

Harlot: A Revealing Look at the Arts of Persuasion

| Number 13

Article 6

4-15-2015

Pleased to Tweet You

Cate Blouke
University of Texas

Paul Muhlhauser
McDaniel College

Follow this and additional works at: <https://pdxscholar.library.pdx.edu/harlot>



Part of the [Rhetoric Commons](#)

Let us know how access to this document benefits you.

Recommended Citation

Blouke, Cate and Muhlhauser, Paul (2015) "Pleased to Tweet You," *Harlot: A Revealing Look at the Arts of Persuasion*: No. 13, 6.

<https://doi.org/10.15760/harlot.2015.13.6>

This In This Issue is brought to you for free and open access. It has been accepted for inclusion in Harlot: A Revealing Look at the Arts of Persuasion by an authorized administrator of PDXScholar. Please contact us if we can make this document more accessible: pdxscholar@pdx.edu.

Pleased to Tweet You

Cate Blouke (author)

Paul Muhlhauser (web developer)

“Pleased to Tweet You” is an interactive, personal narrative of Cate’s experiences using Twitter at academic conferences, loosely following the narrative structure of a traditional five act play. The article describes and reenacts the ways in which live-tweeting creates a “participatory theatre” for conference-goers, and Cate argues for an ethics of participation around how Twitter is used in these situations. Although the article focuses on academic conferences, the issues addressed—participation, attention, and performativity—apply equally to any live-tweeting experience, be it political protests, presidential debates, or the Oscars.

Incorporating both real and fabricated tweets related to the ethics of live-tweeting alongside Paul Woodruff and Jacques Rancière’s work on theatre and spectatorship, this webtext not only examines the complexities of audience behavior at conferences and what tweeting does and means, it recreates a live conference and invites readers to themselves tweet—to participate in the conversation.



(Please click on image to enter article.)

Navigating the Webtext

The interface resembles a Twitter landing page, with a live feed in the middle and a video of Cate's talk in the upper right corner. Readers navigate the article by moving through the links at the top of the page ("Prologue," "Exposition," etc.)—each links to a separate section with its own video and matching live feed. For the full experience, press play on each video as you arrive on the landing page, as this will sync the tweets with the video. For a less disconcerting experience, a transcript for each section is available below the video. Credits, citations, and works cited are accessible from the "Epilogue" page.

[Cate](#) doesn't like to decide which labels to use, let alone which to use first, but she does like organization. So here's an alphabetical list of descriptors that apply: arts writer, (soon-to-be) assistant professor, baker, dog owner, editor, improviser, knitter, photographer, rhetorician, runner, and world traveler. She'll finish her PhD from the University of Texas at Austin in the summer of 2015 and then keep it in the South as an Assistant Professor of English at Wofford College in Spartanburg, South Carolina. As a scholar, she likes to write about humor and performance and new media. As a person, she tends to write about baking and travel on the blog she maintains mostly for her mom's sake (Hi Mom!).

[Paul](#) is a retrographical designer and assistant professor of English. When asked about his heroes, he listed four: 1. Ernie Pantusso 2. Ned Rockland 3. Anita Sarkeesian 4. Dale Cooper. After considering competing in Alaska's Mt. Marathon race, he decided to stay at home and watch TV with his wife and his kids-Wesley & Huebert (dogs), Scabs (cat), Veronica, Midge, Vinny & Kaylee (turtles), Mites, Selway, Marla, Dale Cooper, Chester, Otis, Spam, Pearl, Emma, Joanie, and Lil' Red (birds).

Image credit: [Geralt](#)

Pleased to Tweet You



Video: https://content.library.pdx.edu/files/PDXScholar/Harlot/Blouke_prologue.mp4

Video Transcript

April 2011: As a graduate student and fledgling academic from the University of Texas, I attend my first College Conference on Composition and Communication in Atlanta. There, I lament my lack of either a smartphone or a tablet with which to join in the Twitter conversation—in spite of the fact that I am not yet on Twitter.

May 2012: iPad in hand, I attend my first Computers and Writing conference, begin exuberantly live-tweeting panels, and find my Brigadoon. Where once I felt profoundly awkward talking to strangers, I find myself conversing (in person and online) with a host of new friends and colleagues.

The following week, I attend the Rhetoric Society of America Conference, and although the Twitter community there is much smaller, it offers me a safe space in a sea of formal and intimidating academics. And via what is likely just a joke made on the Twitter backchannel, a meta-panel about tweeting begins to take shape for the Computers and Writing conference the following year.

My presentation on that panel performed what it described: drawing connections between participatory theater, conference presentations and Twitter by inviting the audience to tweet while displaying the live feed as my visual aid.

This article is the archival evolution of my presentation. It offers an argument about the experience of live-tweeting by re-creating that experience for the viewer. As you listen to me present my paper in the video on the right, you'll be asked to divide your attention between the video and its visual aides and the constantly updating facsimile of a live Twitter feed on the left.

The paper I gave at the conference and that I am reproducing in the following videos follows the formal structure of a five-act play in order to playfully draw attention to the connection between theater and academic conferences. For if we decide to look at conferences as a form of theater, then the call to live-tweet is a call for a participatory theater, a call for the emancipation of the spectator.

The body of this article offers an argument about liveness that, sadly, an archive can never hope to fully replicate. As Diana Taylor points out in her work, *The Archive and the Repertoire*, "The live performance can never be captured or transmitted through the archive. A video of a performance is not a performance, though it often comes to replace the performance as a thing in itself" (20).

"Pleased to Tweet You" makes an argument about liveness, about what happens when people come together to watch each other in a particular time and space, by creating a replica of that live performance experience. As you watch the following videos, I ask you to imagine that we are participating in a conference, attending a panel together, in a room in the same time and place. I'll be standing at the podium, giving my paper, while you make choices about where to direct your attention. Will you look at the Twitter feed or the speaker? Can you navigate both?

The Twitter feed in the middle of your screen will include "real" tweets quoted from fellow academics (and signaled by the green "retweet" icon), faux Twitter accounts with direct quotations from some of the theorists I'll be drawing on (signaled by the "favorite" icon and cited in the credits), and some of my own tweets composed specifically to align with the arguments of this article, presented via accounts that I've invented for the occasion. After this Prologue, you won't be seeing me in the Twitter stream, since I'll be giving my paper.

But "Pleased to Tweet You" is an argument about participation, encouraging spectator involvement over passive absorption, so I want to hear from you as well! Below this video is a real live feed in which you can include your thoughts by tweeting with the hashtag #tweetmytalk. Your real-time tweets will then be collected in the Epilogue, and thus dialogue can continue between you, me, and other readers of this article. Both in this re-enactment and in my original presentation, I chose to display the live feed while speaking—to highlight the participatory and theatrical nature of live-tweeting. As Howard Rheingold calls it, Twitter is "rolling present"—it moves in real time just like theater. And in theater, you get to make choices about where to focus your attention. So I want you to think of what you see on your screen as an invitation.

By displaying the live feed while I talk to you, I'm inviting you to pay attention to both me and the conversation around us. I see this invitation as a gesture of both trust and respect. I'm encouraging you to divide your attention while I make the case for an ethics of participation.



- **Cate Blouke** @CateBlouke@NecTheater – that's how I feel about inviting live tweets at conferences – gets the audience energized & shows them their own performance.

7 Jun 2013 ↻ ↪ ★



- **Paul Woodruff** @NecTheater When playwrights show us a play within a play they show us an audience... they are also showing us to ourselves (116).

Oxford UP 2008 ↻ ↪ ★



- **Paul Woodruff** @NecTheater The interaction between actors and audience builds a tension that energizes a live performance in theater (43).

Oxford UP 2008 ↻ ↪ ★



- **josh guild** @wardellfranklin@jmjohnsophd just curious as to what folks perceive to be the boundaries of appropriateness, respect, etc

29 Sep 2012 ↻ ↪ ★



- **Paul Woodruff** @NecTheater 2/2-These two arts must be practiced together and brought into line with each other (5).

Oxford UP 2008 ↻ ↪ ★



- **Michael Widner** @mwidner Next up, a paper on live-tweeting. Let's live-tweet it. Cate Blouke. [#b5](#) [#cwcon](#)

7 Jun 2013   



- **Paul Woodruff** @NecTheater1/2-There is an art of making yourself interesting, and an art of finding other people interesting (19).

Oxford UP 2008   



- **Richard A. Lanham** @AttnEconomy2/2-it might as well have been called 'the economics of attention'" (xii).

U Chicago Press 2006   



- **Richard A. Lanham** @AttnEconomy1/2-Rhetoric has not always been a synonym for humbug... Usually defined as 'the art of persuasion,' ...

U Chicago Press 2006   

Pleased to Exposition



Video:

https://content.library.pdx.edu/files/PDXScholar/Harlot/Blouke_Act1_exposition.mp4

Video Transcript

All the world's a stage, And all the men and women merely players (*As You Like It*, Act II, Scene VII).

Shakespeare said it first in 1600 and probably would have tweeted it if he could. He was a pithy kind of guy, and I think 140 characters would have worked for him.

In the 20th century, Jacques Derrida and Judith Butler made a similar argument, only they used speech act theory and the concept of performativity to tell us that we are made up of our own performances, constituted by and through the language that we use.

But if you're skeptical of poststructuralism, then let me introduce you to Paul Woodruff and his ideas about theater—because my aim in this performance cum presentation is to call attention to why we're all here.

In *The Necessity of Theater*, Woodruff defines theater as “the art by which human beings make or find human action worth watching, in a measured time and place.” This broad definition encompasses everything from football games, to weddings, to college lectures. And at the heart of this argument is a commitment to the ethics of both watching and being watched. For, as he argues, “One part of being human is the desire

to be watched; another is the desire to share experiences with members of a community. We become close to each other when we watch the same things.”

We become close when we watch the current season of *Mad Men* and then talk or tweet together about how big a jerk Don has become. We become even closer when we get together in the same space to watch each other present our ideas.

And so, in being here, listening to me recite my lines, you are invited to be a part of this performance and thus a part of a community. But I also invite you to watch the performance in front of you, the human activity performed textually in the digital space. In watching me and/or our colleagues perform for each other, we continue to form and participate in a community.

For why are we here if not to build community? If not to watch together, and then converse and participate?

If conferences were simply an arena for workshopping ideas, how would they differ from a blog post or peer reviewed article? Publication cultivates a public in Michael Warner’s sense of textual circulation, but conferences allow for much more expansive interaction, bringing us closer together, physically and intellectually. We get to see each other and interact in real time.

Rather than participate in the stasis and safety of the written word, we come to conferences and perform for each other. We (hopefully) rehearse our lines. We don our professional costumes. We take our places under typically harsh lights and ask for our audience’s attention.

And in an economy of attention, Richard Lanham argues that the burden of attention ultimately comes down to style.

In *The Economics of Attention*, he explores the supply and demand problem of the digital age. While people often speak of the “information economy” of the current era, Lanham argues that this terminology is misleading, “information is not in short supply... We are drowning in it. What we lack is the human attention needed to make sense of it all” (xi).

For Lanham, style has supplanted substance in this attention economy. In the case of conference presentations, then, a savvy orator with a sleek PowerPoint would garner more attention than a nervous colleague reading from his hard copy—regardless of either speaker’s ideas. And this is perhaps more true than we’d sometimes care to admit.

But Lanham also argues that the “theatrical self-awareness” of an attention economy boosts productivity. He points out that “when we are observed in our work, we socialize it. We share it with the observer and by doing so it becomes more real... more interesting. And so you do better work.”

While we can't escape the performance aspect of conference presentations, we can draw attention to our ideas by inviting audiences to participate. An invitation to live-tweet asks the audience to look beyond style and pay closer attention to content. It asks them to listen closely, to translate and transcribe. It serves as a participatory gesture that calls attention both to what we are saying and why we are here. But, as Lanham posits, for a participatory drama to have its persuasive and dramatic vitality, it must include a "vociferous opposition."



- **Bate U. Locke** @Rhetorasaurus@wscottcheney So basically she's inviting people to talk about her behind her back? Nice.

7 Jun 2013 ↻ ↺ ★



- **Christina LaVecchia** @Jalouxdelalune interesting stuff on the ethics and ideologies of live-tweeting happening in #B5 at #cwcon, tweeps. #rhet13

7 Jun 2013 ↻ ↺ ★



- **wscottcheney** @wscottcheney #B5 #cwcon @CateBlouke: her presentation is part performance...with the backchannel moving behind her back.

7 Jun 2013 ↻ ↺ ★



- **Michael Widner** @mwidner Connections between live-tweeting and performance theory, theater and academic conferences, a form of theater. #b5 #cwcon @cateblouke

7 Jun 2013 ↻ ↺ ★



- **William Shakespeare** @ShakeIt All the world's a stage, And all the men and women merely players (As You Like It, Act II, Scene VII).

London 1600 ↻ ↪ ★



- **Cate Blouke** @CateBlouke here goes nothin! Catch y'all on the flipside... [#cwcon](#)

7 Jun 2013 ↻ ↪ ★



- **John Jones** @johnmjones Now up in our panel: [@CateBlouke](#) on live-tweeting as participatory theater [#cwcon](#)

7 Jun 2013 ↻ ↪ ★



- **Jacques Ranciere** @EmancipatedSpec Emancipation begins when we challenge the opposition between viewing and acting (13).

Verso 2009 ↻ ↪ ★



- **Cate Blouke** @CateBlouke Inviting live tweets grants the audience so much more agency. They can contribute. Reminds me of [@EmancipatedSpec](#)'s ideas

19 May 2012

Pleased to Conflict



Video:

https://content.library.pdx.edu/files/PDXScholar/Harlot/Blouke_Act_2_conflict.mp4

Video Transcript

"Now is the winter of our discontent" (*Richard III*, Act I, Scene I).

In fall of 2012, an academic hurly burly erupted on Twitter about the ethics of live tweeting. Eventually dubbed "Twittergate" by its participants, the conversation raised concerns about live-tweeting, and escalated to the point of name-calling and subsequently deleted tweets. The initial moderator of the conversation, Tressie McMillan Cottom, later wrote a blog post reflecting on the issues raised. In it, Cottom condenses the primary threads of the conversation to four major concerns:

First, the etiquette of tweeting during a presentation. People argue that tweeting is a sign of inattention and therefore a mark of rudeness. One opponent asserts that "it is uniformly inappropriate for a participant to tweet during a session & only situationally app[ropriate] for [the] audience."

The second major thread deals with anxieties about intellectual property and the co-optation of ideas. Critics expressed concern that the failure to attribute quotes (sometimes a difficult task given the 140 character constraint) can lead to idea theft and misrepresentation.

Third, the issue of digital branding and the selfish potential of capitalizing on the ideas of others. Some detractors level the accusation that live-tweeting is a self-serving behavior done to generate a hip, digital-scholar brand.

And finally, people discussed the issue of “bad behavior” on the backchannel—when tweeting about presenters turns snarky and sarcastic, when it shifts away from a discussion with the presenter to a conversation about them.

The “Twittergate” tweets then prompted an inflammatory *Chronicle of Higher Education* post titled “The Academic Twitterazzi,” in which opponents of live tweeting expressed their views that the practice is “distracting to some presenters,” “a form of neoliberalism,” and a byproduct of “an intellectually lazy society.” Strong words.

And although the defenders of live-tweeting offered myriad rebuttals to many of these objections and as I will do throughout this presentation, the surprising vehemence of the antagonism found in the “Twittergate” conversation does at least give pause to this budding academic with a fondness for conference tweeting. In my bright eyed and bushy-tailed enthusiasm, I’ll admit that many of these concerns never even occurred to me in my first forays into live tweeting.

I’ve largely seen my live-tweeting as a joyous, positive thing—publicly cheering on my peers and enthusiastically circulating ideas. But reading through the litany of complaints, I can see the fairness in some of them. I often spend more time in panels looking at my screen than making eye contact with presenters. Without attention to my full Twitter stream and the context of some tweets, someone could likely mistake a quote for my own idea. And although I tend to avoid sarcastic tweeting on the backchannel, I’ve absolutely used live-tweeting as a means to an end. As a result of tweeting at conferences, I’ve broadened my academic network exponentially and been invited to speak on several conference panels. I even won a social media fellowship for the RSA conference in San Antonio and was essentially being paid to tweet. In attempting to promote the work of my fellows (and thereby promoting myself), I have reaped rewards that some might label mercenary. So what is an honest young tweeter to do?



Merideth Garcia @mgarciaHa! You can't have human drama without conflict, opposition, and the other. Also - love the word "hurly-burly" [#b5](#) [#cwcon](#)

7 Jun 2013 ↻ ↗ ★



Roopika Risam @roopikarisam. @adelinekoh Next Sunday, "Not Without My Twitter Feed: Ethics of Storify." @tressiemcphd @literarychica @qui_oui @drcompton #twittergate

30 Sep 2012 ↻ ↗ ★



Dr Raul Pacheco-Vega @raulpacheco I love having my talks live tweeted RT @adelinekoh: What are the ethics of live-tweeting at conferences? <http://bit.ly/1kVVSJL>

30 Sep 2012 ↻ ↗ ★



William Shakespeare @ShakeItBut, for my own part, it was Greek to me" (Julius Caesar, Act I, Scene II).

London 1600 ↻ ↗ ★



William Shakespeare @ShakeItNow is the winter of our discontent (Richard III, Act I, Scene I).

London 1600 ↻ ↗ ★



William Shakespeare @ShakeItO, what men dare do! What men may do! What men daily do, not knowing what they do! Much Ado About Nothing (Act IV, scene I).

London 1600 ↻ ↗ ★



O. Balee Tuck @Rhet-angular@Rhetro-Actor but as academics are we being "paid" for our ideas or for being circus performers?!

7 Jun 2013   



Blake T. Cue @Rhetro-Actor! It's not like I get paid to present at conferences! So if I'm paying to be there, shouldn't I expect people to make it interesting/useful?

27 May 2012   



Blake T. Cue @Rhetro-Actor@Rhet-angular maybe, but I have to pay conference registration. How different is that from buying a show ticket?

27 May 2012   

Pleased to Climax



Video: https://content.library.pdx.edu/files/PDXScholar/Harlot/Blouke_Act3_climax.mp4

Video Transcript

“[S]crew your courage to the sticking place, and we’ll not fail” (*Macbeth*, Act I, scene VII)

What can I do but take a stand? Plant my flag on the side of tweeting and defend my position!

First, on the issue of rudeness. As I noted in Act I and will expand on in the following act, I argue that live-tweeting actually focuses attention even more closely on presenters’ ideas. It requires energy and attention that take us well beyond passive spectation. Live-tweeting is a more public form of taking notes.

As to the intellectual property objection, in the age of digital and social media, our utterances are no more safe or at risk than they ever were... Twitter just makes them more visible. Without getting too far into Derrida’s theories of language, the important point is that writing and speech depend on the exact same risks. Both must “remain readable despite the absolute disappearance of any receiver.” As a result, every word, sentence, or sign can be placed between quotation marks and torn from its original context.

Sharing our half-formed ideas at conferences is just as, if not more risky than trying to get them published. It's just, perhaps, fortunate for us that journals don't publish work they deem unfinished. To argue that someone violates privacy by using Twitter to broadcast ideas that are publicly presented strikes me as somewhat absurd.

That isn't to say we shouldn't respect each other, that there aren't rules of engagement. If someone doesn't want to be tweeted, we should respect their wishes. We should also be just as attentive to citation and attribution on Twitter as we would be in our written articles. And as to the sarcastic comments that sometimes sprout on the backchannel, I'd say those just make the tweeter look like a jerk. But none of this should dissuade us from live-tweeting. For if we aren't here to interact with each other (in person and online), then why are we here?

Coming from a background in performance theory, it seems natural for me to think of academic conferences as a form of participatory theater. As spectators at a conference, we are asked to make choices. We have to choose whom we want to watch—and there's a risk in that—often an exciting risk, and sometimes a frustrating one. How often have you found yourself in a panel that turned out to be a far cry from what you expected? And due to the live-ness of the event, the temporality, and the social etiquette of remaining seated for the duration of a panel, we are typically stuck with our choices. And there's something exciting about that. It's what makes conferences what they are.

But for audiences of the ideological and political events that conference papers are, live-tweeting is a means to actively engage with the material. To cheer it on. To push back. To participate.

In his book, *The Emancipated Spectator*, Jacques Ranciere argues that "To be a spectator is to be separated from both the capacity to know and the power to act." To simply spectate a conference panel is to sit quietly and be told what to think. To a wary eye, this can seem dubiously similar to Paulo Freire's "banking system" of education in which the teacher/speaker is the depositor of knowledge, the student/spectator a mere repository for content.

However, if we value the exchange of ideas, the freedom to learn from those we would teach, then, as Ranciere would have it, "What is required is a theatre without spectators, where those in attendance learn from as opposed to being seduced by images; where they become active participants as opposed to passive voyeurs."

We are here, performing for and with each other, in a measured time and space. In this theater of ideas, live-tweeting offers a mode and platform for engagement that encourages us to think together, to interact, to form a community. It grants us agency in what can otherwise remain one-sided conversations. It helps us connect with each other over common ground and cultivate networks that last far beyond the three-day event.



Paul Woodruff @NecTheater Those who wish 2 be watched must adapt 2 the present audience; no 2 audiences are the same, so no 2 performances can be precisely the same (43).

Oxford UP 2008 🔄👉★



William Shakespeare @ShakelT "This above all: to thine own self be true" (Hamlet Act I, Scene III).

London 1600 🔄👉★



William Shakespeare @ShakelT "screw your courage to the sticking place, and we'll not fail" (Macbeth, Act I, scene VII).

London 1600 🔄👉★



William Shakespeare @ShakelT "O coward conscience, how dost thou afflict me!" (King Richard III, Act V, Scene III).

London 1600 🔄👉★



Erin Templeton @eetempleton @roopikarisam I do. I've also been on panels where the organizer has openly encouraged the audience to tweet & provided hashtag

30 Sep 2012 🔄👉★



Roopika Risam @roopikarisam@eetempleton Do you then tell the audience it's okay or not okay to tweet in the panel?

30 Sep 2012 ↻ ↺ ★



Erin Templeton @eetempleton@roopikarisam When I have organized panels at these confs (eg MLA) I still ask speakers beforehand.

30 Sep 2012 ↻ ↺ ★



Roopika Risam @roopikarisam@eetempleton If you're at a conf known to have a backchannel, is that implied consent?

30 Sep 2012 ↻ ↺ ★



Erin Templeton @eetempleton If I'm giving a paper, chances are I'm cool w/ having people tweet it, but that doesn't mean I won't be pissed if it isn't clear beforehand.

30 Sep 2012 ↻ ↺ ★

Pleased to Falling Action



Video: https://content.library.pdx.edu/files/PDXScholar/Harlot/Blouke_Act4_falling-action.mp4

Video Transcript

"There is nothing either good or bad, but thinking makes it so" (*Hamlet*, Act II, Scene II).

Reflecting on the objections to live-tweeting lead me to think about what Twitter and my live-tweeting practices do to and for me—how Twitter is undeniably a vehicle by which I compose myself as a digital scholar.

Among other things, live-tweeting makes me a reporter (quoting and summarizing other people's words), it makes me a cheerleader (favoriting, re-tweeting, and expressing enthusiasm), and it makes me a participant in an experience that stretches beyond just my own panel.

Importantly, live-tweeting also makes me powerful. In live-tweeting conferences, events as they occur, I am made into an archivist, recording in real-time the happenstances that happen in front of me. I create a record of the event. Sometimes *the* record.

Twitter, therefore, makes me responsible—for the ways I represent and interpret the words of others. It makes me a vehicle of hearsay that others might cite and proliferate. It therefore calls for an ethics of participation, and I hope that this presentation will get us thinking and talking about why we tweet.

Live-tweeting at a conference is an ideological decision about attention, access, and "knowing" - and I'm not here to tell you the answers. I'm here because I want to talk to you. I am at this conference, both in person and on Twitter, because I want to ask you what you think. Do you tweet to report? To comment? To record? Who are you tweeting for? And if you aren't tweeting, why not?

I'm here because I want to be heard, sure, but more than that I want to incite responses. My fifteen minutes of fame will not be devoted to a hierarchy of knowledge. I am not the expert on Twitter or live-tweeting or the politics of academia. I know a lot about performance theory, baking, and humor. But I aspire to the humility of constant learning. Here, I hope to call forth responses and engagement from those of you that are both seasoned and novice, that I may learn something new. I hope to bring people together into a sense of community around a particular idea at a particular moment in time. That's what theater does. It tells stories in a given space for a given period of time. Here we share our ideas without the cloak of narrative. And perhaps that rawness is what makes us more sensitive. We don't dress things up with dialogue or plot, and without a whole production crew to back us up, we must stand alone behind our ideas.

But we cannot let the fear of being mistaken, misquoted, or misunderstood keep us from taking the chance that something new and unexpected might emerge. There is no escaping those risks. Twitter or no Twitter, they are always there, built into the very structure of language.

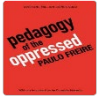
I see the practice of live-tweeting, and of presenting at conferences, as the journey of Ranciere's ignorant student. As he argues, "The distance the [student] has to cover is not the gulf between her ignorance and the schoolmaster's knowledge. It is simply the path from what she already knows to what she does not yet know, but which she can learn just as she has learnt the rest; which she can learn not in order to occupy the position of the scholar, but so as better to practice the art of translating, of putting her experience into words and her words to the test; of translating her intellectual adventures for others and counter-translating the translations of their own adventures which they present to her."

What is live-tweeting if not the act and test of translation? Whether we tweet to report, to comment, or to record, we must translate and condense our experiences into 140 characters or less and test them against the responses of our peers.



[Bate U. Locke](#) [@Rhetorasaurus](#) [@Sophist-e-Kate](#) but that's also why it's so important to consider the implications of our Tweeting practices.

7 Jun 2013



Paulo Friere @OppressedPedLiberating education consists in acts of cognition, not transferrals of information" (79).

Continuum 2009   



Bate U. Locke @Rhetorasaurus@Sophist-e-Kate – that's one reason why Twitter is important, it's how we gain visibility as scholars. +

7 Jun 2013   



Brian Ballentine @bdballentineLive tweeting as an act of composing a 'hip digital brand'...[#b5](#) [#cwcon](#) [Rooms nods].

7 Jun 2013   



William Shakespeare @ShakelItThere is nothing either good or bad, but thinking makes it so (Hamlet, Act II, Scene II).

London 1600   



Kate E. Cloub @Sophist-e-Kate@Rhetorasaurus – seconded! Though it's tough to feel like a peer as a grad student amongst published scholars.

7 Jun 2013   



Bate U. Locke @Rhetorasaurus I come to conferences to share my ideas & get feedback, *and* listen to others & give feedback. I want to be amongst peers not "my betters."

7 Jun 2013   



O. Balee Tuck @Rhet-angular@OppressedPed I love this idea, and that's community! MT "a new term emerges: teacher-student w/students-teachers"

7 Jun 2013   



Jacques Ranciere @EmancipatedSpec2/2-themselves belong to the structure of domination and subjection (13).

Verso 2009   

Pleased to Resolution



Video: https://content.library.pdx.edu/files/PDXScholar/Harlot/Blouke_Act5_resolution.mp4

Video Transcript

"Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt" (*Measure for Measure*, Act I, Scene IV).

At heart, live-tweeting not only enacts our experiences of learning, but it also allows for an exciting simultaneity of presence. With an Internet connection and my Twitter feed, I can be in several places at once. While I'm physically here at this conference, I can nevertheless stay informed about the RSA Institute, The THATCamp, and the Digital Humanities Institute that are all apparently happening this weekend.

And when we live-tweet at conferences, something magical occurs—we shift into the liminal space between actor and spectator. We translate and perform ideas for our friends and followers. We extend presence across the campus and out into the world—allowing those who couldn't be here to nevertheless benefit from and participate in the conversation.

Woodruff advocates an ethical necessity of theater, of watching human action. He points out that our need to watch others grows out of our need to care about them, that "You pay attention because you care, and paying attention allows you to care." And for Woodruff, this is vital to the functioning of society. He feels that "We will become better people if we become accustomed to paying attention to other people—to be good and caring watchers."

So how do we do this in an academic setting? How might we learn to care about each other through watching, to move away from competition and toward a sense of community? How might we participate in this theater of ideas in a caring and ethical way?

As spectators and tweeters, we can treat our power with the respect it deserves. We can strive for accuracy in our quotations. We can commit to courtesy in our questions and comments.

As performers, we can begin by agreeing to let the tweeters tweet. To invite the live-tweet—say, by including your Twitter handle on your presentation slides—is to proclaim a willingness to take risks. It's an invitation to the audience, asking them to participate, an invitation to ask questions, to promote, to disagree. And it *is* risky. There is always the potential for misrepresentation, misquotation, mistakes. But, again, this is a risk inherent to all language; live-tweeting simply amplifies the risk and makes it more public. And it's a risk I'm willing to take and that I encourage others to take as well.

I have seen nothing but the benefits of live-tweeting at conferences. I now have friends and connections on college campuses across the country. I've arranged or been invited to join conference panels via Twitter with people I'd never met face to face. Which is, perhaps, one of the best examples of why live-tweeting is both valuable and important. It brings me closer to a community that I hadn't yet met.



William Shakespeare @ShakeIt Though this be madness, yet there is method in 't" (Hamlet - Act II, Scene II).

London 1600 ↻ ↗ ★



Rebecca Fay Hoffman @rebeccafay. @CateBlouke reminds us that our [#cwcon](#) livetweets are important as they help us archive, track, socialize, support our peers. [#g9](#) [#cwcon](#)

7 Jun 2014 ↻ ↗ ★



Ruth Osorio @ruthieoo @CateBlouke: how does composing and publishing on Twitter shape our identity as scholars, as humans? [#cwcon](#) [#g9](#)

7 Jun 2014



Merideth Garcia @mgarcia Tweeting as "translating" - thinking about theater, maybe also as micro-catharsis. [#b5](#) [#cwcon](#)

7 Jun 2013



wscottcheney @wscottcheney [#b5](#) [#cwcon](#) @CateBlouke: counter translating the translators...live-tweeting is translating...condensing and testing vs responses of peers.

7 Jun 2013



Quinn Warnick @warnick
[@Jalouxdelalune](#) [@vymanivannan](#) @CateBlouke Yep, the OCD editor in me can't click "Tweet" if there's any chance I'm misquoting. [#cwcon](#) [#b5](#)

7 Jun 2013



Heather Noel Young @heathnoyo taking a rhet. risk involves address an audience with the aim to make a diff. in the relationship rhetor has w/audience [#twitter](#) [#cwcon](#) [#b4](#)

7 Jun 2013



William Shakespeare @Shakelt Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt (Measure for Measure, Act I, Scene IV).

London 1600 ↻ ↗ ★



Bate U. Locke @Rhetorasaurus [@wscottcheney](#) and such a public test, too! Both for the tweeters and the presenters.

7 Jun 2013 ↻ ↗ ★

Pleased to Epilogue



Video: https://content.library.pdx.edu/files/PDXScholar/Harlot/Blouke_epilogue.mp4

Video Transcript

In a May 2014 article on "Twitter Literacy," Howard Rheingold explains that "Twitter is one of a growing breed of part-technological, part-social communication media that require some skills to use productively. Sure, Twitter is banal and trivial, full of self-promotion and outright spam. So is the Internet. The difference between seeing Twitter as a waste of time or as a powerful new community amplifier depends entirely on how you look at it—on knowing how to look at it."

I hope this article has offered some insight into a way of looking at Twitter and its value as a community-building tool for academics. Obviously, there's more to be said on the issue, and I hope you'll join the conversation.

Because this is an argument explicitly about Twitter's use-value, though, the article design confines the public feedback to that venue. Any tweets tagged with the hashtag #tweetmytalk will be collected on this Epilogue page and become part of the archive. Twitter's 140 character constraint can prove challenging, but hopefully it's a challenge you'll be interested in taking up—especially if I've convinced you to hop on the Twitter train for the first time. And there are always work-arounds, such as tweeting a link to a longer blog post response.

But I'm excited to hear what other people have to say: theoretical approaches I hadn't considered, or additional resources you can contribute. For example, my article talks a

lot about the etiquette of tweeting from an audience perspective, but Collin Brooke has an excellent blog post considering how Twitter might or should affect our composition process for conference papers. I included a link to that post in a Prologue tweet and have tweeted it again here. If you know of other such materials, please share! In addition to being a dialogue platform, this page could become a collaborative bibliographic resource. That would be marvelous.

If you have questions or comments you don't want to declare so publicly, though, feel free to email or tweet me directly. And if we run into each other at a conference one of these days, I'll certainly be pleased to tweet you.

Pleased to Credit

Textual Credits

Butler, Judith. *Gender Trouble*. London: Routledge, 1999. Print.

Cottom, Tressie McMillan. "An Idea is a Dangerous Thing to Quarantine #twittergate." *tressiemc* (blog), 30 Sept. 2012. Web. 20 May 2013.

<<http://tressiemc.com/2012/09/30/an-idea-is-a-dangerous-thing-to-quarantine-twittergate/>>

Davis, D. Diane. *Breaking Up [at] Totality: A Rhetoric of Laughter*. Carbondale: Southern Illinois University Press, 2000. Print.

Friere, Paulo. *Pedagogy of the Oppressed*. New York: Continuum, 2009. Print.

Koh, Adeline. "#Twittergate: What are the ethics of live-tweeting at conferences?" *Storify*, 30 Sept. 2012. Web. 20 May 2013.

<<https://storify.com/adelinekoh/what-are-the-ethics-of-live-tweeting-at-conference>>

Kolowich, Steve. "The Academic Twitterazzi." *Inside Higher Ed*, 2 Oct. 2012. Web. 20 May 2013. <<http://shar.es/Lfcz0>>

Lanham, Richard A. *The Economics of Attention: Style and Substance in the Age of Information*. Chicago: University of Chicago Press, 2006. Print.

Rancière, Jacques. *The Emancipated Spectator*. London: Verso, 2009. Print.

Rheingold, Howard. "Twitter Literacy (I refuse to make up a Twitter name for it)." SFGate.com, 11 May 2014. Web. 12 Sept. 2014.

<<http://blog.sfgate.com/rheingold/2009/05/11/twitter-literacy-i-refuse-to-make-up-a-twitter-name-for-it/>>

Shakespeare, William. ** quotations pulled from the Internet & the Twitter handle was fabricated. But if you'd like to follow Will on Twitter, he tweets regularly from [@Wwm_Shakespeare](#). Web.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003. Print.

Warner, Michael. *Publics and Counterpublics*. New York: Zone Books, 2002. Print.

Woodruff, Paul. *The Necessity of Theater: The Art of Watching and Being Watched*. Oxford: Oxford University Press, 2008. Print.

Visual Imagery Credits

Visual images used in interface design come from Twitter. Visual images for **real** Twitter avatars come from the Twitter users avatars (accurate as of 7/26/14). Visual images for **theorist** Twitter avatars come from Amazon.com visual images of the the texts used in "Pleased to Tweet You" (accurate as of 7/26/14). Visual images for **fake** Twitter user avatars are below.

Bate U. Locke, "To Be or Not To Be" dinosaur, retrieved from <http://funny-pictures.picphotos.net/dinosaur-meme-tumblr-picture/1/>

Blake T. Cue, gentleman drawn in chalk, retrieved from <http://www.backstage.com/advice-for-actors/resources/6-la-classical-training-acting-schools/>

Kate E. Cloub, black "sophisticat," retrieved from http://www.zazzle.com/sophisticat_print-228051938640438071

O. Balee Tuck, acute and obtuse angles, retrieved from <http://dailyfunnyblog.wordpress.com/page/6/>

Video Imagery Credits

Act I: Exposition

Links are current as of July 24, 2014. Citations are listed in order of appearance.

Martin Droeshout portrait of William Shakespeare, retrieved from http://en.wikipedia.org/wiki/Droeshout_portrait

Portrait of Jacques Derrida retrieved

from http://www.religion.ucsb.edu/projects/irreconcilabledifferences/Derrida_Bio.htm

Portrait of Judith Butler retrieved from <http://commons.wikimedia.org/wiki/File:Adorno-preis-2012-judith-butler-ffm-287.jpg>

Portrait of Paul Woodruff retrieved

from <https://www.flickr.com/photos/towertalk/7880931578/sizes/m/>

Photograph of the University of Texas' marching band's formation at a football game retrieved from <http://ows.edb.utexas.edu/site/longhorn-band>

Photograph of a wedding party retrieved

from http://en.wikipedia.org/wiki/Wedding#mediaviewer/File:Woods_Jensen_wedding_01.jpg

Photograph of " Israel Kirzner lecture for FEE on July 28, 2006," taken by Felix Lang, and retrieved

from <http://commons.wikimedia.org/wiki/File:Israel.kirzner.lecture.for.fee.july.28.2006.jpg>

Photograph of Jon Hamm as Don Draper from Mad Men, retrieved

from: <http://blogs.villagevoice.com/runninscared/don%20draper.jpg>

"MLA Academic Libraries 2012: Advancing Value Conference (Ann Arbor, Michigan May 10-11, 2012)," taken by Corey Seeman, 11 May 2012, retrieved from <https://www.flickr.com/photos/cseeman/7185293910/>

"A workshop session at the 2010 Cutting Edge Career Prep workshop," retrieved from <http://serc.carleton.edu/NAGTWorkshops/intro/workshops.html>

"You Should Write That Down" meme image, retrieved from <http://movieboozer.com/movie-review/mortal-instruments-city-bones-2013/>

"The Newspaper Room," retrieved from <http://www.thevaultshow.com/ExploreNewspaper.html>

Photograph of raised hands retrieved from <http://www.how-to-branding.com/Facilitated-Workshop.html>

Photograph of business people around a conference table retrieved from <http://oteacademy.com/our-workshop>

Photograph of students having a conversation retrieved from <http://www.csl.com/programs/courses/practical-english.php>

"Writing is the best way to talk without being interrupted" quotation image retrieved from http://www.glogster.com/erila/inspirational-writing-quotes/g-6n0j48qudrd4q937khcqva0?old_view=True

"Julia Sugarbaker, Designing Women - 1987," from the CBS Photo Archive/Getty Images, retrieved from <http://www.ivillage.com/evolution-power-suit/5-a-532393>

"Pay attention to MEEEEEE!!!" meme, retrieved from <http://cheezburger.com/6199673600>

Portrait of Richard A. Lanham retrieved from <http://www.pauldrybooks.com/pages/authors>

Cover image of The Economics of Attention retrieved from <http://www.press.uchicago.edu/Misc/Chicago/468828.html>

Image of blue silhouette used to illustrate information economy, retrieved from <http://www.pjitm.com/>

Photograph from "Andrew Stanton's TED Talk" retrieved from <http://www.pixarplace.com/other/andrew-stantons-ted-talk/>

Image of child with glasses reading from book, retrieved from <http://www.givinglifeministries.com/engage.html>

Photograph of Lady Gaga from her "Telephone" video, retrieved from <http://celebrityclothingceleb.blogspot.com/2011/04/lady-gaga-outfits-2010.html>

Image of man with multiple arms (multitasking), retrieved from <http://www.empoweringnations.com/2014/07/04/6-productivity-hacks-for-entrepreneurs-infographic/>

"i disagree with everything about this post.," pony meme image, posted by user uhidk 2 Feb 2012, retrieved from http://www.funnyjunk.com/comment/anonymous/content/3261837/-5/1/parent_id/20/2

Act II: Conflict

Links are current as of July 24, 2014. Citations are listed in order of appearance.

Photograph of business people arguing across a conference table, retrieved

from <http://www.randalscottking.com/tag/data-center-2/>

"Name Calling Is For The Birds" meme image, posted 13 Oct 2011 by user stefen, retrieved

from <http://www.treasurenet.com/forums/comedy-central/263067-name-calling-birds.html>

Twitter avatar for tressie mc, retrieved from <https://twitter.com/tressiemcphd>

Image of hand holding a pencil writing the word synopsis, retrieved

from <http://www.booksandsuch.com/blog/5-tips-writing-synopsis-shines/>

Image of gentleman bowing to Victorian lady, retrieved

from <http://www.logicmgmt.com/1876/etiquette/etiquette.htm>

Photograph of four people staring at their technological devices, retrieved

from <http://www.jetmag.com/news/opinion-put-down-the-phone-save-your-life/>

Image of masked man holding a light bulb, retrieved

from <http://www.scriptmag.com/features/idea-theft-threat-or-myth>

"Econometric Attribution Modeling: Giving Credit Where Credit is Due" meme image,

retrieved from <http://blog.mitx.org/Blog/bid/98435/Giving-Credit-Where-Credit-is-Due-Econometric-Attribution-Modeling>

"There's GOLD in them there BLOGS!!" internet pirate image, retrieved

from <http://www.yenius.com/internet-plagiarism---avoid--address/plagiarism-on-the-internet.html>

"HELLO My Name Is: Facebook, Twitter, LinkedIn" image, retrieved

from <http://www.unboxedthoughts.com/2012/07/26/why-corporations-must-care-about-your-personal-brand/>

Photograph of businessman holding cardboard "please like me" sign, retrieved

from <http://www.business2community.com/online-communities/are-you-nurturing-a-social-media-community-or-a-self-serving-empire-0570746>

Image of hip, digital scholar, retrieved from <http://www.pcdudes.net/>

"Now That's Snarky" image, retrieved from <http://nowthatssnarky.blogspot.com/>

"Whoa... rude" meme, retrieved from <http://diylool.com/meme-generator/rude--2/memes/whoa-rude>

Image of word bubbles filled with hashtags, retrieved

from http://www.mediabistro.com/alltwitter/twitter-strategy_b24623

"thems fightin words" meme, retrieved

from <http://www.appstechnews.com/news/2012/jan/11/windows-phone-and-nokia-thems-fighting-words/>

Image of Twitter bird with megaphone shouting "i love twitter," retrieved

from <https://www.lisalarter.com/blog/25-reasons-i-love-twitter/>

"Keep Calm an Make a Rebuttal" image, retrieved from <http://www.keepcalm-o-matic.co.uk/p/keep-calm-and-make-a-rebuttal/>

Photograph of woman pointing her finger and angrily staring into the camera, retrieved from <http://pathtogod.wordpress.com/2011/08/28/anger-why-do-i-get-so-angry-and-what-does-god-think/>

Photograph of exuberant squirrel, retrieved from <http://cleanteenpublishing.blogspot.com/2014/01/whoa-did-you-know-that-its-national.html>

"Pinkie Pie cheering," by Stinekehund, retrieved from <http://stinkehund.deviantart.com/art/Pinkie-Pie-cheering-208826104>

Image of elderly gentleman cartoon character holding a long [list of complaints](#), retrieved from <http://findingcupiddaily.wordpress.com/2014/03/12/day-12-of-the-happiness-project-clean-up-your-complaints/>

Photograph of young woman staring at her laptop screen, retrieved from <http://www.ceastudyabroadblog.com/search?updated-max=2012-03-07T13:48:00-08:00&max-results=50&reverse-paginate=true>

"who said that" grumpy cat meme, retrieved from <http://makeameme.org/meme/Who-said-that-hwbup9>

"moderately shameless self promotion" image, retrieved from <http://www.averageyouthministry.com/2014/06/16/like-little-self-promotion/>

Image of figures connected to a network, retrieved from <http://itt.com.au/network-design/>

Image of stick figures shaking hands under sign reading "welcome to the team," retrieved from <https://www.ccsmedia.com/join-us/>

Photograph of woman holding a sign that reads "and the winner is...", retrieved from https://theproducersperspective.com/my_weblog/2012/06/and-the-winners-of-the-2012-broadway-marketing-awards-are.html/winner

Image of Twitter bird tweeting the dollar sign, retrieved from <http://www.digitaltrends.com/social-media/twitter-as-a-payment-platform/>

Photograph of T-shirt that reads, "I'm huge on twitter," retrieved from <http://www.digitaltrends.com/social-media/twitter-working-on-new-feature-to-help-discover-people-your-friends-are-following/#!bfGTmi>

Photograph of woman's head surrounded by question marks on a chalkboard, retrieved from <http://gemesis.com/blog/man-made-diamonds-ending-the-confusion/>

Act III: Climax

Links are current as of July 24, 2014. Citations are listed in order of appearance.

Photograph of woman shouting into a loudspeaker, retrieved from <http://excelle.monster.com/benefits/articles/2851-speak-up-and-take-risks-for-career-success>

"Twitter flag icon," posted 22 Oct 2010 by Iconstock, retrieved from <http://www.iconarchive.com/show/vector-twitter-icons-by-iconshock/twitter-flag-icon.html>

Photograph of two students looking at their technological devices, retrieved from <https://multimediacompsummer2013.wordpress.com/category/uncategorized/page/9/>

Photograph of woman looking into the camera from behind her laptop, retrieved from <http://www.computerservicesforlife.com/windows-7-clearing-the-clutter-with-aero-shake/>

Image with the word "focus" in the center and all other words blurred, retrieved from <http://www.ricardobueno.com/focus/>

Photograph of business people staring at smart phones, retrieved from <http://www.webmd.com/add-adhd/ss/slideshow-adhd-in-adults>

Image of man with lots of pictures swirling around his head, retrieved from <http://betanews.com/2014/02/26/are-you-reading-this-when-you-should-be-working/>

Photograph of people taking notes, <http://michaelhyatt.com/047-the-lost-art-of-note-taking-podcast.html>

Intellectual Property patent stamp, retrieved from <http://jeffries.house.gov/issues/intellectual-property>

Image of a megaphone spewing social media icons, retrieved from <http://www.move2healthcentralva.org/move2health-is-now-social-media-that-is/>

Image of computer emanating social media icons, retrieved from <http://pascalcommunications.com/tag/roi/>

Black and white photograph of audience wearing 3-D glasses, retrieved from <http://theculturevulture.co.uk/blog/radar/you-should-go-to-this/>

"bare tree" by DoloresMinette: <http://moonglowlilly.deviantart.com/art/bare-tree-PNG-327807597>

Photograph of pages torn from a book, retrieved from <http://misskopykat.blogspot.com/2013/02/pointy-roll-book-page-wreath.html>

Image of road sign reading "Risks Ahead," retrieved from <http://www.dougfields.com/posts/teenage-risky-behaviors/>

"Academic Coach Taylor is frustrated with you" meme, retrieved from <http://academiccoachtaylor.tumblr.com/image/28556894603>

Photograph of woman looking at her computer while giving a presentation, retrieved from <http://www.victorialabalme.com/communication-and-presentation-skills/?p=573>

Venn diagram of internet privacy, retrieved from <http://scienceprogress.org/2011/07/the-problems-of-policing-internet-privacy/>

"Respect: To Get It You Must Give It" sign, retrieved from <http://scottboulton.wordpress.com/2013/10/10/r-e-s-p-e-c-t/>

"Caution Use the Golden Rule" sign, retrieved from <http://www.breathofoptimism.com/golden-rule/>

Photograph of hand holding up sign that reads "[citation needed]," retrieved from <http://blog.thinkwell.com/2011/07/citing-online-sources.html>

"I'm Actually Not Funny I'm Just Mean and People Think I'm Joking" sign, retrieved from <http://followpics.co/all-the-time-sarcasm/>

Image of two people typing and poking their heads through their computer screens, retrieved from <http://altheoriesut.blogspot.com/>

Photograph of the empty White House family theater, retrieved from <http://www.whitehousemuseum.org/east-wing/theater.htm>

Photograph of Michelle Obama speaking in the White House family theater, taken by Pete Souza, retrieved from <http://www.whitehousemuseum.org/east-wing/theater.htm>

Image of man confronting six doors to choose from, retrieved from <http://www.knowledgeformen.com/10-reasons-why-no-one-knows-what-theyre-doing-in-their-20s/>

Photograph of larger than life woman selecting a businessman from a group of people, retrieved from <http://tweakyourbiz.com/management/2013/06/28/how-to-choose-a-social-media-expert-for-your-business/>

Silhouette of man wearing a yellow tie jumping for joy against an orange backdrop, retrieved from <http://eddierivero.org/tag/success/>

"Outtake - Nooo! [Overwhelmed]" by Andrés Þór, taken 28 Sep 2009, retrieved from <https://www.flickr.com/photos/andresthor/3963368371/>

Photograph of business people falling asleep in conference room, retrieved from <http://blog.omnipress.com/2012/03/help-your-conference-speakers-give-a-killer-presentation/>

"Please remain seated for the entire performance" sign, retrieved from <http://biker-wear.biker-crossroads.com/remain-seated.html>

Photograph of audience listening attentively, retrieved from <http://www.presentationmagazine.com/seven-simple-strategies-to-engage-any-audience-14513.htm>

Drawing of "engagement curve" chart, retrieved from <http://www.redhotmomentum.com/are-you-engaging/>

Image of word cloud asking if anyone can hear the speaker, retrieved from <http://www.insight180.com/just-how-do-i-%E2%80%9Cengage%E2%80%9D-again/>

Portrait of Jacques Ranciere, retrieved from <http://www.radicalphilosophy.com/web/dossier-the-ranciere-althusser-controversy-rp-170-2>

Photograph of woman paying attention with other listeners out of focus, retrieved from <http://bigthink.com/experts-corner/brain-think-pay-attention-be-vigilant-tame-the-frenzy>

Portrait of Paulo Freire, retrieved from <http://www.historyofsocialwork.org/eng/details.php?cps=21>

Illustration of Friere's banking system of education, retrieved from <http://www.kenyonreview.org/2010/03/an-all-expenses-paid-ontological-vocation/>
Image of crowd with colorful word bubbles above them, retrieved from <http://www.smpswisconsin.org/site/?p=8506>
Image of eleven light bulbs with various icons inside each one, retrieved from <http://www.global-economic-symposium.org/review-2012/table-of-contents/ideas-fair>
Image of two heads that reads "let's think together," retrieved from <http://getingearnow.com/events/think-together-youth-summit-2013/>
Silhouettes of business people talking and interacting, retrieved from <http://getentrepreneurial.com/archives/preferences-for-interaction/>
Photograph of the cast from the television series, "Community," retrieved from <https://georgespigot.wordpress.com/tag/community/>
"One-Sided Conversation," by Howie, taken on 18 Feb 2010, retrieved from <https://www.flickr.com/photos/woowork/4407764045/>
Image of multi-colored hands connecting, retrieved from <http://bussolati.com/association-editorial-process/hands-connection/>
Image used to illustrate concept of common ground with stick figures forming the roots and branches of a tree, retrieved from <http://www.wscf.org.uk/news.asp?id=59>

Act IV: Falling Action

Links are current as of July 24, 2014. Citations are listed in order of appearance.

"aufgetaucht" by Steve Zeidler, taken April 3, 2005, retrieved from <https://www.flickr.com/photos/froodmat/16722730/in/set-344495/>
"Human Machine Interface" retrieved from <http://www.sinartis.ch/en/human-machine-interfaces/>
"Typography Self Portrait Stacy Benson" retrieved from <http://www.webgranth.com/really-awesome-typographic-and-mosaic-portraits-for-inspiration>
Photograph of old time reporter, retrieved from <http://thisiswhyimdrunk.wordpress.com/2014/04/09/why-i-dont-worry-about-beer-journalism/>
Photograph of cheerleading megaphones, retrieved from <http://msmagazine.com/blog/2011/06/11/we-heart-nerdy-misanthrope-using-his-art-to-aid-cheerleader/>

Photograph of woman in a power pose, retrieved from <http://blog.thedetoxmarket.com/power-posing-body-language-to-get-you-success-happiness-and-confidence/>

"Archivist," Flame Warriors by Mike Reed, retrieved from <http://www.flamewarriorsguide.com/warriorshtm/archivist.htm>

Photograph of "A chemical solution being applied to a record-album pressing plate at the United Record Pressing company in Nashville, Tenn." provided by the Associated Press, retrieved from <http://www.foxnews.com/story/2007/02/21/vinyl-record-pressing-plant-still-doing-good-business/>

"The Buck Stops Here" by Robert Deyber, retrieved from <http://martinlawrence.com/deyber-pages/lithographs/TheBuckStopsHereElevatedBuck.html>

"Word of Mouth" image, retrieved from http://www.cmo.com.au/article/529823/why_word-of-mouth_marketing_driving_purchasing_decisions/

Image of "Ethics" road signs, retrieved from <http://www.acfe.com/ethics-and-compliance.aspx>

Image of Twitter bird with large black question mark, retrieved from <http://avirtualjewell.com/2013/01/09/is-social-media-necessary-for-business/>

Photograph of hand holding sign that reads "What You Think Matters," retrieved from <http://www.seasonedlifejournal.com/2013/08/what-you-think-is-who-you-are.html>

Image of word bubbles superimposed with "What do you think?" retrieved from <http://www.itsyoursexlife.com/gyt/hiv-aids/im-positive-quiz/>

Image of word bubble asking "Who Benefits?" retrieved from <http://z2k.org/2013/09/who-benefits/>

Image of word bubble asking "why not?" retrieved from <http://diabetesdad.org/2013/09/08/why-wont-our-parents-be-involved-with-our-childs-diabetes/>

Image of quotation reading "Every good conversation starts with good listening," retrieved from <http://ifundraiser.wordpress.com/2013/02/16/are-you-listening/>

Image of businessmen stick people on a staircase, retrieved from <http://www.dreamstime.com/royalty-free-stock-images-four-businessman-hierarchy-stairs-image13448969>

Image of sign reading "Proudly not an expert," retrieved from <http://www.northernbellediaries.com/who-are-those-bloggers/>

Image of Socrates quote, retrieved from <http://www.anonymousartofrevolution.com/2012/10/the-only-true-wisdom-is-knowing-you.html>

Image of Rumi quote, retrieved from <http://www.pinterest.com/themysticdream/spiritual-quotes/>

Image of Neils Bohr quote, retrieved from <http://learnhowtoblog.com.au/unlock-your-inner-expert/>

Image of Danish Proverb, retrieved

from http://quotepixel.com/picture/inspirational/danish_proverb/he_who_is_afraid_of_as_king_is_ashamed_of_learning

Image of silhouetted figure telling stories to an audience, retrieved

from <http://yourstory.com/2013/04/how-to-weave-a-story-around-your-startup-with-master-storyteller-rajesh-setty/>

Photograph of book with pages fluttering upward, retrieved

from http://www.thegreatcourses.com/tgc/courses/course_detail.aspx?cid=9313&ai=85473&cmp=social_FB_Editorial_Storytelling

"Tizio Invisibile" retrieved

from http://nonciclopedia.wikia.com/wiki/File:Tizio_invisibile.jpg

"Backstage dressing room of the Rockettes during the heyday of Radio City Music Hall"

retrieved from <http://cruiselinehistory.com/social-history-radio-city-music-hall/>

Photograph of production crew on a film set, retrieved

from http://www.derekvonk.com/#!?page_id=133

Image on man standing alone on a seashore, retrieved

from <https://dattaabhishek.wordpress.com/page/2/>

Image of road sign reading, "Vulnerability Just Ahead," retrieved

from <http://gapcommunity.com/friday-forward-the-power-of-vulnerability/>

"Technology and Innovation," retrieved from <http://lbpark.com/solutions/technology-innovation/>

"There is no escape" meme, retrieved from <http://glee.wikia.com/wiki/File:There-is-no-escape.jpg>

Image of small child crossing a bridge, retrieved

from <http://undergraduate.learnhub.com/lesson/12909-online-study-material-for-ug-abroad-preparation-2010>

Image of keyboard with blue translation key, retrieved from <http://dculs.dcu.ie/>

Image of two figures with one winding a spool from the other's speech threads, retrieved

from <http://www.thirdyearabroad.com/australia/item/1239-vienna-geneva-translator-siemens-tyagp559.html>

Image of letters flying upward out of a book, retrieved

from <http://www.language.net/literary-translation-agency/>

Image of mobile translation, retrieved

from <https://www.pandadoc.com/blog/2013/10/online-translation/>

Act V: Resolution

Links are current as of July 24, 2014. Citations are listed in order of appearance.

Image of two heads exchanging data, retrieved
from <http://www.middleweb.com/2847/how-to-build-happy-brains/>

Image of the "Omnipresent Map," retrieved
from <http://www.scienceunderthescope.com/2014/04/08/i-am-becoming-omnipresent/>

Image of figure icons being clicked by an arrow cursor, retrieved
from http://www.123rf.com/photo_8251498_several-people-in-a-network-connected-by-arrows.html

Image of map pointer "you are here," retrieved
from <http://tombasson.wordpress.com/2011/03/27/you-are-here/>

Photograph of push pins on a map, retrieved
from <http://www.sqlsolutionsgroup.com/events/>

Photograph of hand with rainbow-colored wisps emanating from the palm, retrieved
from <http://eofdreams.com/magic.html>

Image of trapeze artist in between bars, retrieved
from <http://www.sacredcirclecreativelife.com/heartstream/threshold/>

Image of performer in the spotlight, retrieved
from <https://dattaabhishek.wordpress.com/page/2/>

Photograph of index finger pressing global connections button, retrieved
from <http://fitzrovait.com/>

Photo montage of people on computers, retrieved
from <http://www.gadg.com/2011/08/25/the-ten-basic-tips-to-keep-your-computer-virus-free/>

Photograph of people sitting in the front row of a fashion show, retrieved
from <http://www.mydailypill.com/2013/02/14/fashion-in-nyc/>

Photograph of two people on a bench watching other people, retrieved
from <http://aaablogs.uoregon.edu/kbrowni4/portfolio/unit-5-people-watching/>

Photograph of people in business attire holding signs with question marks in front of their faces, retrieved from <http://avirtualjewell.com/2013/01/09/is-social-media-necessary-for-business/>

Photograph of businessman facing his audience, retrieved
from <http://blog.deiricmccann.com/9-ways-charismatic-speaker/>

Photograph of two women in business attire boxing, retrieved
from <http://www.forbes.com/sites/bonniemarcus/2013/11/19/the-battle-between-your-power-pose-and-the-imposter-syndrome-who-wins/>

Photograph of interconnected hands, retrieved
from http://www.hghiv.org/support_groups

Image of stick figures assisting each other complete a jigsaw puzzle, retrieved
from <https://www.asme.org/career-education/articles/team-building/teaching-teamwork-to-engineers>

Photograph of an attentive audience, retrieved
from <http://www.skills2grow.co.uk/2012/10/16/what-do-your-audience-want-from-your-presentations/>

Image of sign reading "fragile handle with care," retrieved from <http://irresistibledisgrace.wordpress.com/2013/03/08/postmormon-morality-and-haidts-moral-foundations/>

Photograph of "accurate" meter, retrieved from <http://www.paulomara.com/blog/2012/11/08/accurate-psychics-2/>

Image of "courtesy," retrieved from <https://dribbble.com/shots/706696-The-Courtesy-Bar-Orlando-FL>

"Twitter's CEO Dick Costolo is seen during a conference at the Cannes Lions in Cannes June 20, 2012. Cannes Lions is the International Festival of creativity." Taken by Eric Gaillard, retrieved from <http://www.reuters.com/article/2012/08/30/us-twitter-ads-idUSBRE87T16Q20120830>

Image of Twitter bird holding sign reading "tweet about us," retrieved from <http://www.alexpoole.name/internet-marketing/143/twitter-create-tweet-this-links-and-icons-quickly>

Image of Twitter bird with caption "Please retweet," retrieved from <http://blog.socialmaximizer.com/tweet-your-way-to-1000%E2%80%99s-of-followers/>

Icon reading "TWEET others the way you'd like to be TWEETED," retrieved from <http://www.ebay.com/itm/Womans-Tweet-Others-the-way-you-want-to-be-tweeted-T-Shirt-/190918150847>

Photograph of sign on chain link fence that reads "Play at your own risk," retrieved from <http://keepingithuman.com/creating-awesome-products-services-part-i-interview-mike-harding/>

Image of megaphone spouting social media icons, retrieved from <http://social.quintloyalty.com/?Tag=Employee%20Recognition>

Photograph of hand written sign reading "Why not go out on a limb? That's where the fruit is!" retrieved from <http://www.forbes.com/sites/avidan/2014/04/28/the-biggest-risk-for-agencies-is-not-to-take-a-risk/>

Image of risk and reward street signs, retrieved from <http://www.forbes.com/sites/avidan/2014/04/28/the-biggest-risk-for-agencies-is-not-to-take-a-risk/>

Image of Twitter bird icon superimposed on grid of people's avatars, retrieved from <http://www.business2community.com/twitter/how-to-start-a-conversation-with-your-followers-0580653>

Photograph of business people engaging with online video conferencing, retrieved from <http://lmsadministrator.com/effective-tools-for-school-administrators/>

Image of twitter bird supercharged by lightning, retrieved from <http://blog.rgbsocial.com/2014/01/27/supercharge-the-value-of-your-smb-twitter-followers/>

Image of many different Twitter birds together, retrieved from <http://premium.wpmudev.org/blog/a-quick-twitter-plugin-roundup-to-celebrate-twitters-5th-birthday/>

404 error message from Twitter reading "don't drink and tweet," retrieved from <http://mylabmanual.blogspot.com/2011/12/tweetheartplease-tweet-responsibly.html>

Interface Credits

We thank Eric Meyer for his CSS reset, Nick Stakenburg for his lightbox, JugBit for the vTicker (Twitter feed), and Paul Trani for the formmail.php file and instructions on how to use it from his tutorial on Dreamweaver CS 6 at Lynda.com