

In all of my writing courses, I center my pedagogy on six key philosophies. My experiences in writing classrooms over the past seven years have shaped my understanding of writing as a situational and emergent practice, unfolding across networks formed between assignments, outcomes, tools, theories, and users. As I design courses in digital rhetoric, composition and technical/professional writing, I work to create spaces for students to locate the process of writing. Following Hannah J. Rule's (2019) situated approach, I encourage students to focus on placing writing within rhetorical ecologies as they design, make, and write. To this end, my teaching blends public writing, locative media projects, and user-experience design with rhetorical concepts such as *kairos*, audience, and *in-situ* (or place-based) practices. Altogether, my pedagogy is situated within the frameworks established by the curricular needs and guidelines of the program in which I teach to encourage students to become innovative writers across modalities, genres, exigencies, and audiences.

Digital writing forms networks of theory and practice. In my courses, I design assignments that give students the opportunity to practice the theories we discuss as they research, design, and build digital projects. For example, in my digital rhetoric course, students read and discussed excerpts from John Tinnell's *Actionable Media*, which demonstrates the role of emerging media in cultivating participatory public culture. After our discussion, students proposed and created content for the grant-funded, public writing project *EcoTour* (ecotourapp.com), an interactive smartphone tour of Paynes Prairie State Park in Gainesville, Florida. By practicing the types of public writing Tinnell suggests, students were able to apply his theories to their own digital rhetorics. By making and user-testing digital projects, students developed an understanding of rhetoric, design, and multimodal writing as capable of making local and global impacts. To these same ends, I employ a hybrid classroom model, combining both flipped and traditional class activities in workshops, tutorials, and class discussions. For instance, I often pair discussion posts with a reading in order to set up in-class workshops designed to put the reading into practice. At the end of class, we briefly reflect on the reading in conversation with classwork. As students work together to complete these assignments, they often draw important and meaningful connections between theory and practice.

Writing spaces change. As such, my pedagogy builds from Annette Vee's (2017) argument that digital writing is a "platform literacy," with courses designed to help students develop an adaptive rhetorical awareness of the elements of design, usability, and writing which will transfer to other modalities and writing situations, be they workplace, civic, personal, or academic. For example, I recently designed and taught a professional communication course to introduce students to user-experience design and multimodal, professional writing. Throughout the course, students analyzed examples of writing genres within the wide array of their fields and interests, ranging from healthcare to technical writing. Students practiced reading job ads rhetorically and designing and tailoring professional documents. In the process, students learned to cultivate professional identities and located those identities within the context of their fields. These experiences scaffolded into their final projects, an ePortfolio website, which allowed students to hone their identities through writing and to connect their interests to the specific audiences, genres, and media they are likely to encounter as writing professionals.

Writing takes place within specific ecologies and media environments. The work of Jonathan Alexander and Jacqueline Rhodes (2014) informs my approach to teaching with technology. They argue that different modalities present discrete affordances and challenges for writing. I design course assignments to provide opportunities for students to write for specific audiences and contexts, be they local public projects or professional writing situations, and to engage technology through rhetorical strategies. For example, in my professional communication and technical writing courses, students develop and present individual proposals for a podcast series based on their professional interests. After their presentations, students form groups and collaborate to create a podcast series and a website based upon their shared interests. Writing through web design and sound production gives students opportunities to cross media environments, collaborate on a team project, and create content for specific audiences within their shared professional networks. Students reported finding this process both challenging and enormously rewarding.

Usability, accessibility, and revision are key to digital design. Whether it is through peer review workshops or user-testing, my courses demonstrate all writing as a reciprocal process driven by feedback. As students write and design projects for professionals in their fields or for community members, they develop an awareness of the importance of collecting response data to cultivate more accessible user experiences. For instance, in my technical and professional writing courses, we listened to an episode of the podcast *99% Invisible* that discusses “Norman Doors,” referring to doors that give misleading usability signals and so require signs with instructions for use. Returning to this example throughout the semester, students discussed how to achieve subtle usability signals through careful design based on user-feedback. When participating in peer review, workshoping digital projects, or conducting a usability test, I encourage students to view revision as less about correcting mistakes and more about cultivating more accessible experiences for users/readers through dynamic engagement with feedback. This practice promotes equity and inclusivity as goals for revision, and it encourages students to place the standards of writing and design work within the specific networks their work engages. Throughout the semester, I provide students with instruction for revision and encourage students to conduct revision based on feedback. Through an emphasis on revision, I challenge students both to take risks and work together to meet the high standards I set for their work.

Teaching, like writing, is a self-reflexive practice. Just as I encourage students to take risks as they design and write across genres, I experiment with and adapt my teaching methods. A situated pedagogy lends itself to careful attention to evaluating and revising course designs and classroom practices. Alongside students, I practice a writing pedagogy built on reflection, critique, feedback, and revision. Self-reflexive practice is central to what produces accessible design, clear writing, and equitable teaching. Through my pedagogy, I demonstrate how writing is dynamic and situational, whether it takes place in the classroom, the workplace, the public, or in the practice of everyday life.