integrates social media or other digital media into each assignment and throughout the semester. It should be noted that this is different from simply dedicating one day to discussing social media or just having it present in one assignment. Online social justice movements can be utilized as pedagogical tools in the technical writing classroom, especially when examining the interactions that are fostered from online social movements. Not only does social media allow for users to take advantage of the timeliness of a situation to communicate their message, but it is also designed to encourage social interactions through the ability to form networks. Verzosa Hurley and Kimme Hea draw on the effects of networking by discussing how they utilize the concept of reach and crowdsourcing to help students develop a more complex understanding of social media:

> Drawing on product developer Pearson's (2011) concept of reach— the ability to form relationships, address user interests, and determine long-term effects of networking (p. 5)—and crowdsourcing—the practice of tapping into the collective public intelligence to complete a task or gain insights that would traditionally have been assigned to a member of or consultant for an organization—we asked students to develop a more nuanced understanding of social media. (57)

An example of a practice of tapping into collective public intelligence to gain insights, as Verzosa Hurley and Kimme Hea discuss, would be online social justice movements. Movements, such as #YesAllWomen, #BlackLivesMatter, or #MeToo, can be utilized as pedagogical tools in the technical writing classroom particularly when examining user interactions in online social movements. Similarly to what Verzosa Hurley and Kimme Hea describe, I address the critique that social media is not considered "real writing" by repositioning it as such with the assignments I designed for my introductory to technical writing class. Since creating a claim letter by way of a social media post to a company's Facebook page may not be what students anticipate doing when they signed up for the course, driving this idea home of how utilizing social media in the technical communication world has its affordances is important.

Not only does social media activism allow for users to take advantage of the timeliness of a situation to communicate their message, but it is also designed to encourage social networking, public and community intellectualism, user advocacy, and civic engagement—all of which are valued in technical communication scholarship and practice. This engagement can be observed in the comment section of Facebook posts, a thread of tweets on a particular hashtag or individual tweet, etc. Adding the social interaction aspect to a rhetorical object's circulation (Ridolfo & DeVoss 2009; Eyman 2015) creates an environment for conversation on a digital platform. The ability to share or retweet posts can allow for a social movement to circulate at a rapid pace both within one's social circles as well as on a global scale. Sharing, retweeting, and the "like" economy on social media can also play a role in power dynamics as it pertains to who has a large number of followers as well as which posts get paid more attention to than other posts. The factors that go into sharing posts showcases how power dynamics exist in social media activism and need to be considered as we engage in these networks. Teaching students the

complexities of being in a social media age as well as how they can utilize an understanding of the assymetrical power relations discussed in technofeminism within these platforms as a particular type of communicative exchange can also foster more robust conversations about the relationships between social media activism and technical communication work.

Since it has become increasingly essential for technical communication educators to integrate social media into their pedagogy, technical writing courses can also enact social justice through the use of social media. Gerald Savage highlights the importance of enacting social justice in the technical communication curriculum in his foreward to *Key Theoretical Frameworks for Teaching Technical Communication in the 21ˢᵗ Century*:

> The work of such communities can appropriately involve disruptive actions such as demonstrations, strikes, marches, or sit-ins. But it can also, often more effectively, involve showing how, teaching, campaigning, studying, witnessing, and materially transforming the conditions that perpetuate injustice. Perhaps some of the contributors to the present book have acted disruptively in support of social justice, but what they do here is teach and show how to enact social justice in the curriculum, the classroom, and in the work of technical communication. (5)

By discussing conditions that perpetuate injustice, particularly in technical communication, students can be more likely to see how they can work to transform these injustices. Although I recognize that these discussions can be difficult to have, especially in an introductory technical writing classroom, I aim to have incorporate discussions of these conditions that perpetuate injustice.

Incorporating social justice pedagogy is still met with resistance by instructors, specifically because of instructor positionality and how the field of technical communication is

perceived. A limitation to the pedagogy I am proposing is the resistance by instructors to incorporate social justice due to fear of backlash by students or due to a lack of understanding of injustice because they have not experienced it themselves. It is difficult for some instructors to teach social justice because of their positionality as women or people of color. Erin Frost discusses the potential limitation of focusing a technical course on cultural issues depending on the instructor's embodiment in "Apparent Feminism and Risk Communication: Hazard, Outrage, Environment, and Embodiment":

> Focusing a seemingly technical course on cultural issues would likely invite student resistance in many contexts. Although I did not experience much of this resistance, instructors who are embodied in different ways than I am, who have a different level of job security, who work in more traditional departments, and/or who work in less diverse institutions than I might run different sorts and levels of risks. (60)

Students may claim on evaluations that the instructor is "too biased" and that the class lacked objectivity. Despite research that demonstrates how the field of technical communication is not objective and neutral, many instructors and students still want to think it is. Additionally, white students and instructors tend to resist incorporating social justice pedagogy because they do not see conditions that perpetuate injustice as an issue. Considering these limitations, integrating social justice pedagogy in technical communication is still essential to addressing and transforming injustices. With regard to the perception of the field of technical communication, the field cannot be objective because technical communicators construct knowledge, which is informed by multiple subjectivities that we can never fully shed (Haas & Eble 2018). Students need to understand how technical communication is informed by ideological agendas and uses. As for resistance, instructors can approach social justice pedagogy by emphasizing how social

justice benefits everyone. Highlighting how equity "means fair and just access to and representation in scientific and technical communication for all stakeholders" (Haas & Eble 2018) can reinforce why social justice is important not only to students, but also to instructors who may have not experienced injustice themselves.

Course Assignments and Rationale

Overview of Major Projects. Throughout the semester, I have four major projects that students will complete both individually and as a group (See Appendix B). In the first project, students will write a claim letter that will redress a negative experience that they had with bad service, a faulty product, unclear instructions, warranty trouble, poor service, or another similar issue. Each student will make a claim requesting an equitable settlement for the situation as well as write a social media post to the company's social media page to address their problem.

My second project (See Appendix D) involves students creating their own infographic to present an argument regarding financial aid, disability resources, or LGBTQ and other minority resources that appeals to an audience and addresses an injustice that they want to see changed. This project will be introduced by asking students to examine case studies about social media "hashtag" movements that address social justice issues that have worked as digital activism, such as #YesAllWomen, #BlackLivesMatter, and #MeToo. The goals of this project is for students to understand how the rhetorics used in these movements have successfully and/or unsuccessfully presented an argument to persuade an audience, as well as start participating in conversations about how to enact social justice in technical communication by creating their own hashtag to promote their argument.

In addition to the infographic assignment, the third project of the semester is a client project (See Appendix D) that involves students working with clients from under-resourced

organizations and has the class engage more with developing a social media presence. Students will work with a team to establish a client-consultant relationship with a university organization to research, propose, and produce written deliverables for the organization. The goals of this project include developing client rapport, practicing rhetorical approaches to project development, developing expertise with a certain genre or technology, writing a formal project proposal, and successfully collaborating with colleagues. Additionally, each team will produce a social media campaign to be used by their client organization. Melody Bowdon describes how this inclusion of social media in technical communication instruction is essential for students in her article "Tweeting an Ethos: Emergency Messaging, Social Media, and Teaching Technical Communication":

> The popularity and ubiquity of social media in contemporary mainstream American private and public culture demand that technical communication instructors help our students to learn how to use these tools to accomplish their individual rhetorical goals as well as those of the organizations where they will serve as professionals or volunteers.
>
> (40)

In the client project, I aim to simulate how students can utilize a particular social media tool to accomplish the rhetorical goals of the organization or program they are working for in order to equip them with this experience that would help them in the future. This assignment can also allow students to examine how they might curate their own social media presence to accomplish their individual rhetorical goals, such as finding a job.

The client project also is an attempt to encourage students to critically engage with a social media platform. Daer and Potts describe how when designing learning experiences around social media practices, they reflect on the difference between media consumption and media

participation. "That is, we acknowledge the difference between having an account and being a critical and sustained member of that social community (i.e., making an edit to a Wikipedia page versus being a Wikipedian). Put simply, we caution against presuming that simple uses of social media connote critical engagement with it" (27). The client project teaches students how to curate an online presence, which allows them to engage more in the experience of utilizing social media. Rather than simply adding content to a page, they are required to consider the medium itself, features, and audience that will contribute to how they create the organization's online presence. Since these organizations or programs have a need to "revive" or start their social media presence on a particular platform, students will have to go beyond making edits to existing posts and will instead have to create a page/feed that will align with the organization's purpose and goals for their audience. Because the client project will take up a considerable chunk of time during the latter half of the semester, this project intertwines with the last project of the semester.

The fourth major assignment of the semester is the employment portfolio project where students will individually research potential career options and create documents designed to market themselves as a technical/professional writer for a particular job scenario. Written components of this project will include: a resume (in whatever format is appropriate for their intended job), a cover letter, and a digital portfolio of work appropriate to the job identified. These four major projects illustrate technofeminist methodology and social justice pedagogy by having students examine issues of inequity, power dynamics, and access that are necessary to consider as future technical communicators. Through incorporating elements of social media as well as analyzing social justice movements that are prevalent online, these projects work to carry on the conversation of social justice in the field of technical communication throughout the

semester so that students can consider how they can address issues of injustice as technical communicators.

Sample Assignments

Discussion Forum Posts. Instructors who attempt to teach with social media often opt for the "add-in" method when approaching the course. Rather than emphasizing the usage of social media within the context of technical communication, instructors may end up utilizing social media or social justice work as an add-on component whether that is through having only one assignment use a social media platform or focusing one day out of the whole semester to discussing social media. Implementing an add-in method for teaching with social media or social justice may not be able to help my students in achieving one of the goals for my course, which is to "utilize digital and social media tools in order to adapt to various communication situations."

In addition to weaving in a social media or digital component into each of the major assignments, it is also present in smaller assignments that students complete throughout the semester. For instance, discussion forum posts are posted on a Twitter thread rather than on a classroom management site. This allows students to not only become more familiar with a particular social media tool that they may use in the future, but it also gives students the opportunity to practice conciseness given the 280-character limit on Twitter. The class is required to write a weekly discussion post at the end of each week and will be in response to specific writing prompts that will be provided under that week's thread on Twitter. These prompts are created by the instructor and pertain to what the class has discussed and read during the previous week in class. For example, some prompts may ask students to consider how institutionalized power may play a role in how a particular technical document is received by others, or how human rights issues intersect with what we are currently learning about in

technical communication. To write their post for the week, students will look for my tweet

containing that week's writing prompt under the hashtag #ENG249. Their responses must also

contain this hashtag so that both their peers as well as I can find their posts easily and should

follow Twitter's 280-character limit (see Appendix B).

Infographic Assignment. The second assignment of the course is the Infographic Project,

which is commonly assigned in Introduction to Technical Writing classes at Illinois State

University. The overall task for this assignment is to have students individually design an

infographic that persuades their audience of a particular argument and is a part of a campus-wide

social movement that they create. Students must choose an ISU-related topic that engages their

fellow students as an audience (i.e. "Incoming ISU students should choose [X] major.") Other

arguments that students could address include issues involving campus safety, financial aid,

disability resources, or LGBTQ and other minority resources. In addition to creating the

infographic itself using Piktochart or other design programs, students will also be required to

create their own hashtag for circulation (See Appendix D).

Along with their infographic, students will also submit a memo that justifies the content

and design choices they made as well as discusses their goals for their infographic by choosing a

particular argument and creating a hashtag. The overall goals for this project include: 1) Develop

an understanding of what a professional/technical communicator does, and how and where

professional/technical communicators work. 2) Demonstrate ability to arrange information in a

visually pleasing way to present an argument that appeals to a particular audience. 3) Encourage

responsible collaboration skills through peer review. This assignment also ties into the overall

course goal of having students utilize digital and social media tools to adapt to various

communication situations. To introduce this project and the concept of social media movements,

I assign a reading about the "Ice Bucket Challenge" that went viral on Facebook in 2014 to spread awareness for A.L.S. and raised $115 million for research despite critiques that the challenge was a form of "slacktivism." Along with discussing this reading during class, I also assign students to bring in examples of infographics as well as examples of social media hashtag movements to allow students to become familiar with the conventions of an infographic. This also gives students the opportunity to start thinking about what hashtag they would want to create for their particular argument.

Client Project. The third assignment of the course is the Client Project, which is also often assigned in introductory to technical writing courses at ISU. In this project, students will work in groups to establish a client-consultant relationship with an organization/program that is underfunded or under-resourced within the university to research, propose, and produce a social media campaign for the client organization or program. These organizations include the LGBT/Queer Studies and Services Institute, the Women's and Gender Studies Program, the Food Recovery Network at Illinois State University, and the Feminist Led Activist Movement to Empower (FLAME). These particular organizations and programs within the university have social media pages to promote and spread information about their programs. However, they are typically not updated often or are not utilized at all. In the case of the LGBT/Queer Studies and Services Institute, for example, there is consistent posting on their Facebook and Twitter pages. However, these posts are getting little to no engagement in the form of likes, retweets, or shares. Although there is more to engagement with social media posts than just these aspects, sharing or liking a post increases the circulation of the information. Otherwise, only the followers of these pages receive the information unless there is a word-of-mouth or other method of sharing information (i.e. posters across campus). Due to this, students are tasked with engaging in these

social media pages to respond to a specific need within that organization. The goals of this project include establishing rapport with the client, listening to and addressing client needs, developing skills within a genre of digital/social media technology, writing project proposals, responding to client feedback, and collaborating with peers.

The client selection process is distinct from how most instructors approach client projects in that the instructor for this specific project is the one that selects the organizations. In other words, it is more of the instructor's responsibility to identify and speak with potential organizations about whether or not they would be interested in participating in the project with students as well as if they will be willing to have students work on the organization's social media presence. Regarding the organizations that I selected for this project, I chose organizations/programs that already have social media pages because drawing on no material for students may be too large in scope. Instead, students will have the opportunity to develop a social media presence that builds from already-existing information. Drawing on technofeminist values, I also selected programs that are underfunded and under-resourced on campus. Additionally, the deliverables for this project include a group project proposal memo, email of inquiry to the client, a formal proposal to the client, social media page for the client, a presentation on the proposed social media page, and a client project portfolio. Before the beginning of the project, students will have the opportunity to individually review the social media pages of each of the potential clients and bring in an idea/rationale for which client they would like to work, why they would like to work with the client, and how they might work with the client to develop their social media presence (i.e. Are they planning on creating a hashtag for the Twitter page? Will they update the information and postings on the Facebook page? How will they work to increase engagement with the posts by utilizing already-existing information?) From there, students will

discuss their ideas in a group, decide on the client they would like to work with, and develop a group project proposal memo. This memo will include their first and second choices for a client out of the instructor-selected ones, a rationale for partnering with the proposed client, ideas for potential deliverables based on research and current knowledge of the client and their audience, and production considerations (See Appendix D). Based on these memos, the instructor can decide on which group will work with which particular client.

To ensure that the students are responding to the needs of the client, each group will conduct an interview with the client to collect information about the organization and their needs or goals for their social media presence. It is essential to highlight these students should research in advance about the organization so that their group goes into the interview with background knowledge on the organization or program. After this interview, each group will transcribe the interview and utilize this along with research to better understand their client's communication needs and to propose a method of developing their social media presence. They will need to propose this method in a formal proposal to the client, which they will submit to both the instructor and the client. When the client gives their approval for the proposed method, each group will implement their ideas on the client's social media presence as well as present to their class about their proposed deliverable. This presentation allows students to receive feedback from their peers as well as from the instructor.

Once they receive feedback and submit their final deliverable to the client, each group will collect all of their team's project materials to provide the instructor with the entire project. As a whole, this project works to simulate the experience of working with a client as they would if they were a technical communicator assigned to this project within the organization as well as helping students continue to hone in on their usage of social media and digital tools to

communicate their message.

Limitations

Daer and Potts emphasize how many instructors tend to make the mistake of assuming the majority of students are daily users of social media. "The heart of the issue is this: while it is true that young people are producing, distributing, sharing, and remixing digital content more now than they ever have, it is not safe to assume that all or even most students are experts or even intermediate users of digital tools" (23). From my personal experience in teaching with social media in a freshman composition course, some students state that they utilize social media on a daily basis while others do not engage in it often, if at all. Depending on the students in the class, there will most likely be a variation in skill-level when it comes to students' knowledge of digital tools. Because of this, one activity that could be beneficial in assessing where students are at with their experiences in using social and digital tools could be having the class fill out an "inventory." This could be a survey or a discussion prompt asking students to answer questions describing what types of social media or other digital tools they use as well as how their comfort level in engaging with these platforms. Assigning this at the beginning of the semester can aid instructors in gauging their students' comfort level with the digital tools they will be using in the course and can help instructors reflect on what platforms they will need to take more time to teach or review with the class.

Another potential solution for avoiding making the "tech-savvy" assumption with students is to design assignments that emphasize practice, not mastery. "Instead of creating lesson plans that ultimately measure a student's ability to create a finished product using one instrument or tool, focus on the alternative: lots and lots of practice with multiple media across platforms" (Daer & Potts 30). As I begin to discuss hashtag social media movements with my

students, I would center the discussions on participation within communities and across platforms rather than focusing primarily on basic tool use. Moreover, making sure to assess students primarily on content, audience awareness, and ability to follow the conventions of the technical document genre when providing feedback on a project as opposed to solely assessing their abilities to use the chosen social media or digital platform is important. By shifting the focus away from mastery and to practice will provide students with more comfort as well as confidence as they approach major projects due to not having unwanted pressure of trying to become an "expert" when engaging in multiple digital platforms.

Developing skills throughout the semester or during the unit can also "help students from various cultural backgrounds see that any lack of access or knowledge does not mean an innate lack of ability, an attitude that many students have internalized and one that increases that initial anxiety about writing and being evaluated in electronic environments" (Haas, Tulley, & Blair, 2002). Emphasizing practice over mastery allows students and instructors to understand how different cultural conditions and accessibility influence our attitudes about technology. Addressing these issues of cultural contexts and accessibility can also allow students to consider these issues as we learn about social movements in terms of thinking about who in the world is able to participate, or encouraged to participate, in online activism. For instance, if someone does not have access to a computer due to cultural conditions or lack of accessibility to the technology, then we can see how that person's perspective/stories may not be told within the conversation of that particular social movement.

Bowdon describes an assignment involving technical communication students to collaboratively develop a public awareness campaign incorporating print, web, and social media for an audience of University of Central Florida students (40). Although her students indicated in

early course discussions and reflections that they were "comfortable" with social media use and were familiar with their audience of fellow college students, they ended up struggling with numerous questions about audience:

> Some had trouble discerning and articulating the values of their various organizations, but all of the groups faced great difficulty when trying to produce content to post on Twitter and Facebook in order to keep up a consistent, meaningful presence on behalf of their organizations. They knew what interested them about their campaign topics, and they had a sense of what they and presumably their classmates valued about social media communications. They were, however, unsure how to translate that understanding into a Twitter or Facebook thread. Just knowing their audience as peers did not make the students feel qualified to produce substantial posts over time that would help to recruit and retain followers. (41)

Similarly with my client project, just because students may be familiar with social media platforms with reference to their personal usage and are peers with their target audience does not necessarily mean they would be able to easily produce content to post on a social media site to keep up a meaningful presence on behalf of their organizations. Bowdon offers a solution in the form of including an assignment that allows students to research organizational ethos through Twitter at the beginning of the major project. She suggests having students choose five to seven Twitter threads to follow over a period of two weeks and to choose a diverse mixture of well-known organizations and individual public figures. From there, students can begin by taking notes about each of the entities they have selected (i.e. "What do you know or think about this organization or person going into the assignment? What are their values?") As students review the tweets from the accounts over the past couple of weeks, they can reflect on particular aspects

51

of the feed as a whole. These aspects include frequency of posts, topics/themes of posts, and the connection or disconnection between the posts as a body and the values and goals portrayed in the posted profile (53-54).

For the client project, instructors can encourage students to start the assignment with a variation of the activity described by Bowdon. For instance, if a group has decided to work on the LGBT/Queer Studies and Services Institute on Facebook, the students in the group can examine the program's current Facebook page and analyze the posts they currently have. In addition to exploring their own organization, the students in the group can compare this particular social media page to the Facebook pages of LGBT/Queer Studies programs from other universities as well as pages from other programs within their own university. This will allow students to conduct a more direct comparison between the program's values and social media posts in addition to having more of an opportunity to analyze what their organization may want to convey to their audience via their social media presence.

Conclusion

Although this introductory technical writing course is designed for Illinois State University, other instructors at different institutions can also benefit from this pedagogy and course design. One major consideration instructors should make as they approach each assignment is the student population they are teaching as well as the institution where they are implementing this course. For instance, if a large portion of the student population has a lack of accessibility to computers, then it would be beneficial to spend more time examining social media activism and specific examples of how they have worked in the context of social justice. Additionally, the organizations in which an instructor and technical writing students can work with for the client project may vary. If there are not a variety of organizations within the

university that work with underrepresented students, then the instructor may have to coordinate with organizations or programs in town that are outside of the university. Depending on the context in which an instructor is teaching this course, certain adaptations could be made to fit particular institutional contexts.

Additionally, even though I used technofeminism for my social justice approach, there are other frameworks that can move you towards this approach as well. For example, *Key Theoretical Frameworks for Teaching Technical Communication in the 21st Century* offers other frameworks to utilizing a social justice approach in the technical communication classroom. Some of these approaches include critical race theory, Black feminism, queer rhetorics, narrative theory, etc. Depending on the instructor's familiarity and comfort level with the chosen approach, adaptations can be made to this pedagogy and course design.

Since many students today already interact with social media platforms, technical writing students can benefit from looking at online social movements because it allows them to draw upon their background knowledge on the subject of social media activism as they learn about providing information to a target audience. Digital rhetoric scholars as well as technical communication teachers can also benefit from my research through seeing how social media sites can go beyond being platforms for "slacktivism" to spaces that can effectively create awareness and evoke change, which can also be implemented as a pedagogical tool in the technical communication classroom. Connecting social media to social justice in relation to pedagogy is also imperative, particularly due to its relevancy with the rise of hashtag movements across social media platforms. Encouraging students to analyze social movements through a rhetorical lens can change the way that they view technical writing as a whole, particularly in digital spaces, as well as how they can use technical communication in service of social justice.

53

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APPENDIX A: #YESALLWOMEN TWEETS

Kaye M. @gildedspine · May 24
These victims are not the first to be buried for the sake of wounded male entitlement. Will they be the last? #YesAllWomen
Expand   Reply   Retweet   Favorite   More

Kaye M. @gildedspine · May 24
Even if I glare at a man staring at me, I always worry that glare might set him off. And I don't know if I'm prepared for that. #YesAllWomen
Expand   Reply   Retweet   Favorite   More

Kaye M. @gildedspine · May 24
As soon as I reached my teens, I didn't feel comfortable being outside in the evening on my own street. #YesAllWomen
Expand   Reply   Retweet   Favorite   More

Kaye M. @gildedspine · May 24
Guys, I'm going to be tweeting under the #YesAllWomen hashtag. Let's discuss what "not all men" might do, but women must fear.
Expand   Reply   Retweet   Favorite   More

Figure 1: Retrieved from Google Images

Soraya Chemaly @schemaly   Following

#notallmen practice violence against women but #YesAllWomen live with the threat of male violence. Every. Single. Day. All over the world.

Reply   Retweeted   Favorite   More

RETWEETS FAVORITES
7,386   5,478

3:47 PM - 24 May 2014

Figure 2: Retrieved from Twitter

58

Jen Kirkman ✔
@JenKirkman

Men are asking defensively, "So ALL men are criminals?" No. But due to our culture, women are cautious until proven otherwise. #yesallwomen

↩ Reply ⇄ Retweet ★ Favorite ••• More

RETWEETS   FAVORITES
148   261

1:25 PM - 25 May 2014
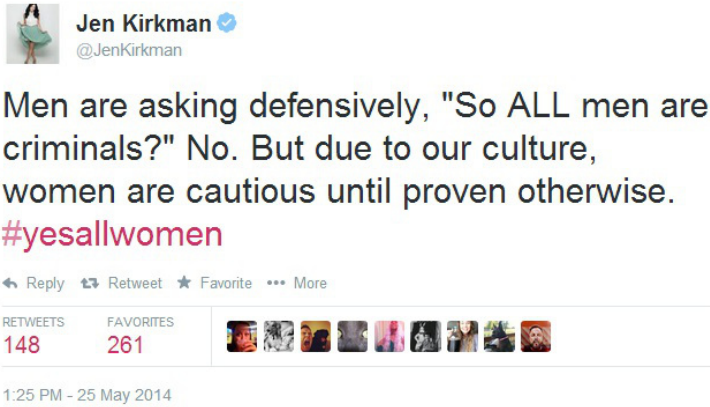
Figure 3: Retrieved from UpRoxx.com

Transformation	Testifying	Witnessing
3 out of 12	6 out of 12	3 out of 12

Figure 4: Categorization of Collected
Tweets

shelby fero
@shelbyfero

My friend&I *laughed* when we noticed we had both dialed 9-1 on our phones while walking together at night like "LOL you too?" #yesallwomen

↩ Reply ⇄ Retweet ★ Favorite ••• More

RETWEETS   FAVORITES
382   862

8:46 PM - 24 May 2014

Figure 5: Retrieved from Twitter

Figure 6: Retrieved from UpRoxx.com

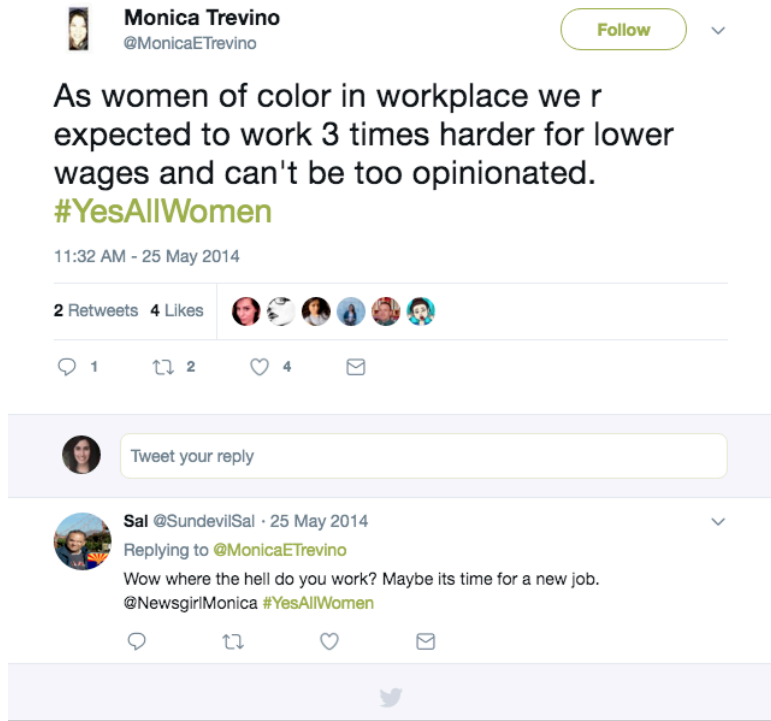Figure 7: Retrieved from Google Images

Figure 8: Retrieved from UpRoxx.com

Figure 9: Retrieved from Twitter
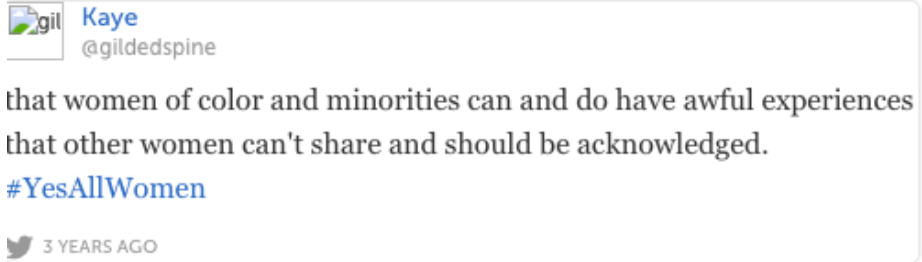

Figure 10: Retrieved from Twitter

gil Kaye
@gildedspine

that women of color and minorities can and do have awful experiences
that other women can't share and should be acknowledged.
#YesAllWomen

3 YEARS AGO

Figure 11: Retrieved from Storify

gil Kaye
@gildedspine

It's "racist" to center movements on our voices, and it's "racist" to
make our spaces within movements meant for all. #YesAllWomen

3 YEARS AGO

Figure 12: Retrieved from Storify

English 249: Technical and Professional Writing 1
Illinois State University
Fall 2018

COURSE OVERVIEW:

"Technical and Professional Writing I" (ENG 249) Catalog Course Description: Introduction to technical and professional writing. Includes study of manuals, reports, proposals, audience analysis, formatting, and style.

This course will provide students with an introduction to relevant concepts and commonly used genres in technical communication. In addition, this course will teach students to consider audience and purpose in a cultural-rhetorical framework, while developing strategies for future writing situations. Considering how digital and social tools are becoming increasingly relevant in the field of technical communication, there will be an emphasis of the use of digital and social media in course assignments. Ethical technical and professional writing demands attention to factors beyond genre conventions alone. As such, students will also learn to consider the potential impacts of their technical writing on various stakeholders and to consider how to mitigate these impacts.

REQUIRED MATERIALS:

> • Oliu, Walter E., et al. *Writing That Works: Communicating Effectively on the Job*. Bedford/St Martins, Macmillan Learning, 2016.
> • Additional course readings will be provided via the class ReggieNet site. You are responsible for saving and/or printing these readings and bringing them to class.
> • Access to a computer, printer and internet access.
> • A USB Drive or a form of cloud storage.
> • Access to ReggieNet.

ASSIGNMENTS AND GRADING:

Participation/In Class Activities	10%
Discussion Forum Posts	10%
Project 1: Claim Letter	15%
Project 2: Infographic Project	20%
Project 3: Client Project	25%
Project 4: Employment Portfolio Project	20%

Participation/In Class Activities **(10%)**
　　　Participation is an essential component of this course. In the classroom, like the workplace, we all learn from engaging with others and through exposure to a variety of perspectives. As such, you should consider your full participation in activities and class discussions as an integral component to everyone's learning, including your own. Throughout the semester you will engage in a variety of in-class activities including class discussions, writing and research assignments, peer and

self-assessment tasks, and group activities. These activities have been designed to complement the rest of the coursework and facilitate your thinking and learning. Do your classmates (and yourself) a favor and consider this course a community, where we all learn from each other, and do your part.

*Discussion Forum Posts **(10%)***

You will be required to write a weekly discussion post at the end of each week. Each discussion post will be in response to specific writing prompts that will be provided under that week's thread on Twitter. To write your post for the week, you will look for my tweet containing that week's writing prompt under the following hashtag: #ENG249. Your response must also contain this hashtag so that both the class and I can find your post easily. Your posts are due Sunday following the week you are posting about by 5 PM (i.e. if you are posting about Week 1, you should post it by the Sunday at the beginning of Week 2). Following Twitter's format, your post should be 280 words or less.

*Project 1 – Claim "Letter" **(15%)***

In this project you will write a "letter" about a real experience you have had with bad service, a faulty product, unclear instructions, warranty trouble, poor service, or another similar issue. You will make a claim requesting an equitable settlement for the situation as well as write a social media post to the company's social media page to address your problem.

*Project 2 – Infographic Project **(20%)***

In this project you will create an infographic that visualizes data to support an argument. For this assignment, you must demonstrate that you can arrange information in a visually pleasing way to present an argument that appeals to an audience of fellow ISU students.

*Project 3 – Client Project **(25%)***

In this project you will work with a team to establish a client-consultant relationship with a university organization to research, propose, and produce written deliverables for the client organization. The goals of this project include developing client rapport, practicing rhetorical approaches to project development, developing expertise with a certain genre or technology, writing a formal project proposal, and successfully collaborating with colleagues. Additionally, your team will produce a social media campaign to be used by your client organization.

*Project 4 – Employment Portfolio Project **(20%)***

In this individual project you will research potential career options and create documents designed to market yourself as a technical/professional writer for a particular job scenario. Written components of this project will include: a resume (in whatever format is appropriate for your intended job), a cover letter, and a digital portfolio of work appropriate to the job identified.

GRADING SCALE:

The grading scale for this course is as follows:

> 90-100 = A
> 80-89 = B
> 70-79 = C
> 60-69 = D
> 0-59 = F

COURSE GOALS:

The primary goals of ENG 249 are to:

- Cultivate an understanding of what "professional" and "technical" communication is, what a professional/technical communicator does, and how and where professional/technical communicators work
- Encourage an ethical and socially just approach to professional and technical communication
- Introduce rhetorical principles, professional practices, research skills, and intercultural considerations
- Engage in user research, design, and communication
- Develop project management skills and strategies
- Encourage responsible teamwork and collaboration skills

ENG 249 is designed to help you to prepare to succeed in real-world writing situations and approach technical and professional writing in an ethical way. This course will help you to develop writing, editing, and both creative and critical thinking approaches to various communication situations. In order to do so, you will learn to analyze rhetorical situations, to consider what others will need from your writing, to consider others' viewpoints and the potential impacts of your communication on others, as well as practice reading, writing, designing, and presenting.

Upon completion of this course, you should be able to:

- Identify and understand the rhetorical situation in which you are communicating
- Develop an awareness of societal and workplace cultures and communities
- Determine appropriate content, design, and genre choices for specific audiences/users
- Understand why research, organization, detail, clarity, and visual design are crucial to effective and ethical communication
- Evaluate the reliability and appropriateness of textual and visual information sources (both online and in print)
- Research, test, and analyze the usability and usefulness of information products you and others create
- Write, edit, and present individual and collaborative work of professional quality.
- Utilize digital and social media tools in order to adapt to various communication situations.

LATE WORK POLICY:
You are responsible for turning your work in on time. For each day that an assignment is late, the grade will be lowered by a whole letter grade. However, if you feel that you need extra time to complete an assignment (due to extenuating circumstances), you may request an extension. (Note: You must notify me at least 24 hours prior to the due date and time to request an extension. Requests for extensions that are made less than 24 hours in advance of the due date will not be considered.) Missing class is NOT an excuse for missing a due date; if you are absent on the day an assignment is due, the late assignment penalty still applies.
I will ask you to submit most assignments electronically. Assignment sheets for each project will be available via ReggieNet and will provide you the necessary submission information.

ATTENDANCE POLICY:

To fully participate in this course, attendance is required. I do, however, understand that occasionally things happen that require you to miss class. As such, the following policy provides guidance on absences:

For this course: Three absences are unpenalized. Each absence beginning with the fourth will result in a penalty of 1/2 of a letter grade reduction. This means that whatever the FINAL letter grade in the course, it is reduced by the accrued absences beyond the three allowed. Eight absences is just slightly over 20% of the classes for the course, and thus results in an automatic failing grade for the course. The bottom line here is: use your absences carefully –-save them for emergencies, illnesses, and essential time commitments and come to class when these things are not going on!

GENERAL CLASS GUIDELINES:
• Speak honestly, openly and respectfully;
• Listen honestly, openly and respectfully;
• Read everything assigned, carefully and on time;
• Complete all assignments, carefully and on time;

CLASS CANCELLATIONS:
In the event that I need to cancel class due to an emergency or illness, I will make every effort to notify you in advance via email. Please check your email regularly for updates regarding class generally.

APPENDIX C: ENG 249 COURSE CALENDAR

Week	Date	Class Activities/Homework for Next Class
Week 1	Day 1	Course Introduction. What is technical communication? **Homework: Read Chapter 1 in *Writing That Works*.**
	Day 2	Discuss reading/audience analysis and "Claim Letter Project." Look at social media examples. **Homework: 1) Bring in topic for Claim Letter.** **2) Read Chapter 8 in *Writing That Works*.** **3) Post your weekly discussion response by Sunday at 5 PM.**
Week 2	Day 3	Discuss reading/persuasion. Work on Project 1 in class. **Homework: Draft of Claim Letter due by next class. Post your draft on Reggienet under your assigned Peer Review group forum.**
	Day 4	Discussion on electronic editing. Peer review. **Homework: 1) Revised draft of Claim Letter due by next class (Wednesday). Turn in on Reggienet under "Assignments."** **2) Read Chapter 3 in *Writing That Works*.** **3) Post your weekly discussion response by Sunday at 5 PM.**
Week 3	Day 5	**No Class—Labor Day**
	Day 6	Discuss reading/introduction to design. **Homework: 1) Read Chapter 7 in *Writing That Works*.** **2) Post your weekly discussion response by**

		Sunday at 5 PM.
Week 4	Day 7	Discussion of reading and "Infographic Project." **Homework: 1) Read "Payday for Ice Bucket Challenge's Mocked Slacktivists" article (RN-Resources) 2) Bring in example of an infographic.**
	Day 8	Discussion of reading. Activity on social media "hashtag" activism. Overview of infographic examples. **Homework: 1) Bring in an example of a social media hashtag movement. 2) Read Chapter 4 of *Technical Communication* -- "Weighing the Ethical Issues" (RN-Resources) 3) Post your weekly discussion response by Sunday at 5 PM.**
Week 5	Day 9	Discuss reading and reading responses/hashtag movement examples. **Homework: Draft of Infographic due by next class. Post a PDF of your infographic to your peer review group forum on Reggienet.**
	Day 10	Peer review and in-class project work time. **Homework: 1) Read Chapter 2 of *Writing That Works*. 2) Review Chapter 8 (Section on memos) in *Writing That Works*. 3) Post your weekly discussion response by Sunday at 5 PM.**
Week 6	Day 11	Discussion of reading. Activity on evaluating design

		of sample documents. **Homework: Final Infographic and Justification Memo due by October 8th. Post a PDF via Reggienet under "Assignments" tab.**
	Day 12	In-class work time. **Homework: 1) Final Infographic and Justification Memo due by next class time. Post a PDF via Reggienet under "Assignments" tab.** **2) Post your weekly discussion response by Sunday at 5 PM.**
Week 7	Day 13	Introduction to Client Project. Form groups and decide on group communication. **Homework:** **1) Read Chapter 13 in** *Writing That Works.* **2) Bring in idea/rationale for client to discuss with your group.**
	Day 14	Share ideas with group. Research, discuss, and start to draft proposal memo. **Homework: 1) Group Project Proposal Memo due by class time.** **2) Continue research** **3) Schedule interview for next week.**
Week 8	Day 15	Discuss "Client Proposal Guide." **Homework: Read Chapter 13 of** *Solving Problems in Technical Communication*—**"How Can Technical Communicators Manage Projects?" (RN-Resources)**
	Day 16	Conduct research and interviews, transcribe interviews.

		Homework: 1) Read Chapter 18 of *Solving Problems in Technical Communication*—"What Do Technical Communicators Need to Know About Collaboration?" (RN-Resources) **2) Post your weekly discussion response by Sunday at 5 PM.**
Week 9	Day 17	Conduct research and interviews, transcribe interviews. **Homework: 1) Read Chapter 10 of *Technical Communication*—"Organizing for Readers" (RN-Resources)** **2) Bring draft of client proposal and email to class for peer review.**
	Day 18	Sign up for presentations. Peer review client proposals and draft emails. **Homework: 1) Read Chapter 11 of *Technical Communication*—"Editing, Style, Tone" (RN-Resources)** **2) Post your weekly discussion response by Sunday at 5 PM.**
Week 10	Day 19	Discuss readings from last week and the importance of outlining for ALL deliverables (coherence, chunking, overview). **Homework: 1) Read Chapter 13 of *Technical Communication*—"Designing Pages and Docs" (RN-Resources)** **2) Bring in an example brochure, flyer, or pamphlet.**
	Day 20	Discuss reading. Look at

		examples/document design activity. **Homework: 1) Submit revised proposal and email to client by next class time. 2) Post your weekly discussion response by Sunday at 5 PM.**
Week 11	Day 21	Introduction to Employment Portfolio Project. Revise drafts and submit to client. **Homework: 1) Read Chapter 15 of *Writing That Works.* 2) Bring in and be ready to share your most recent resume.**
	Day 22	Review samples of resumes. Work on Client Project deliverables (follow-up emails to client if necessary). **Homework: 1) Read Chapter 14 of *Writing That Works.* 2) Post your weekly discussion response by Sunday at 5 PM.**
Week 12	Day 23	Discuss presentations for Client Project. Review samples of resumes/discuss pointers. Work on Client Project. **Homework: Employment Portfolio Project Draft due by the start of class (Post on RN-Forums to Peer Review group).**
	Day 24	Peer review of Employment Portfolio Project. Questions on presentations? **Homework: Prepare for Client Deliverable Presentation.**
Week 13	Day 25	**No Class—Have a good Thanksgiving break!**
	Day 26	
Week 14	Day 27	Client Deliverable

		Presentations. Work on/revise projects. **Homework: Prepare for Client Deliverable Presentation.**
	Day 28	Client Deliverable Presentations. Work on/revise projects. **Homework: 1) Client Project Portfolio due at the end of next class.** **2) Final deliverables due to client at the end of class (unless other, documented, arrangements have been made).**
Week 15 **Last Week of Class (Not Meeting During Finals Week)**	Day 29	Client Project Portfolio due at the end of class. Final deliverables due to client at the end of class (unless other, documented, arrangements have been made). **Homework: Employment Portfolio Project due by end of next class.**
	Day 30	Course evaluations. Employment Portfolio Project due by end of class.

APPENDIX D: SAMPLE ASSIGNMENTS

ENG 249: Infographic Project (20%)

Task:
Considering the online social movements we examined as well as design principles we discussed in class, you will individually design an infographic that persuades your audience of a particular argument and is a part of a campus-wide social movement that you create. You must choose an ISU-related topic that engages your fellow students as an audience. For example:

> • Incoming ISU students should choose [X] major.
> • The key skills someone in your major should learn are [X].
> • Students of [X] major should join [X] RSO (ie: Business Association, Sigma Tau Delta, etc).
> • Students of [X] major should seek [X] internships.

Other arguments may address campus safety, financial aid, disability resources, or LGBT and other minority resources. You may also submit your own ISU-related topic for consideration as well as create your own hashtag for circulation. You will use Piktochart to create your infographic. You may also use Microsoft PowerPoint or any Adobe product to create your infographic from scratch.

Justification Memo:
In addition to creating an infographic, you will also submit a memo that justifies the content and design choices you made in your infographic. Your single-spaced, one- to two-page justification memo should take the form of a cohesive, professionally written letter using standard memo conventions (for a reminder on this, refer to *Writing That Works*).

The body paragraphs should provide analysis and reflection that explains your design choices with explicit references to our course readings and discussions:
> • Discuss the goals for your infographic. Why did you decide on the particular argument? What is your objective for the infographic? How would your audience (ISU students) find your infographic useful, informative, or interesting? What kind of effect do you think your design will have on them?
> • Discuss and explicitly justify your design choices in relation to specific concepts from our course readings.
> • Provide a brief reflection on the project itself and why you chose your particular hashtag?

Project Goals:
> 1) Develop an understanding of what a professional/technical communicator does, and how and where professional/technical communicators work
> 2) Demonstrate ability to arrange information in a visually pleasing way to present an argument that appeals to a particular audience

3) Encourage responsible collaboration skills through peer review

Deliverables/Due Dates:
    1) **September 29th:** Draft of Infographic—Post a PDF of your infographic to your peer review group forum on Reggienet.
    2) **October 8th:** Final Infographic and Justification Memo—Post a PDF via Reggienet under "Assignments" tab.

Evaluation Criteria:
Your infographic will be evaluated based on the following:

- *Argument.* Though the argument driving an infographic is not always stated explicitly, it should be easily inferred from the presentation of its supporting data.
- *Content.* Your infographic should use at least five (5) pieces of data to come to at least four (4) minor conclusions that support your major argument.
- *Arrangement.* Use a combination of both text and graphics (images such as photos, charts and graphs, drawings, etc) to represent your data appropriately in a visually engaging layout that is easy to follow and read.
- *Visual design.* Use color, shape, and size to clearly present and neatly arrange information in a rhetorically effective way that contributes to the overall argument.
- *Audience awareness.* Carefully analyze your audience's needs and expectations; use your analysis to determine both what kinds of data would best support your argument and how to visually represent your stance in this context.
- *Documentation of sources.* You may create your own graphical elements (charts, graphs, and other images) from scratch, or you may use other resources. If you use someone else's data (be it an image, statistic, quote, or any other information), your infographic must attribute its source.
- *Mechanics.* Edit for grammatical and spelling errors.

*Adapted from Erika Sparby's "Infographic Assignment" and Elise Verzosa Hurley's "Module 6" assignment

ENG 249: Client Project (25%)

Task:

In your third project, you and your team members will establish a client-consultant relationship with an organization/program that is underfunded or under-resourced within the university to research, propose, and produce a social media campaign for the client organization or program. These organizations include the LGBT/Queer Studies and Services Institute, the Women's and Gender Studies Program, the Food Recovery Network at Illinois State University, and the Feminist Led Activist Movement to Empower (FLAME). You will be building off of an already-existing social media presence, and your team will produce a campaign on Facebook, Twitter, Instagram, or any other social media site used by your selected organization.

Project Goals:
1) Establish client rapport
2) Practice rhetorical approaches to project development
3) Develop skills with a certain genre or technology
4) Write a formal project proposal
5) Collaborate with colleagues

Deliverables/Due Dates:

1) **October 15th:** Group Project Proposal Memo

This memo will include your group's first and second choices for a client out of the four options, a rationale for partnering with the proposed client, ideas for a potential deliverable (social media campaign) based on research and current knowledge of the client and their audience, and production considerations.

2) **October 17th:** Email of Inquiry

The purposes of this initial email are to begin a dialogue with your client, establish client/consultant rapport, and to schedule an interview to gather data to craft a deliverable.

3) **November 5th:** Formal Proposal to Client

You will conduct a one-hour interview with your client to collect data about the organization's context and documentation needs. It is crucial that you do research in advance so that your group goes into this interview with background knowledge on the organization. Following the interview, your group will transcribe this conversation and supplement this data with additional research, document collection and analysis.

Both the interview and your research will allow you to better understand your client's communication need and to propose a social media campaign that will address that need. You will propose a social media campaign in a formal proposal that you will submit to

the client. The Formal Proposal:
- is addressed to the client and articulates the team's vision for the deliverable and their production.
- offers specifics about the deliverable:
  - rhetorical purpose
  - intended and secondary audiences
  - design
  - production plans

- prompts the team and client to reach a clear agreement about the role of the deliverable within the organization as well as an agreed upon design and layout.
- must be based on research and provide clear evidence of research into the client organization and its communication needs.
- must be approved by the client prior to developing the proposed social media campaign.

Formal Proposal Components:
- *Proposal Cover Page* - Design a cover page for the project proposal. It must include a relevant graphic, the title of the proposal, your team member names, the client(s) for whom the proposal is written, and the date.

- *Executive Summary* - Although it appears at the beginning of the proposal, the executive summary should be written last (You can't summarize what you haven't yet written). The executive summary provides the specific details and conclusions of each section of your report. This section provides the client with an understanding of the identified need and the detailed documents that address this need.

- *Need Statement* – The proposal must identify the mission of your client and then explain the primary need as it relates to that mission. (Remember this "need" is intangible—it is not the deliverable that you will be creating. It is the reason the client needs the social media campaign.) Describe the evidence from your research that demonstrates this need is the primary one for the client.

- *Project Description* - The project description section describes, in detail, the specific professional social media campaign/page that will fulfill the identified need.What does it look like? What types of information does it provide? Be detailed and reference specific research to explain how the page will speak persuasively to its target audience.

- *Email of Transmittal* - Draft an email to the client and attach a copy of the formal proposal (cc me on this message). In the email, explain that the proposal for the deliverable is attached and that you are seeking the client's approval to moving forward with the project. Tactfully provide a deadline for a response, and make sure you offer to meet to discuss the proposal if necessary. As always, thank the client for their participation.

4) **November 26ᵗʰ & December 3ʳᵈ:** Social Media Campaign (Deliverable to the Client)

Draft: After gaining final client approval for the proposed social media campaign, the team can begin drafting. Focus on the purpose and audience(s) for your deliverable, consult with the client as needed, and continue to gather research as you develop the deliverable.
A full draft must be submitted to your client for feedback by November 26ᵗʰ.

Final: The final version should: reflect client feedback; incorporate audience/panel suggestions from the presentation; and address any other issues discovered within the draft.
Final versions must be submitted to the client by December 3rd.

5) **November 26ᵗʰ & November 28ᵗʰ:** Client Deliverable Presentation

Your team's 10-minute oral presentation should engage our classroom audience (both students and "board members") with your proposed social media campaign. This presentation will provide you and your team with the opportunity to hone your oral presentation skills and to receive valuable feedback on your deliverable. A PowerPoint slideshow or a Prezi should accompany your presentation. Presentations must include the following sections:

- *Project Overview* - Provide a brief overview of what the team members will address in the presentation. The overview should summarize the content of your presentation, not the general assignment.

- *Client Context* - Briefly discuss client context and provide general information about the organization. Discuss your team's understanding of the client's goals with their social media presence and needs for the social media campaign.

- *Research & Project Development* - Discuss research results and explain how project deliverable addresses the needs of your client. Provide deliverable drafts as you discuss this section (hard copies for the board members and screenshots for the general audience).

6) **December 3ʳᵈ:** Project Portfolio

The Project Portfolio is a collection of all your team's project materials: It should provide me with a researcher's view of the entire project. This collection should begin with the start of your process, end with the final deliverable, and include everything in between. When in doubt, keep and include the document.

*Adapted from Oriana Gilson's "Client Project"