Inkshed

Contents

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This newsletter of the Canadian Association for the Study of Language and Learning (CASLL) provides a forum for its subscribers to explore relationships among research, theory, and practice in language acquisition and language use, particularly in the Canadian context. CASLL membership runs from January 1 to December 31 and includes a subscription to Inkshed. To subscribe, send a cheque, made out to "Inkshed," for $40 [$20 for students and the un(der)employed] to the following address:

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From the Editors' Desktops

At the recent Canadian Association for Teachers of Technical Writing (CATTW) conference in Saskatoon, we learned (it was news to us) that both CASLL and CATTW share a 25th anniversay next year. It seems to us that the two organizations have much in common, too, including more than a few members and a shared interest in the teaching of writing. And that shared interest, it seems to us, might be better served by joint meetings of all the groups interested in the study and teaching writing.

At the next CATTW conference that group will share a program with the Canadian Society for Rhetoric. The plan is to have three concurrent sessions and give registrants of one conference the option of attending sessions at the other one. There is also talk of adding one day devoted to writing centre issues, although this, too, might be better served by having a fourth concurrent session.

The past 25 years have seen three organizations grow out of a desire to meet and exchange ideas with other academics interested in writing, rhetoric, and technical communication. The move to begin a listserv for writing centres in Canada shows that this felt need to gather and communicate is increasing. To us it suggests that there might be much to be gained from grouping the people interested in the research and teaching of writing under one tent. For one thing, few people can afford to attend three conferences in May. Why not all meet together, spend one airfare and hotel bill, and have fewer total days on the road? Grouping a wider variety of people together in one place would generate a greater sense of community. Each group could still meet and control their own conference programs; those who want to jump from one group to another could do so and potentially get more out of the experience.

The Inkshed conference, of course, has its own unique flavour. Those who attended the London one certainly got a sense of that. Here is just one example of how unique we are. If you have time to click on one link on this issue, click on the "tag cloud" that Margaret Proctor created. Each word on the page was mentioned in an inkshed; the size of the word represents how many times it was mentioned. We're not quite sure what to make of this, since it reads a bit like that magnetic fridge poetry that has become commonplace, and yet it gives some insight into the themes and concerns of Inkshed 24.

We're looking forward to the 25th Inkshed conference in Fredericton, NB next May and hope that you'll spill some ink or stroke some keys (time for a name update: "Keystrokes"?) and send your responses to the idea of a joint meeting of all those interested in the teaching and research of writing in Canada. Until then, keep your stick on the ice and your eye on the goal.

Roger Graves   *Heather Graves*

In Search of a Model: Reading as Swimming

Dr. Sayyed Mohsen Fatemi ✍

Reading as swimming

Reading is like swimming. It is a conscious and voluntary act, which involves a composite of many factors. When reader takes upon himself or herself to read a text, he/she starts an act, which bristles with multifarious elements and constituents.

Applications

Here we look at the analogy of swimming and try to apply the findings. The swimmer (the reader) can swim (read) just to find some thing, something for which he/she has begun swimming (Efferent reading, Rosenblatt). The swimmer, however, may swim and, in doing this, he "fixes his attention on the actual experience he is living through"(Aesthetic reading-Rosenblatt). The activities that the swimmer (the reader) does in relation to the swimming (reading) determines the distinction on what kind of swimming (reading) takes place in relation to the water (Text). (Efferent or Aesthetic –Rosenblatt).

The experience

The swimmer (the reader) can swim (read) and experience the rapture and enjoyment of swimming (reading) not because of what will happen after swimming (reading) and what will be the end result (product) but because of the fact that swimming (reading) itself can be a delectable and pleasurable experience with an enjoyment, rara avis and exquisite, in its kind (Bleich). The swimmer (reader) can not swim (read) by obeying the "emphatic classroom demands" on how to swim (read) without actually being engaged in the act of swimming (reading) (Meek, Dias).

The swimmer (reader) needs to experience swimming (reading) by swimming (reading) not by going through the prefabricated categories that others have placed for swimming (reading). Engagement is important (Dias).

Of course the background knowledge of swimming (reading) is significant and the type of water (Text), its depth, and its characteristics generate openness and constraint on how to swim (read) (Rosenblatt). But here is the point: No one can swim (read) for you, you need to experience it yourself (Rosenblatt).

The swimming (reading) is "an event occurring at a particular time in a particular environment at a particular moment in the life history" of the swimmer (reader)(Rosenblatt). The swimmer (reader) can celebrate this event by truly engaging in the process and in the very act of swimming (reading). (Rosenblatt). A transaction happens between the swimmer (reader) and the water (text). (Rosenblatt).

The swimmer (reader) can not passively swim (read) in the water (text). Passive swimming (reading) will smother the swimmer (reader) [Meek]. Water (text) is activated by the swimmer (reader) as the swimmer (reader) starts the very act of swimming (reading). [Rosenblatt].

Swimming (reading) is not just a response to a stimulus; it entails an ongoing process, something beyond the mere responding to a stimulus. [Rosenblatt]. Not every one swims (reader) in the exact way as the other/another swimmer (reader) does.

One may have a quick swimming (reading), with a very fast speed (efferent reading) but that is entirely different from swimming in depth; and living by swimming (Aesthetic reading)[Rosenblatt].

The more prolific a swimmer (reader), the more brilliant and profound swimming (reading). [Applebee, Fusco, Parnell). The way the swimmer (reader) swims (reads), can be related to the swimmer's (reader's) assertiveness, aggressiveness and ego strength [Bleich].

Teaching
The coach (teacher) needs to understand that being imposing and controlling and emphasizing adamant techniques on how to swim will not enhance the richness of swimming (reading) and the interpretation of swimmers (readers response) [Applebee, Meek, Dias, Michalack]. On the contrary, when the swimmer (reader) is given freedom of action by the coach (teacher), he/she can take responsibility on how to freely swim (reader), some thing which will give the swimmer (reader) a good feeling in the entire act of swimming (reading) and will produce an effective interpretation (reader's response) after the completion of swimming (reading). [Doerr, McClure, Straw].

Experiencing the experience
Again the swimmer's abilities (reader's cognitive factors) play an important role on the manner of swimming (reading) and on the swimmer's recount of swimming (reader's response). [Petrossky, Burnbury,Cullinan, Harwood, & Galda]. The coach (teacher) needs to seriously take in to account the existence of the said factors. (Cognitive and social).

The type of coaching (curriculum and teaching) and the kind or constituents of the water for swimming (text) can have an effect on the swimmer's swimming (reader's reading) and his/her subsequent recount of the swimming (reading)[Dias, Ambrulevich]. The goal is not just to get in to the water (traveling without arriving, Thomson), but to experience the empowering enjoyment of swimming (reading) in the most sublime form. [Rosenblatt, Dias, Bleich, Meek, Thomson, Beach].

Perspectives
The very act of swimming (reading) may be discussed in the context of diffferent perspectives. Some may only lay emphasis on 'water' (text)[New Criticism], others may underscore "systems and structure of constituents of 'water' [the norms, conventions, and mental processes that account for meaning]. {Culler} [Structuralism]. There are also some others who may underline neither 'the swimmer' (reader) nor the 'water' (text), and question the established interpretations and formulations on swimming (reading) as a system [post-structuralism].

The dialectics of the experiencer and the experience
The interaction of the swimmer (reader) with water (text) is a remarkably conspicuous point [Reader-response Criticism]. Water is not known until the swimming starts {Text is incomplete until it is read). Each swimmer (reader) brings some thing to the water (text) that gives a new facet to the water (completes the text) and that makes each swimming (reading) different. What the swimmer (reader) brings to the water (text) is discussed in different ways. Some say that what swimmer (reader) brings to the water (text) is not under his control, it is quite unconscious [Jacques Lacan and Norman Holland].

Others say that it is the 'language' that makes up the conscious mind of swimmer (reader)[Poststructuralist critics]. Some others say that oceans or pools (authors) always leave some thing hidden, cryptic and clandestine (unsaid, or unexplained), and they thus invite

swimmers (readers) to fill the resulting spaces with their special acts of swimming (imaginative constructs). Many equally valid recounts of swimming (many equally valid interpretations of a work) are possible. [Iser].

Each time a swimmer (reader) swims in the water (reads the text), the swimmer(reader) experiences the freshness, vivacity and livelihood of water (text). The water (text) reveals a new dimension for the swimmer (reader) in each act of swimming (reading).   The movement of the swimmer (reader) can start from 'immature' response to 'mature' and 'developed' response as a progression from a stage of 'unconscious enjoyment' in which 'the swimmer' (the reader) knows what he likes but doesn't know why; through a stage of self –conscious appreciation to a stage of 'conscious delight' [Early]. The coach (teacher) needs to notice the significance of removing a narrow-minded attitude in teaching how to swim (read). Swimming (reading) is inextricably tied to "a quality of relaxed absorption"[Knights].

Constructing, Deconstructing and Reconstructing the Experience
It is in the magnificent act of swimming (reading) that the swimmer (reader) identifies with water (text) and lets his /her unconscious take over for a while without fear that he/she will lose control or not return. [Moffet, Kubie]. The water (text) becomes meaningless without the swimmer (reader) and the swimmer (reader) loses meaning without being connected and linked to the water (text) [Monologism]. This ultimately delineates the interaction between the swimmer (reader) and the ocean [sea, pool, etc] (author) by virtue of water (text) [Bakhtin, dialogism]. Of course, the coach (teacher) can offer techniques that can help swimmer (reader) "accepts responsibility for" his/her "encounters" with water (text). [Dias, Haynoe].

Different theorists may single out a particular aspect of the process of swimming (reading) and represent different angles that illuminate particular aspect of the swimmer (reader), water (text) and the transaction.

Swimmer's knowledge of water (text) is the focus of one perspective [Textual perspective]. The other perspective looks at the influence of social context on the swimmer/water {reader/text} transaction. [Social perspective].

The nature of swimmer's (reader's) engagement or experiences with water (text) is the focus of another perspective. [Experiential perspective]. Here, the swimmer (reader) identifies with characteristics of water (characters of text). Swimmer's (reader's) subconscious or cognitive processes and how those processes vary according to both unique individual personality and developmental level is the center piece of another perspective. [Psychological perspective]. Finally, Swimmers' cultural roles, attitudes, and values, as well the larger cultural historical context, shape the responses. [Cultural perspective].

Each of these perspectives illuminates only a particular facet of the swimmer/ water (reader/text) transaction. Their common point, however, is that they are all focussing on the same process: How swimmers (readers) create moves (meanings). [Beach].

The coach (teacher) needs to apply the five above-mentioned perspectives to plan activities for eliciting responses form swimmers (readers). The first and foremost prerequisite of swimming (reading) consist in a readiness which starts with a genuine composure, relaxation and equanimity (Knights).

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Becoming an Engineering Communicator:
A Study of Novices' Trajectories in Learning Genres of their Profession

Natasha Artemeva ✍

My research was prompted by the then-recent studies into the university-to-workplace transition. The authors of these studies observed that communication that the students experience at university and in the workplace are often "worlds apart" (Dias, Freedman, Medway, & Paré, 1999). They also concluded that a traditional classroom-based professional communication education often fails to prepare students for the world of work (e.g., Freedman & Adam, 2000; Freedman, Adam & Smart, 1994) and raised a question of portability of rhetorical strategies from one context to another. In an attempt to refine the current understanding of how novices learn genres of their profession (in my case, engineering), I sought answers to the following questions:

> I. What does it mean to master domain-specific genres (in particular, the genres of engineering), where "domain" includes both academic and workplace genres? This question consists of two sub-questions:
> 1. What does the domain-specific rhetorical genre knowledge include?
> 2. Where and how do novices accumulate the constituents of rhetorical knowledge of domain-specific engineering genres and how do these constituents allow novices to communicate successfully within the engineering profession?
>
> II. Is it possible to teach domain-specific communication strategies apart from the local contexts in which they occur?

In order to find answers to these questions, I used a theoretical perspective based on a combination of

- Rhetorical Genre Studies (RGS) (following the work of Bakhtin, 1986; Freedman & Medway, 1994a, b; Miller, 1984; Schryer, 1993, 1994, 2000), where RGS considers genre as social action (Miller, 1984)
- Activity Theory (based on the work of Engeström, 1987, 1999; Leont'ev, 1981, 1989; Vygotsky, 1978), and
- the situated learning perspective (Lave & Wenger, 1991; Wenger, 1998).

In addition, in my analysis of novices' learning trajectories, I used the concept of *kairos* as the right timing and proportion (Artemeva, 2005; Kinneavy, 1986, 2002; Miller, 1992, 2002). As well, Bourdieu's social theory of practice (1972) provided me with the notions of *agency* as human capacity for freedom of action and social capital (in particular, cultural capital as a form of culturally authorized values) (Bourdieu, 1986).

RGS provided the primary theoretical framework allowing me to focus on participants' trajectories in learning engineering genres. Particularly important for my study is the view of genre as *stabilized* only *for now* (Schryer, 1993), allowing for change, and forming the rhetor's behavior. In my study I adopted Schryer's (2000) definition of genre as a constellation "of regulated, improvisational strategies triggered by the interaction between individual socialization . . . and an organization" (p. 450).

Activity Theory provided a view of human activity as mediated through the mediational means (Engeström, 1987; Leont'ev, 1981). AT is masterful in the social domain; however, it is not as effective at the individual level. On the other hand, Legitimate Peripheral Participation (LPP), a situated analytical perspective on learning in communities of practice (COP) (Lave & Wenger, 1991; Wenger, 1998), directed my attention to local situations and individual participants. The combination of AT and the situated learning perspective with RGS allowed me to analyze both social and individual aspects of genre learning within activity systems and communities of practice.

The engineering communication course I designed and taught provided the starting point for my doctoral study. The design of that course was based on RGS and situated learning perspective. In the ECC design (Artemeva, Logie, & St. Martin, 1999) I attempted to establish an engineering context that would allow students immersed in it to

    a) experience genres of engineering communication as an integral part of any project rather than learn *about* genres and

    b) be introduced to the idea of their flexibility that depends on the requirements of a particular situation.

The main part of the course is a continuous project based on a topic from an engineering course(s) a student is taking concurrently with the ECC. This set-up allows students to experience the communication course as situated within the engineering curriculum, facilitating learning in their engineering courses. All course assignments and feedback received from peers and the instructor form an engineering project genre system (Bazerman, 1994). Every assignment (a project document) is based on and connected to the previous assignment. The project gradually unfolds over the term. Students have to adapt the genres they are learning in the ECC for the purposes of their projects, thus experiencing the need to use genres to provide an appropriate response to a particular situation. They experience genres as "regulated, improvisational strategies" (Schryer, 2000), hence, developing an initial rhetorical flexibility. The accuracy of the engineering content is particularly important for the communication course, as it seems futile to separate rhetorical expertise from domain content expertise (cf. Geisler, 1994).

In this study, all participants took the ECC in 1997-1999. I used a purposive sample (cf. Miles & Huberman, 1994; Patton, 1990) of ten volunteers from the 1997-1998 and 1998-1999 cohorts. At the same time, the research sample in the study is one of convenience and is self-selective. The study has an emergent design: at the beginning (1997-1999) it was designed as an assessment of the pedagogical approach used in the ECC and then gradually developed into a qualitative, longitudinal exploration of former ECC students' trajectories in learning engineering communication strategies. The design of the study is based on Charmaz's (2000) version of grounded theory, i.e., theory building from the data, and includes case studies. The case study approach used in this project allowed for "progressive focusing" (Stake, 1995, p. 8); that is, it allowed me to reconsider and develop research questions through data collection and analysis.

I collected data from a group of study participants over the span of eight years (1997-2005), while engaging in a concurrent and recursive data analysis. The study has a multicase, multimethod design. In addition, it uses multiple sources of the data: in-class questionnaires; ECC electronic newsgroup postings; electronic asynchronous interviews (or "electronic questionnaires"); e-mail messages; audiotaped interviews and their transcripts; and interview field notes. I used the constant comparative method for categorization (coding) (e.g., Miles & Huberman, 1994) and complemented categorizing strategies with the analysis of the context, or connecting strategies

(case studies) (e.g., Charmaz, 2000, 2002, Maxwell & Miller, 1992, 2002). In other words, I used multiple ways of triangulation:

- Data triangulation, provided by the use of multiple study participants and a variety of data sources in a study;
- Theory triangulation, achieved through a combination of multiple theoretical perspectives used to interpret data complemented with the theory building from the data;
- Methodological triangulation, achieved through the combination of categorizing (i.e., coding) and connecting strategies (i.e., case studies and narrative summaries) (Maxwell & Miller, 1992, 2002).

I also employed member checks to ensure that study participants have an opportunity to verify my conclusions based on the data collected from them (e.g., Stake, 1995, 2000; Winsor, 1996). All ten participants provided me with member checks. The use of various triangulation strategies and the multicase design has allowed me to verify the interpretation of the data presented in this dissertation, and thus, to validate the study.

For the purposes of my study, I decided to adapt the form of representation known as Individual Case Synopsis (ICS) (Fischer & Wertz, 1979) to present an *individual* participant's learning trajectory in his/her learning of engineering communication strategies, with a focus on change through time. Four out of ten participants supplied me with a particularly complete body of data (over 50 sources of data): Bill, Moe, Rebecca, and Sami. These participants' stories are presented in the four Individual Case Synopses. For the remaining six study participants, a summative Overall Summary of Experience was written.

Below I briefly present summaries of the ICSs for four study participants, Bill, Sami, Rebecca, and Moe.

Bill's and Sami's fathers are engineers. Bill and Sami grew up in the atmosphere of what Lave & Wenger (1991) call "war stories," i.e., oldtimers' stories about the practices of the engineering profession. Bill and Sami had various engineering related experiences through the years before and at the University and had an opportunity to be surrounded by mentors who helped them enter engineering Communities of Practice. Shortly after graduating, both Sami and Bill were able not only to join engineering companies and work productively, but also to change communication practices of their companies. The new practices they introduced were recognized as acceptable and approved by oldtimers in their COPs. Both Sami and Bill referred to the ECC and other engineering related experiences as a source of their understanding of how genres work. In other words, their relevant cultural capital, ECC, workplace experiences, understanding of engineering genres as allowing for flexibility, and ability to seize and create a kairotic moment and act proportionally allowed them to enact genres in such a way that they, though changed, remained recognizable. Both Sami and Bill were successful in introducing changed genres in their respective workplaces.

Initially, Rebecca lacked knowledge and understanding of what the engineering profession entailed. Her mastery of engineering genres occurred later than in Sami's and Bill's cases and was based on her academic experiences in engineering classes, the ECC, and workplace experiences in various workplaces where she worked throughout the years of her academic studies. By the time she graduated from the university, she was also able to develop her own communication strategies that helped her integrate into an engineering community of practice. The fact that she lacked relevant cultural capital made her learning of engineering genres and developing her own

rhetorical strategies slower than in Bill's and Sami's cases, however, she was able to learn from the ECC and academic and workplace environment and use what she learned in her workplace to develop successful rhetorical strategies.

Moe enrolled into the engineering program expecting to be able to make money after the graduation. He didn't know much about the profession when he started his studies and was soon discouraged. In Moe's case, learning of relevant genres does not seem to have occurred to the same extent as in Sami's, Bill's, and Rebecca's cases. He later developed an ambition to become an entrepreneur rather than an engineer. However, he wasn't successful in his initiatives to secure funding for his enterprises because his sensitivity to the genre of the grant proposal had not developed even after several attempts to apply. He repeatedly missed kairotic moments (deadlines for grant application submissions). His story allows one to speculate that his difficulties in learning and using appropriate communication strategies may be caused by his lack of relevant cultural capital, understanding of the flexibility of genres, and his markedly different private intention (cf. Miller, 1984); that is, his goal was to make money rather than to become a professional engineer.

In summary, the use of a combined RGS-AT-situated learning theoretical perspective in my attempt to locate answers to the questions about teaching and mastery of domain-specific genres allowed me to uncover a longitudinal process of genre learning by the participants that occurred in different social settings. I observed that genre knowledge in those novices who had exhibited the ability to use engineering genres successfully (and even changed some workplace genres) was a result of a summative effect of various genre knowledge "ingredients" accumulated from different sources at different time periods. The various sources of such genre knowledge ingredients included, but were not limited to, classroom and workplace practices. The accumulation of genre knowledge ingredients did not necessarily happen in a smooth, uninterrupted way with a clear beginning and a clear end.

The interpretation of the data suggests that, in addition to the knowledge of genre conventions and understanding of audience's expectations, the following components have a critical influence on the formation of genre knowledge:

        (a) cultural capital,
        (b) domain content expertise,
        (c) the novice's understanding of the improvisational qualities of genre,
        (d) agency, as reflected in the novice's ability to both seize and create *kairotic* moments
            in the chronological flux of time, act proportionally, and enact genres in the ways
            that are recognizable by the community of practice,
        (e) formal education,
        (f) workplace experiences, and
        (g) private intention.

All these ingredients of genre knowledge allow novices to understand the intricacies of domain-specific genres. As Bazerman (1997) pointed out, once rhetors understand "the dynamics of a genre," they have a range of rhetorical choices, "including choices that are far from traditional in appearance, but which nonetheless speak to the circumstances. . . . *The pressure of genre is not of conformity so much as of response to complexity* [italics added]" (p. 23). This research further urges us to revisit our understanding of what it means to successfully master the genres of a profession and what it means to teach these genres.

Sami's, Bill's, and Rebecca's cases provide evidence that the engineering communication course, designed on the premises of RGS, supplied them with a foundation in professional generic practices that the students were able to draw and build on throughout their subsequent academic and professional experiences. It is notable that, contrary to the findings of the recent studies on the university-to-workplace transition (e.g., Dias, Freedman, Medway, & Paré, 1999; Freedman & Adam, 2000; Freedman, Adam & Smart, 1994), neither Bill nor Sami or Rebecca had difficulties drawing on genres learned in one context when applying them in another.

The findings of this study suggest that some ingredients of genre knowledge can, in fact, be taught in a classroom context like the one provided in the ECC; however, for the genre knowledge to become active and for the individual to be able to apply this knowledge successfully, it needs to be complemented with other genre knowledge ingredients accumulated elsewhere. In other words, this finding again raises a question of the portability of rhetorical strategies across contexts, but from a different perspective. It appears that rhetorical strategies *may* be portable but only if a novice already possesses a combination of particular genre knowledge ingredients. This question requires further research.

The study suggests that communication instructors need to extend their pedagogies beyond teaching genre conventions and audience awareness and provide classroom contexts that would allow students to experience genres in a situated learning environment and develop the understanding of genre as allowing for flexibility and educated intervention. The findings of the study indicate that a combination of Rhetorical Genre Studies with complementary theories provides researchers with a powerful tool for the analysis of genre learning in various contexts (Freedman, 2003a, 2003b).

A question for further research is how domain-specific genre learning by students can be assessed. As the results of my study suggest, such an assessment becomes possible only years after the students have been introduced to the conventions of a genre. The longitudinal research model may indicate directions for the development of a "delayed" assessment. Opportunities for the design and administration of such delayed assessment need to be explored in the future.

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Minutes, Inkshed 24: 6 May 2007

Present: Joanne Andre, Marcy Bauman, Geoff Cragg, Sandy Dorley, Roger Graves (chair), Russ Hunt, Theresa Hyland, Sarah King, Deborah Knott, Michael LaPointe, Brock MacDonald, Theresa Moritz, Margaret Procter (minute-taker), Betsy Sargent, Karen Smith, Tania Smith, Tosh Tachino, Dena Taylor.

1. **Agenda**: accepted.

2. **Minutes from 2006 meeting**: acceptance moved by Karen Smith, seconded by Sandy Dorland; carried.

3. **Treasurer's report**: Printed sheet sent by Jane Milton. Current balance is $5230.56. Discussion of amount for graduate subsidies: agreement to remain flexible; will ask grads to mail receipts and then reimburse them at discretion of treasurer using amount left over from conference. Acceptance moved by Sandy Dorland, seconded by Brock MacDonald; carried.

4. **Inkshed Publications report**: Presented by Karen Smith: two books produced this year (Graves and Graves; Artemeva and Freedman), sales good; may make another call for one or two more books. Current balance is $3183.29. Pat Sadowy handles orders. One problem: book suppliers label books as "vanity press" because Trafford Press includes its label on the publication information. Karen has found on-demand printers besides Trafford who can do the work and not require inclusion of their label. Noted by several people that the status of Inkshed Publishers could be a problem in tenure and promotion reviews. The Press needs space for housing books on hand; on-demand printing will help with this. Suggestion of a form listing all the books available: Tosh Tachino volunteers to set it up. Agreement that wider distribution and updated methods (including online payment) are desirable. Acceptance of report moved by Marcy Bauman, seconded by Betsy Sargent; carried.

5. **CASLL Board**: now Geoff Cragg, The University of Calgary; Roger Graves, University of Western Ontario; Miriam Horne, McGill University; Wendy Kraglund-Gauthier, St. Francis Xavier University; Jane Milton, Nova Scotia College of Art and Design; Patricia Patchet-Golubev, University of Toronto; Karen Smith, University of Manitoba; Julie-Ann Stodolny, St. Mary's University. Brock MacDonald will review the terms of office and communicate via the listserv. [results: Smith, Kraglund-Gauthier and Stodolny's terms are 2005-2008; Patchet-Golubev, Cragg, Horne and Graves' are 2006-2009.]

6. **New item of business, Russ Hunt**: Who will take over Inkshed listserv and webpage, move them to another location? Two problems: 1. CASLL list is on UNB server, but can't remain there indefinitely; new location needed, using server that can run listserver software. 2. Inkshed webpage now on St. Thomas server, using domain name bought by Russ, needs to find a domain (about $150/year via CanadianWebHosting) with software-moderating capabilities that would make it possible to move listserv to same server. Needs one or two people to collaborate on building website. Marcy Bauman, Tosh Tachino, and Karen Smith agree to work together on these tasks as part of informal working group.

7. **Next year's meeting**: Russ Hunt notes that Fredericton and Calgary are two possibilities. Russ Hunt will ask colleagues about Fredericton. If not, Calgary will consider offering. Other possibilities were suggested, including West Coast locations. Need to avoid same weekend as Narrative Matters (May 7-10); best date would be May 15-18. Decision to be made by May 31.

[Decision: Inkshed 25 will be in Fredericton May 15-18.]

8. **Brock MacDonald expresses gratitude to this year's organizers**: Theresa Hyland, Heather Graves, Roger Graves. General thanks and applause.

Meeting adjourned.

Inkshed 24 TagCloud

Margaret Proctor

Inkshed 24, May 2007: transcribed inksheds processed by http://tagcrowd.com/#tagcloud

NARRATIVE MATTERS 2008 Call for Papers

An Interdisciplinary Conference on Narrative Research, Perspectives, Practices and Issues

Theme: Storying the World
Location: University of Toronto, Toronto, Ontario, Canada
Dates: May 7-10, 2008
Deadline: June 22, 2007

As humans we continually story our experiences. We construct our world through our personal, community, institutional and political narratives. The 2008 Narrative Matters conference theme aims to explore all of these narrative sites. Narrative continues to gain recognition as something people do, use and research. The Narrative Matters conference provides a meeting place for people interested in doing, using and researching narrative in diverse contexts and fields. The blurring and crossing of boundaries catalyzes discussion and inquiry at Narrative Matters conferences.

We invite proposals for papers, presentations or participatory sessions on a variety of topics around the practice, use and research of narrative. We encourage proposals that take advantage of the nature of narrative. Proposals should be sent using our web page form by June 22, 2007. Proposal, and the presentations themselves, can be in either English or French. /Les propositions, ainsi que les communications elles-mêmes; peuvent être en anglais ou en francais./
http://www.narrativematters.com/guidelines.html

Please include the following:
* title, 300 word abstract
* name, institutional affiliation including department when applicable
* format of presentation (paper, discussion, participatory, performance, multi-media)
* equipment needs (PowerPoint, overheads, tape recorders, DVD, other)
* contact information: mailing address, e-mail address, phone and fax numbers

Formats for presentations:
* single paper (30 minutes total): report on ideas, research, work in progress or other projects
* symposium (90 minutes): a collection of papers on a single topic or theme, usually including a discussant
* multi-media (30-90 minutes)

For more information: Dr. Tracey Bowen, tbowen@utm.utoronto.ca