While introducing students to unfamiliar content is undoubtedly part of teaching college writing, I position the classroom as a site for connecting ideas, experiences, and knowledge that have been previously unlinked. Students are not blank slates, and our classrooms are not the last bastion of academic expression; rather, students have a host of experiences to offer and our classrooms should be dynamic spaces where everyone might share their experiences through writing. By drawing on public sphere theory (Fraser, Hauser, Warner) and technofeminist principles (Blair, Haraway, Wacjman), I hope to blur the boundary between the traditional classroom and the outside world so that students see themselves as inhabitants of the public, digital realm that we all increasingly must navigate. Encouraging students to invest in their writing is a major key for success—a task often made difficult by a lack of campus writing culture. In efforts to cultivate an appreciation for writing in my classrooms, I incorporate public writing or service learning projects, engage emergent technologies and research, and embrace moments for peer mentorship and collaboration. Each of these methods requires students to own their work and illuminates the often-invisible forces that shape the ways we write with the world—and provides us with opportunities to learn from one another as we share our expertise.

Crafting Texts for Public Audiences and Purposes

My passion for public writing began my very first semester teaching, when I supplemented a traditional first-year research paper assignment with a petition that students were encouraged to distribute. This component yielded exciting results: one student's petition received 150 signatures overnight, landing him a meeting with the college president—and landing me with a philosophy rooted in public writing pedagogy. Current iterations of my first-year writing courses feature an open-ended public argument and remediation project that requires students to identify, research, and address public problems in creative ways. Now, as I teach professional writing courses filled with upperclassmen, I assign client-based projects to prepare them for the types of situations they'll encounter after college. To date, students in my courses have worked with a local technology conference, a campus co-working space and tech incubator, the city of West Lafayette, and CARE, Purdue's rape crisis and prevention center.

Multimedia writing students in my Spring 2017 section worked with GrowLocal Lafayette, an urban gardening network dedicated to addressing food insecurity through community gardens. GrowLocal wanted students to help them revamp their social media and to set up an official website to allow them to apply for funding opportunities. While the creation of the website was a valuable deliverable for our partner, the students who worked directly with the group's social media drew most effectively on their theoretical knowledge of digital rhetorical principles. While they were initially tasked with creating new social media accounts to heighten GrowLocal's digital presence, the students realized after visiting some of the gardens in the network that the organization's intended audience would be reached more effectively through printed materials. They reported this back to the partner and negotiated a new set of printed brochures, business cards, and sign prototypes, while re-shaping the already-established Facebook page. In this scenario, students were able to embrace the process

of working with a client, rather than focusing solely on the deliverables, and as a result, more effectively addressed the partner's needs.

Engaging Innovative Research and Digital Tools

Research and technology play a central role in my courses. Building on functional understandings of both, students are asked to expand their skillset by engaging difficult ideas and challenging tasks. In both in-person and online courses, I require students to engage with digital tools that will help them as they transition into professional contexts. By teaching students principles of visual rhetoric and asking them to design multimodal texts, such as research posters, students can make connections between their design and writing processes. In upper level business writing courses, I use Slack, a collaboration platform frequently used in industry, for class discussion. Once students become familiar with the site, they embrace it, allowing for more vibrant and immediate class discussion, while developing habits that they can take into professional contexts. This is especially important in online courses, where establishing a sense of community heightens the meaningfulness of the class content.

The current iteration of my multimedia writing course, populated largely by students studying computer science, graphic design, and web development, is designed to explore the material, social, and digital effects of distribution and circulation. Students read newly published research from journals like *Kairos* and *Computers and Composition.* Working through the concepts alone is tough, but I also ask them to engage the theories they read about. For example, I have drawn upon iconographic tracking (Gries, 2013) to design a visual research project. After assembling a corpus of images and coding them, students create representations of their data, contributing valuable knowledge to our field by engaging questions of genre, circulation, and materiality. This work has not gone unnoticed: a group from Fall 2016 examined the Google logo (and accompanying Google Doodles) and won "Best Collaborative Project" and "People's Choice" at our annual professional writing showcase the following spring. Asking students to critically analyze the technologies they encounter daily and to master new ones provides them with valuable skills and meaningful understandings of how they might draw upon technology in multiple arenas of their lives.

Embracing Mentoring and Collaboration

I believe that the connections made between members of the classroom are integral to the sustainability of the lessons learned in the course. Collaboration is a central component of all of my courses, so that students might mentor one another and so that my role evolves from being the arbiter of all knowledge. I assign collaborative projects in undergraduate courses, such as an end-of-term assignment that asked teams of students to identify a local issue and then craft application materials for a grant centered on that issue, but also draw upon collaborative pedagogies in my work with graduate students.

I served as a technology mentor for the Introductory Composition Program at Purdue for two years. In this role, I held weekly workshops for first-year Master's and Ph.D. students in our program, many of who were incorporating digital tools and projects into their classrooms for the first time. I developed materials on topics like teaching with social media, primary research methods, using design software like Adobe Photoshop and InDesign, and

creating accessible materials. Though my official title is "mentor," and I've certainly done a fair amount of that beyond our weekly sessions, I've been mentored extensively as well, learning from the range of experiences that our graduate students are willing to share and think through. The reciprocity of pedagogy is something that cannot be overlooked, and should expand beyond classroom walls: for graduate students, into their own research and classrooms; and for undergraduate students, into their lives and careers.

Ultimately, my pedagogical approach encourages students to identify and interrogate the confusing, often messy spaces in their lives in meaningful ways—whether it's their current educational institution, their hometown communities, their professional fields, or some other space—so that they can uncover previously unseen connections. These connections can then serve as points of entry, guidance, and support as students navigate unpredictable situations with success.